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WINNING

ISSUE 03 | THE ENERGY ISSUE

LIFE. ELEVATED.

# WINNING

ISSUE 03

LIFE. ELEVATED.

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our cover

PHOTOGRAPHY Harold David STYLING Virginia Van Heythuysen @ Network Agency  
MAKE UP Desiree Wise HAIR Kimberley Forbes. MODEL Gertrud Rose Jensen @ Priscillas Models  
SHE WEARS Courreges dress, \$1695, Paco Rabanne earrings, \$245, from Parlour X;  
Dolce & Gabbana bag, \$4450; Christian Louboutin shoes, \$1295.





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## a spirit of energy

**W**hat forces lift your spirit? In such a 24/7 world, how can we ensure that we sustain our energy? To be energised doesn't necessarily mean doing something at a fast pace. You often hear people discuss their approach to life as 'work hard, play hard' or 'I'll sleep when I'm dead', however inevitably this intensity catches up with you and we're now witnessing more burnouts than ever before.

There is an art to finding a balance of energy for your physical and mental

well-being. To nurture our unique selves, we need to take the time to focus on what fuels our happiness and strength. As human beings, we are complex and maintaining our own personal energy is a recipe that requires constant attention.

Food, meditation, sleep, exercise are some of the most useful ways to ground and fuel us. What also gives us light and purpose and feeds our soul is creating memorable experiences in and out of our homes. From your home's interiors, to the way you entertain, to your bedtime routine; vitality can be found in the simplest details. Whenever I travel for work or pleasure, I try to take the time and watch the sunset wherever I am; watching the intense colours and the silent power of day turning into night; it invigorates me. Also when I was designing my home, I included spaces where I could really explore and be immersed in my interests such as music, meditation and entertaining. Finding your inner energy and letting that guide you through your life is an intriguing and rewarding experience.

In this issue we discover whether you can fake charisma, how fashion radiates your spirit, we taste Australia's best oysters, explore the energising quality of the Maldives, take a pilgrimage to the home of pasta, recognise the importance of lighting and learn how the kitchen has enjoyed a new lease on life in apartments.

I hope this issue of *Winning* helps you to take the time to find the spirit of your energy. As we look towards a new year, I believe there is no better time to recharge and refocus, as we all approach the new adventures awaiting us.

**John Winning**

**Miele**

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## new look, new life

**E**nergy is something many of us struggle to maintain, yet it's something we desperately crave. The last time I jumped out of bed, ready to take on the world, was probably somewhere around 2015.

So many of us are drowning in responsibilities and information overload. Before we even have the chance to say good morning to our loved ones, we find ourselves reaching over for the mobile device nearest to us to check the time and how many hours of restless sleep we've had, see who's doing what on Instagram, which celebrity has misbehaved and how many emails have come into our inbox overnight. Phew. That's a busy morning – and we're still in our pyjamas.

A friend of mine has started getting up at 5am just so she can do everything she needs to get done in a day. Is that sustainable? I'm not so sure.

Something's got to give. We need to be smarter about smart technology, so it doesn't swallow up our time but makes us more efficient. We must focus on our general wellbeing and maximise whatever downtime we have in order to recharge and recover.

So, to the good news: we're here to help. As we head towards a new year,

we've put together an issue of *Winning* that will revive, excite and entice. In our Energy issue, we not only investigate ways we can increase our own strength and stamina, we also look to others who have successfully invigorated their lives, careers and professional fields.

We explore better bedtime habits for deeper, more restorative sleep, and show you clever lighting tricks that will make a fundamental difference to your home. As for living the good life, food guru Anthony Huckstep had the hideous task of uncovering Australia's best oysters, while Jeni Port had the equally arduous assignment of popping some festive fizz to discover what Australia's sparkling-wine makers are up to (hint: they're putting the French through their paces).

I'm sure our heritage watch special will bring back fond memories for many readers, and I hope our travel features on Italy and the Maldives will inspire you to create some new ones in 2020.

*Katarina*

**Katarina Krosnakova**

# L'INSTANT TAITTINGER

SPIRIT OF FAMILY

#THEINSTANTWHEN



Photo. Massimo Vitali



CHAMPAGNE  
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*Reims*





## and breathe

WORDS AND PHOTOGRAPHY **ALEKSANDRA BEARE**

Set in Bali's mountainous inland, Ubud has long been a place of serenity and escape – perfect for travellers seeking a change of pace. In fact, the name Ubud means “medicine” in Balinese.

Fragrant frangipanis dotted among the cascading foliage, ferns and palms add a sweet scent to the warm breeze at Samsara Ubud resort, where nature and nurture go hand in hand. The 17 luxury villas nestled within the jungle, not far from the region's picturesque rice fields, echo with the sounds of the tropics.

A modern Balinese aesthetic radiates throughout the villas, each one equipped with a private pool. If you can tear yourself away, stroll down to the onsite Chakra Spa where the many treatments are dedicated to relaxation and

rejuvenation (or opt for a buggy ride, as the walk is quite steep).

Dinner at Samsara's The Kelusa restaurant brings yet more decisions: there's traditional Balinese and Indonesian offerings to try, as well as clever European fusions. Many ingredients are sourced from the region, and freshly squeezed juices and fruits are plentiful.

Don't miss the traditional Balinese high tea – a feast for the eyes as much as it is for the taste buds.

Then work it all off with a five-kilometre guided walk through the rice paddies and village of Kelusa, where you'll learn all about Balinese philosophies, such as the energy and joy to be found in life's simple pleasures. 🌿

Luxury Samsara Resort in  
Ubud Bali, Indonesia





*In the Daintree,  
everything is harmoniously  
~ connected ~  
every drop of water  
every plant form  
every insect,  
reptile  
and bird*

*Camilla*

Cooking shows on television have certainly sparked an interest in cooking and entertaining at home, **with kitchens becoming more sophisticated in the process.**

# design







## in 'n' out style

Outdoor is the new indoor with Coco Republic's latest furniture collection for stylish open-air living. [cocorepublic.com.au](http://cocorepublic.com.au)



## BRIGHT LIGHTS

The Agape Eclissi Mirror set (700mm & 500mm) is designed by Gergely Agoston. The bright halos generate surprising contrasts with the elementary geometry of the reflective surfaces. POA, [artedomus.com](http://artedomus.com)



## THROW IN SOME LOVE

Calvin Klein's exquisite new range of designer throws will spruce up any home. On sale December 1. \$199, [calvinklein.com.au](http://calvinklein.com.au)



## FEET FIRST

Armadillo & Co.'s Andorra Rug translates the flecks of cut rock faces into pure wool, with subtle variations of shading in the yarn igniting textural diversity. From \$990, [armadillo-co.com](http://armadillo-co.com)



## PILE HIGH

Feldspar's rustic, hand-painted fine-china fruit bowl is artistic, elegant, and ideal for piling up ripe summer fruits. \$227, [matchesfashion.com](http://matchesfashion.com)



## table tops

Each table in the Ligne Roset Oxydation collection is beautifully unique due to the natural oxidation process of the metals. From \$1,595, [domo.com.au](http://domo.com.au)



## hug me now

Sika Design's Fox Chair epitomises the philosophy that furniture has an organic flow, embraces the body smoothly and is a delight to the eye. \$925, [domo.com.au](http://domo.com.au)



There has been a trend over the last few years for empty-nesters to scale down from the family home to apartment living closer to the city. But while the likes of lawns and tennis courts may be sacrificed, there is one area of the home that those making the move are increasingly unlikely to compromise on: the kitchen.

In fact, modern buyers are focusing their attention on the kitchen above all other rooms, wanting a space that's larger, more sophisticated and better designed for entertaining than the one they've left behind. That often means the addition of a voluminous walk-in pantry and not just one island bench, but two. And sizeable benches at that.

In turn, architects and developers have been quick to meet demand. Take, for example, The Eighth by the Crema Group, a luxury mixed-use development in South Melbourne in which the kitchens are particularly generous in

size. Designed by Kennon Studio's Peter Kennon (formerly of Elenberg Fraser), who worked with Mim Design under the interior design firm's brand, The Eighth's sub-penthouse apartment features kitchen benches almost four metres in length, a full metre or two longer than a standard island bench. "The island bench has been conceived as a solid sculptural object," says Kennon, caressing the marble benchtop that extends at one end to create a built-in informal dining area. Supported by a mirrored plinth, it emanates a sense of 'floating'.

Significantly larger than the kind of kitchen found in most family homes, the space proffers a built-in cocktail area at one end – complete with a glass-fronted wine fridge – and a generous walk-in butler's pantry at the other. Kennon points out the spot in front of the cocktail area that allows people to gravitate to the kitchen in a comfortable manner rather than feeling 'trapped'. "People scaling

down may want fewer bedrooms, but the kitchen often gets upscaled to allow for entertaining," he says.

The butler's pantry is just as generous, almost the size of the kitchen in a standard apartment. This area, tucked away from view, includes a dishwasher, a sink, a second fridge and abundant storage for pots, pans and crockery. In the main kitchen, there's an integrated fridge and freezer, as well as two ovens and a microwave.

"Those downsizing are certainly not downsizing in the kitchen. Now they often have more time to prepare meals and to entertain family and friends at home," says Kennon. Joinery also comes to the fore, including bespoke fixed pieces fashioned by specialist craftspeople. "Joiners are now taking on a more important role, ensuring that kitchens are not only highly functional but, just as importantly, pleasurable spaces to be in in their own right," adds Kennon.

# home's new heart

AS EMPTY-NESTERS SWAP FAMILY HOMES FOR HIGH-END CITY APARTMENTS, ONE ROOM HAS ENJOYED A NEW LEASE ON LIFE: THE KITCHEN. THE LATEST ITERATIONS ARE TRUE WORKHORSES, SERVING AS AN ARCHITECTURALLY REFINED PREPARATION SPACE AND AN ENTERTAINMENT HUB, WRITES **STEPHEN CRAFTI**.



The kitchen design for South Melbourne's The Eighth development includes a striking marble table that forms part of the island bench (this page and opposite).





Modern buyers want a kitchen that's roomier, more sophisticated and **better designed for entertaining than the one they've left behind.**

Sculptural details and the seamless melding of inside and out define Melbourne's Botanic Collection apartments, designed by Powell + Glenn Architects.

And from inside to out, entertaining is key. The terraces connected to the penthouse and sub-penthouses in The Eighth are as generous in scale as the kitchens, with the penthouse benefiting from a 200-square-metre terrace complete with its own private swimming pool.

#### COOKING UP A STORM

In opulent apartments, the kitchen area is king. Victorian architecture firm Jolson knows a thing or two about the trend having designed a number of sumptuous kitchens in luxury developments across Melbourne. One of these apartment blocks, by developer Orchard Piper in Toorak, includes a 500-square-metre penthouse with an impressive 260-square-metre wraparound terrace.

The open-plan kitchen that connects to the dining and living areas features a grand pair of stone-clad island benches. One of these contains the full range of cooking appliances with a rangehood, while the other has a sink and bar. There's also a concealed scullery/butler's pantry to the rear that comes with its own access to a second lift-core. "This allows for staff to bring in all their equipment without having to come into the main apartment, as well as to take things away after that special occasion," says architect Stephen Jolson, who sees the kitchens in these top-end apartments as being pivotal to a design. "If anything, some of these kitchens are larger and more sophisticated than the ones left behind in their family homes."

And with the wraparound terrace in the Toorak penthouse including raised garden beds to prevent neighbours seeing in, as well as a swimming pool, the art of alfresco dining is perfected here. "It's not just about ticking boxes, it's about providing a lush garden environment with a fraction of the maintenance of the large family home left behind," says Jolson.

Andy Harding of Stanic Harding Architecture + Interiors has seen greater emphasis placed on kitchen design over the past few decades. One development in Bondi, originally built in the 1980s, has seen a number of refurbishments by Stanic Harding. "We've reworked at least six apartments there since the mid-1990s," he says.



## THE GREAT OUTDOORS

Forget about a couple of deckchairs on a balcony, these outdoor terraces have been conceived for serious entertaining. Alfresco settings often cater for up to 12 people or more and landscaping is considerably more developed than a few potted plants. In the case of the Orchard Piper penthouse by Jolson (above and left), situated in Toorak, raised garden beds frame the outdoor space with greenery, allowing for privacy from overlooking neighbours. "People want a similar feeling of being in the backyards they left behind, but with considerably less maintenance," says architect Stephen Jolson. Kennon Studios founder Peter Kennon included the option of 'winter gardens' in The Eighth development in South Melbourne, for those interested in having a sense of the outdoors. A rooftop terrace with a communal swimming pool also allows residents to enjoy the outdoors without worrying about maintenance issues. "If a terrace isn't large enough to accommodate a generous outdoor setting, it just gets used for drying clothes," says Kennon.





Every element of Stanic Harding Architecture + Interiors' Bondi project capitalises on the ocean views, right down to the mirrored splashbacks.

is Powell & Glenn Architects. Work on the Botanic Collection, an exclusive development on the edge of Melbourne's Royal Botanic Gardens, saw the transformation of a significant 1930s Marcus Martin-designed block into a number of high-end apartments, with three additional apartments, referred to as 'Garden Lane', situated on an adjacent plot. According to architect Ed Glenn, director of the practice, the kitchen is pivotal to the overall design. "Everything leads from the kitchen and is well connected to the dining and living areas," he says.

Although the kitchen forms part of each apartment's open-plan arrangement, large sliding walls allow it to be concealed when not in use. Four-metre-long Carrara marble island benches, with integrated dining tables also in marble, allow for informal dining, while double ovens, warming drawers, integrated fridges and wine fridges form part of Powell & Glenn's design, together with a discretely located scullery. As the name 'Garden Lane' implies, exterior terraces allow for outdoor entertaining amongst the lush greenery.

"We're finding people are becoming more interested in entertaining and cooking once the children leave home. They gravitate to the kitchen and are happy to spend time sourcing ingredients and preparing meals," says Glenn.

The trend, then, is set to simmer on for some time yet. 🍷

The latest commission – refurbishing the top third-floor apartment – included creating a new kitchen, formerly disconnected from the dining and living areas. "Cooking shows on TV have certainly sparked an interest in entertaining at home, with kitchens becoming more sophisticated in the process," he says. Aiming for a more holistic design, Stanic Harding extended the kitchen joinery into the dining area, further blurring the demarcation lines in this 130-square-metre apartment.

The large-format ceramic tiles used for the floor were extended from the kitchen and living areas to the terrace beyond the glass doors (located on the south end of Bondi Beach, looking north). "We wanted to capture the views of the beach, even from the kitchen," adds Harding, who achieved this by using mirrors for the kitchen's splashbacks and polyurethane joinery, which reflects the natural light.

Another company that has made its mark in delivering extremely well-appointed kitchens in top-end apartments







a modern energy

WHAT DEFINES THE MODERN FAMILY HOME? FLUID SPACES, A SWEEPING KITCHEN AND A SEAMLESS TRANSITION FROM INSIDE TO OUT? IN TRUTH, THESE IDEAS DATE BACK TO THE MASTERS OF MID-CENTURY DESIGN, AS **DOMINIC BRADBURY** EXPLORES IN THIS EXCERPT FROM HIS LATEST ARCHITECTURAL TOME.

To say that the way we live today is grounded in ideas formulated and refined during the period of mid-century architecture is certainly no exaggeration. Many elements we associate with 'contemporary living' were perfected during the post-war period, including: inside-outside connectivity; multipurpose living spaces; the rise of the kitchen as a family hub; outdoor rooms; and the adoption of fluid, interconnected spaces.

At the time, a series of powerful influences converged, catalysed by a post-war consumer boom, encouraging architects and designers to experiment as never before. House and home were radically reinvented during the 1950s and '60s, as modern lifestyles evolved to embrace more informal, playful and open-plan living patterns.

In compiling his new groundbreaking tome, *Atlas of Mid-Century Modern Houses*, author Dominic Bradbury has sought out houses around the globe that have a resonance that carries down through the years. They have helped shape the way we live in many different respects: there's their innovative approach to architecture and spatial planning, but also the expressive nature of the interiors themselves, which are infused with a spirit of positivity, confidence and delight. In this excerpt, we take a look at some of the period's most significant designs – houses that remain a vital source of inspiration for 21st-century living.

**SPACE HOUSE**  
**Peter Foggo and**  
**David Thomas**

EAST GRINSTEAD,  
WEST SUSSEX, ENGLAND (UK)

**1964**

CONDITION: GOOD

USE: AS DESIGNED

A fine example of the mid-century style, Peter Foggo and David Thomas's Space House was designed to be easily replicated.

A few years after the completion of the Sorrell House in Sussex, architects Peter Foggo and David Thomas developed a new and prototypical house in the suburban setting of East Grinstead. It was commissioned by an army officer



and his family, with Foggo & Thomas taking the opportunity to develop a single-level, steel-framed home within a building system that could easily be replicated elsewhere.

The flat-roofed structure sits a few feet above the ground and takes an H-shaped plan, with the indents at front and rear holding terraces that double as entry and exit routes. The living spaces revolve around a central service core, with a large, multi-use living room in one wing and a series of bedrooms in the other. Banks of floor-to-ceiling plate glass at

front and back introduce a rich quality of light, while timber was used for the sides and internal partitioning. The house – reminiscent of the Californian mid-century Modernism of Craig Ellwood and his contemporaries – has been sensitively updated by Lee/Fitzgerald Architects.

Foggo & Thomas replicated the design of the Space House with a further three dwellings at Holyport in Berkshire. Beyond this, no further houses were built – but these four stand out as the most pleasing mid-century pavilions in the south of England.



**BREUER HOUSE II**  
**Marcel Breuer**  
NEW CANAAN, CONNECTICUT (US)  
**1951**  
CONDITION: GOOD  
USE: AS DESIGNED

In 1938, at the invitation of Walter Gropius – his Bauhaus friend and mentor – architect Marcel Breuer emigrated to the United States. He, too, began teaching at Harvard and worked with Gropius on several residential projects before their relationship became strained.

In 1940 Breuer married Constance Leighton and started a family; a year later, he began working on solo projects. Breuer House II was the architect's second American home. The first was a bachelor's residence built next door to Gropius in Lincoln, Massachusetts, in 1939. But 10 years later, Breuer decided to build a family base near New Canaan that became an early exemplar of his 'hillside houses' – a new typology for contextual buildings tied to the New England landscape.

The dwelling sits on a base level of concrete and stone, which ties it to the

hill and creates a modest lower level for Breuer's son. The timber-clad upper level holds the master bedroom and all the principal living spaces, with the sitting room flowing out to a cantilevered deck pushing outwards over the slope and a ship's-style ladder down to the garden.

Structural problems with this deck required the addition of a supporting wall beneath, eroding the original conception. In 1951, Breuer created Breuer House III – also in New Canaan.



The famous Kaufmann House embodies 'desert Modernism'. Left: The New England landscape is key to Marcel Breuer's design.

**KAUFMANN HOUSE**  
**Richard Neutra**  
PALM SPRINGS, CALIFORNIA (US)  
**1947**  
CONDITION: GOOD  
USE: OCCUPIED

This most famous residence in Palm Springs – and, perhaps, all California – is the great exemplar of 'desert Modernism'. With the Kaufmann House, architect Richard Neutra took the relationship between inside and outside space to a new level of intimacy, dissolving boundaries

through multiple means. The rugged beauty of the mountain backdrop and the desert 'moonscape', as he called it, serve to enhance the impact of its horizontals and verticals.

It was a project for department-store magnate Edgar J Kaufmann, who had commissioned Frank Lloyd Wright to create Fallingwater a decade before. The Palm Springs house was intended for winter use only, and was moulded to Kaufmann's needs.

Neutra designed a home of stone, steel and glass around a central sandstone chimney that anchors the

living/dining pavilion. Other spaces radiate from this central point in a pinwheel formation, connected by covered walkways, including a guest pavilion and service/staff quarters.

Floor-to-ceiling glass in key parts of the dwelling link house and garden, including a glazed wall in the living room that sinks down into the floor, creating a seamless flow to the adjoining terrace and onwards to the swimming pool. While the majority of the house is single-level, Neutra also created a 'gloriette' on the roof – a semi-sheltered belvedere that features louvered walls and its own fireplace.



**MORRIS GREENWALD  
HOUSE**  
**Ludwig Mies van der Rohe**  
WESTON, CONNECTICUT (US)  
**1955**  
CONDITION: GOOD  
USE: ADAPTED FROM  
ORIGINAL DESIGN

One of Mies van der Rohe's foremost American patrons was Herbert Greenwald. The Chicago-based developer awarded a number of key commissions to the émigré architect, who settled in the US in 1938. They began collaborating in the late '40s, completing the Promontory Apartment Building in Chicago (1949) and moving on to several other projects during the '50s, including the Lake Shore Drive Apartments (1951). Their partnership was cut short when Greenwald's flight crashed fatally into New York's East River in 1959.

Apart from the iconic Farnsworth House, Greenwald also played a part in the evolution of Mies's other two surviving American single-family houses. One of them is this house in Weston, Connecticut, built for his brother Morris. The single-level flat-roofed pavilion, with its curtain walls and banks of glass, has been compared to a floor of the Lake Shore Drive Apartments taken out and slotted into a New England garden.

Typically for Mies, the design was uncompromising, with a fluid, open floor plan in which the master bedroom was an alcove within the main space. The house was restored and updated in 2003 by architect Peter Gluck – who added a new 'outrigger' holding a master suite, and a separate pool pavilion and guest house.

**ROUND HOUSE**  
**Richard Foster**  
WILTON, CONNECTICUT (US)  
**1968**  
CONDITION: GOOD  
USE: AS DESIGNED

The circular home was explored by many architects worldwide during the mid-century period. But Richard Foster took things further in designing an example that also revolved. Foster's Round House was therefore an heir to Villa Girasole ('Sunflower House'), the mesmerising early-Modernist Italian villa of 1935 designed by Angelo Invernizzi, which literally followed the sun's path.

Foster studied architecture at the Pratt Institute and worked with Philip Johnson during the 1950s, a collaboration that continued after Foster formed his own practice in 1962.

Around four years later, Foster found an enticing 1.6-hectare site near Wilton, with a natural 'amphitheatre' sitting among the woods. To make the most of the natural surroundings, the architect designed a 'Circambulant House' or moving home.

The mushroom-shaped building sits atop a gentle hill and revolves around a central staircase. It was designed so that services and supplies moved with the structure itself, which uses a steel frame and a broad band of glass sheltered by a shingle-coated roof and sculpted underside. The spaces within are arranged radially, forming a series of 'spokes' leading out to a balcony that encircles the circumference.

Foster lived in the Round House until his death, in 2002; it has been restored by the firm Mack Scogin Merrill Elam Architects.



Curtain walls and banks of glass define the Morris Greenwald House by Ludwig Mies van der Rohe. Above right: The Round House, the revolving home of architect Richard Foster.





**SCHUCHARD HOUSE**  
**Stan Symonds**  
 SEAFORTH, SYDNEY,  
 NEW SOUTH WALES (AU)  
**1963**  
 CONDITION: GOOD  
 USE: ADAPTED FROM  
 ORIGINAL DESIGN

"I like things not to have a beginning and an end," said Stan Symonds, an Australian architect obsessed with circular forms and curving walls. Symonds studied at the Sydney Technical College and worked for a number of architectural firms in the city before founding his own practice.

Many of his projects featured circular forms of one kind or another, including his 'Dome House' in Seaforth (1963). Just a year later, Symonds completed a striking house nearby for John and Margaret Schuchard that has also been known as the 'Spaceship' or 'Space House'; the Schuchards wanted a design that would impress.

The building, resembling a lookout station or observation post, sits on a steep hill with panoramic views out across Middle Harbour. The house mushrooms upwards and thrusts outwards at one and the same time, like the rounded bow of a ship emerging from the rock.

From an entry plinth at ground level, a spiral staircase climbs to the two levels above, culminating in a living room with floor-to-ceiling glass that faces the water; the dining area and kitchen sit to the rear. Striking, sinuous and futuristic, the home has been compared to the Californian hillside dwellings of John Lautner. 🏡



**EXTRACT FROM**  
**ATLAS OF MID-CENTURY**  
**MODERN HOUSES**  
**BY DOMINIC BRADBURY.**  
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Any experienced designer will tell you lighting is an essential ingredient when decorating a room – not the afterthought that many of us consider it to be.

If you're tempted to spend more time picking out furnishings or puzzling over layouts, remember that lighting transforms a space – not just by brightening dark corners, but by affecting your emotions.

"Light is a powerful thing," said Theo Richardson, the director of development at Rich Brilliant Willing, the New York-based design studio known for striking LED fixtures, which he founded with Charles Brill and Alexander Williams. "The right light lifts the mood, inspires productivity and motivates us. At home, light enlivens the little things – our morning routines, or the moments we spend with friends."

Here are some guidelines for creating a well-lit space.

#### THINK LAYERED ILLUMINATION

Most designers agree that you need more than one source of light in a room. Think layered illumination: every room should

have a mix of lighting, including overhead, accent and task lights.

In the living room, for example, you might begin by hanging a decorative ceiling fixture near the centre of the room, said New York-based lighting designer Nathan Orsman.

"Then we look toward the outer walls for downlighting that can gently wash the walls, curtains and art with warm, functional brightness," he said. "This can be achieved with soffit or valance lighting, or even plug-in torchier floor lamps that bounce light off the ceiling."

Depending on a room's layout, he said, accent lights could be used to highlight art, and table lamps could be placed beside seating to add another layer. And for extra ambience, he added, "a candle never hurt".

The goal, he explained, is to create contrast between the light at the centre of the room and around the perimeter, and the darker spaces in between: "Without the darker, quieter moments, everything is flat and boring. It's the subtle interplay between light and dark that creates appeal."



A floor lamp bounces light off the wall, adding dimension to a pared-back space. Above: A sculptural overhead light fitting disperses light throughout the room.

## well lit, and loving it

WHEN IT COMES TO CREATING A WARM, INVITING SPACE YOU'LL WANT TO LINGER IN, LIGHTING MAY BE JUST AS IMPORTANT AS FURNISHINGS AND LAYOUT, WRITES **MICHELLE HIGGINS**.



### KITCHEN LIGHT, KITCHEN BRIGHT

One place where bright light is more important than ambience is the kitchen.

Orsman suggested flooding the space by installing high-hats or recessed lights on the edge of the ceiling. Hang pendants over a kitchen island, he said, to light the space without taking up room you might need to eat or prepare food. Also, you'll be able "to see your guests without having to look around a hanging light".

And don't forget under-cabinet light: running LED light strips on the bottom of your upper cabinets is the easiest way to create an evenly lit counter space for food prep and cooking.

### ORIENTATION MATTERS

Rooms that don't get direct sunlight generally require a little more thought.

Donna Mondì, an interior designer from Chicago, installed recessed fixtures along the perimeter of a living room to complement a central pendant that spread light horizontally throughout the space. But she didn't stop there: she also used table lamps to illuminate dark corners, and a pair of sconces to draw attention to a special piece of art.

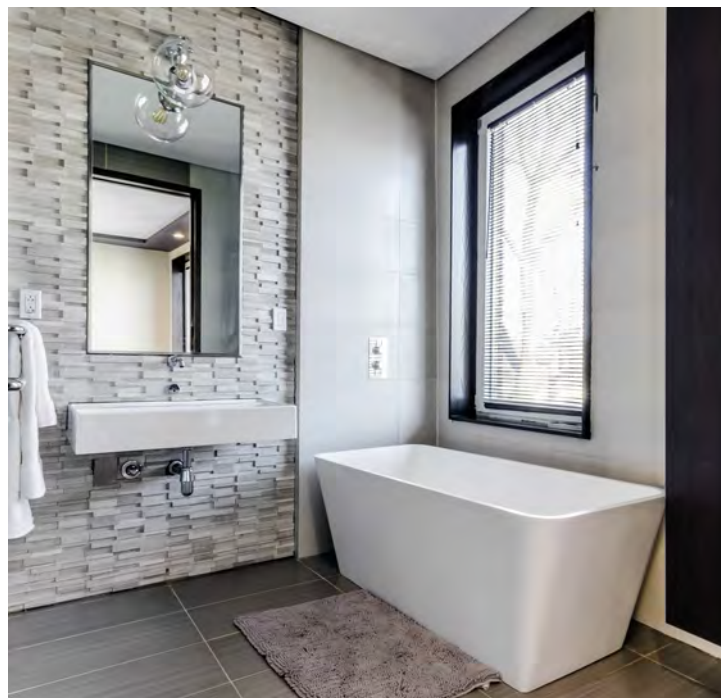
For a dark bedroom, she used a similar strategy, combining a central chandelier with discrete up-lights in the corners of the room, bedside lamps for reading and a pair of sconces over the fireplace opposite the bed.

### BANISH BAD BATHROOM LIGHTS

"The worst option is a recessed fixture over the sink, as it casts shadows that are not flattering," Mondì said. Instead, she suggested, opt for wall-mounted sconces with 75-watt bulbs installed about 165 centimetres off the floor, which will help cast even illumination across your face.

Another "great feature to add is motion-lighting at the cabinet base," she said. This creates "a very subtle glow" like a night light if you visit in the middle of the night.

To create a sense of intimacy and spa-like luxury, consider a sculptural pendant lamp. Janey Butler, of Janey Butler Interiors, the interior design wing of the Llama Group in Cheshire, England, transformed a windowless bathroom into a dramatic space by hanging Ochre's Celestial Pebble Chandelier over the tub.



Without the darker, quieter moments, everything is flat and boring. **It's the subtle interplay between light and dark that creates appeal.**

Playing with proportions adds visual interest to a sleek space. Opposite, from top: Pendants, downlights and a generous table lamp create a subtle play of light in a transitional space; thoughtful bathroom lighting is key to avoiding unflattering shadows.





Over the years, we've found that one of the **biggest mistakes is made with overhead lighting.**

"The light itself is a beautiful object that provides focus to the free-standing bath, Butler said. Meanwhile, LED strip lighting, hidden behind floating shelves, washes the chevron floor with a subtle glow.

#### AMP UP THE CORNERS

"When you have an empty, awkward corner, one trick of the trade is to transform that space with an oversized floor lamp," said Caitlin Murray, the founder and chief executive of Black Lacquer Design in Los Angeles. "Look for a lamp that is complementary in finish and material to the surrounding space, and an otherwise lost corner instantly becomes an intentional, polished part of the overall room design."

To brighten up the space next to a desk in a bachelor's living room, Murray chose the Detrick Floor Lamp, from Arteriors, in an earthy finish with a grey-green shade.

"It added light to his workspace while also being a statement accent piece," she said. "It was important to find something in tone and texture that complemented the overall design but provided enough of a contrast to the surrounding neutrals to really make a visual impact."

#### DON'T OVERDO THE OVERHEADS

"Over the years, we've found that one of the biggest mistakes is made with overhead lighting," said Robert Highsmith, of Workstead, a Brooklyn design firm he founded almost a decade ago with his wife, Stefanie Brechbuehler, and fellow Rhode Island School of Design alum Ryan Mahoney. "Often it can be excessive, generating spots and unwanted shadows."

For that reason, Workstead advises residential clients not to use recessed overhead lighting. Instead, Highsmith recommends hanging a large pendant

fixture or a chandelier in common areas. In the kitchen, he suggested using globe fixtures "for even lighting" that leaves counter surfaces free. For living rooms, he said, try subtle lighting sources like wall sconces and floor lamps, and in dining rooms, "a sculptural centerpiece above a table provides depth, while accent lighting amplifies warmth."

#### ADJUSTABLE AMBIENCE

Put dimmers on all of your lights. "Workstead prefers a more analogue approach that allows you to manually adjust lighting to respond to changes in natural light, seasons and so forth," Highsmith said, noting that the easiest way to adjust the light in a room is by putting a dimmer on each fixture, rather than replacing a wall switch with a dimmer that adjusts all the lights at once.



For bedrooms, he suggested a bedside light with a dimmer and a movable shade. Workstead's Orbit scone, for example, is adjustable both ways, with a dimmer and a swivelling reflector that allows the light to be directed or blocked. "We feel like the more flexibility, the better," he said.

#### DETAILS, DETAILS, DETAILS

"Whenever you use a shade – whether it's on a lamp, scone or chandelier – use frosted or soft-white bulbs to eliminate the shadows and hotspots created by shade clips," said Paloma Contreras, a Houston interior designer. And be sure it is on straight. "The harps are pliable, so you can manipulate them a bit to ensure the shade sits on the lamp properly," she said.

You should also orientate the shade so that seams are hidden. "I can't begin to tell you how many seams I have seen on lampshades in movies, on television

shows and even in magazines," she added. "You wouldn't put your dress on backward, would you?"

#### BE CHOOSY ABOUT YOUR BULBS

"I'm all about the LEDs now," Contreras said. "Our home is illuminated by warm-coloured LED bulbs, and they look like traditional incandescents. Plus, they're made for all fixtures, including recessed cans, table lamps and sconces."

For inviting light, she said, go with 2700 to 3000 kelvin, often advertised as "warm white". As you go higher in the colour-temperature range, she said, "more blue is introduced, and this ultimately gives that dreaded warehouse look." (Those bulbs – often advertised as "daylight" – are better for a garage or more utilitarian space.)

*The New York Times*





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Everyone wants to have more energy. **Yet it seems our modern lifestyle is geared to make us tired all the time.**

**live well**

GYM WITH NO FEES **42** | THE POWER OF CHARISMA **44**  
A BETTER BEDTIME **50** | AN ENERGY MAKEOVER **54**





## make tracks

Cycling is one of the most popular outdoor activities in Australia, with great cardio benefits. Your bike can now also be brought inside and with some added components, not only be used as an indoor exercise bike but also as part of a virtual riding experience. Setting up Zwift at home can start from \$349, depending on how real you want the ride to feel. Positioned in front of your TV you'll be able to virtually ride solo, or with friends across all parts of the world, experiencing hill climbs and descents, head winds and even encouragement along the way. .

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**Withings Body Cardio Wi-Fi Smart Scales**

\$249.95; [apple.com](http://apple.com)



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**Lifespan Fitness Cross Trainer**

\$1631 [winningappliances.com.au](http://winningappliances.com.au)

## skip to it

One of the oldest and greatest exercises has skipped into the future with the new Tangram Smart Rope. It connects to your smartphone, allowing you to track how many skips were performed in a session, as well as sharing the data with friends and building a competitive streak. The app will coach you through interval training, endurance or just count as you go. The rope itself also has small lights that will show you the number of skips each time it passes you by, a very handy visual prompt if you lose count.

**Tangram Factory Smart Rope**

\$129.95; [apple.com](http://apple.com)



## water activity

While plenty of alternatives exist, the classic Waterrower has remained largely unchanged for more than 30 years. Handcrafted from solid ash, the Waterrower features a large round chamber full of water creating natural resistance. It is one of the quietest and most efficient rowers on the market and does not require power. With a small screen to track intensity, distance and duration, you can hit your goals.

**Waterrower Natural Rowing Machine**

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A MAGNETIC FORCE POSSESSED BY LEADERS, CHARISMA IS EASY TO RECOGNISE BUT HARD TO DEFINE. KNOWING A LITTLE MORE ABOUT THIS ELUSIVE TRAIT, HOWEVER, MAY JUST HELP YOU FIND YOUR OWN POWERS OF INFLUENCE, WRITES **HELEN HAWKES**.

Consider for a moment this unlikely trio: Barack Obama, Martin Luther King and Adolf Hitler. Admittedly they're three men who aren't generally bunched together. But for their many differences, they have one thing in common: all three are known for their almost supernatural magnetism. Charisma, in other words – and lots of it.

But what is charisma and how did it help these three – and others like them – become the leaders they became? And how can someone inherently evil, such as Hitler, be considered charismatic in the same way as, say, Obama?

The latter, at least, is easy to answer: charisma is not a marker of whether a person is good or bad.

Keynote speaker and CEO whisperer Marion Farrelly, who spent her early career producing reality shows in the United Kingdom and Australia, recalls a casting call for *Big Brother* in which there was one man she was immediately drawn to.

"He wasn't the most attractive, funniest or cleverest," she says. "But what he did have was the X factor. We sent him off to the psychologist and he called me and

said: "This man ticks every box for a serial killer. He could cause any amount of pain and he would feel nothing."

"But," she says, "he had such charisma!"

#### FOCUS, AUTHORITY, VISION AND KINDNESS

For Farrelly, the exact reason for her feelings of attraction may have been hard to pinpoint. But it's possible the *Big Brother* hopeful possessed "focus charisma", one of four different types, as defined by executive coach and public speaker Olivia Fox Cabane in her book, *The Charisma Myth: How Anyone Can Master the Art and Science of Personal Magnetism*.

"[Focus charisma] gives people the feeling that you are fully present with them, listening to them and absorbing what they say," she says. Notable examples include Oprah Winfrey and George Clooney, while a more infamous model was the notoriously charming American serial killer Ted Bundy.

The three other types of charisma identified by Cabane are "authority



charisma”, “visionary charisma” and “kindness charisma”, and again she lists a number of historical examples.

“Stalin had authority charisma, primarily based on the belief that this person has the power to affect our world,” she says.

“Visionary charisma makes others feel inspired. It can be remarkably effective even though it won’t necessarily make people like you. Steve Jobs was notoriously feared inside Apple but even his detractors readily admitted to his being both visionary and charismatic.” Artists such as Madonna and David Bowie may also fall into the visionary charisma category.

Finally, kindness charisma is about making a heart-felt connection with people and ensuring they feel accepted – think the likes of the Dalai Lama or Ellen de Generes.

However, these classifications are only Cabane’s theory; others propose different analyses, while some suggest, given its notoriously enigmatic quality, it might be impossible to analyse charisma at all.

Whatever the case, it hasn’t stopped people from trying to get to the heart of the matter over the years.

**SUPERHUMAN OR SKILLED**

The word charisma has multiple meanings in Greek, including: the power to perform miracles; the ability to make prophecies; and the capacity to influence others. That’s according to *The New Psychology of Leadership*, written by Alex Haslam, professor of psychology at the University of Queensland, and Stephen Reicher, professor of social psychology at the University of St Andrews in Scotland.

“Since the first writings on the subject around 2,400 years ago, most scholars have considered the qualities of leadership to be possessed at birth by a select few,” say Haslam and Reicher.

Socrates was one: he declared that only a tiny number of people have the physical and mental gifts, and vision, required to rule over their peers. On the other hand, 19th-century German sociologist Max Weber described charisma as a certain quality by which a leader is, “set apart

Socrates declared that only a tiny number of people have the **physical and mental gifts, and vision, required to rule over their peers.**



Visionary charisma makes others feel inspired. **It can be remarkably effective even though it won’t necessarily make people like you.**

from ordinary men and treated as [though] endowed with supernatural, superhuman or at least specifically exceptional powers or qualities... [that are] not accessible to the ordinary person, but are regarded as of divine origin...”

“People tend to focus on the words ‘superhuman’ and ‘magical’ in his quotation, but the words ‘treated’ and ‘regarded’ are equally important,” says Haslam. In short, for Weber, it’s how a person is regarded by their followers that dictates charisma, rather than it being all about the person’s inherent qualities.

But it’s clear those qualities are still crucial. Gabrielle Dolan, the author of *Real Communication* and a leadership specialist whose clients include NAB, Australia Post and Telstra, argues that charisma is simply the name for a total package that includes personality, charm and authenticity.

“It’s a perceived confidence that allows you to instantly engage with people and be present for everyone, even if there are 50 people in a room,” she says. “Normally people will say he or she was charming, good looking, they had it all... energy is part of it, too. You can’t have low energy and be charismatic.”

Additionally, a charismatic person is someone whose self-talk is turned down low enough for them to really listen and connect, believes the co-founder of The Impossible Institute Kieran Flanagan, who has consulted clients ranging from the UN to Coca-Cola.

“It is at least as much about your stuff as other peoples’,” she says. “Many of us get stopped in our head by our own conversations rather than being present with the other person.”

**THE COMPONENTS OF CHARISMA**

Mental speed may be a vital part of the charisma equation, says Bill von Hippel, a professor of Psychology at the University of Queensland, who conducted a study on the rapidity at which people could access information and report on it.

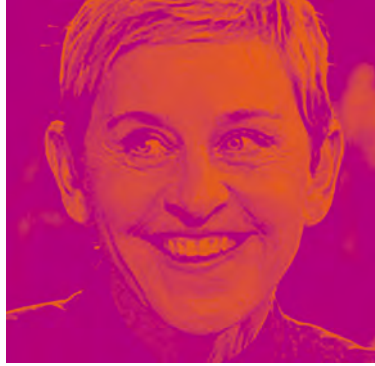
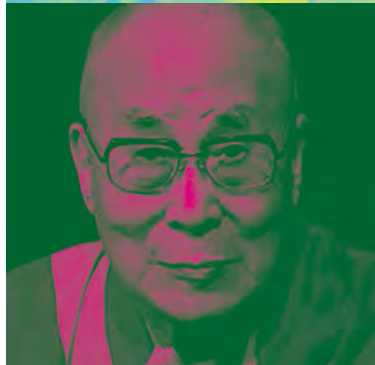
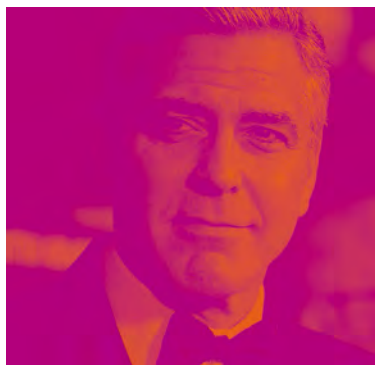
“We found that mental speed predicted charisma above and beyond IQ,” he says. “What we believe is going on is that if you are mentally quick, you are noticing some sort of connection when others haven’t. Part of charisma is saying things that other people haven’t thought of yet.”

Mental speed may also allow an individual to mask inappropriate reactions and be humorous on the spot, says von Hippel. Responding appropriately to dynamic social situations may be critical during a business negotiation, for example, when it’s crucial to say the right thing.

“[But] obviously there is a lot more to it than that,” he says. “For example, if someone is a fast thinker but really serious and not a risk-taker, they are unlikely to be charismatic.”

So, is it nature or nurture that’s earned the charismatic person those enviable qualities (being quick-thinking, charming, authoritative and apparently possessed with almost supernatural powers)?





"If you look at human traits, especially complex traits, most have a genetic component of about 50 per cent," says von Hippel. "But most of the time there is an environmental component, too, with many little things having an influence."

One genetic component that does appear to help is, unfortunately, good looks – good hygiene, too. Someone with bad teeth, breath or body odour, or generally poor grooming, is unlikely to be considered charismatic.

That said, Donald Trump has proven bad hair won't necessarily harm your

standing among your peers. His charisma has been instrumental in persuading at least half of the United States population that he belongs in the Oval Office.

Farrelly believes this is due, in large part, to his candour. "You can be the nicest person in the world or the most awful. But if you are really honest, you will go a long way," she says. "Trump is an arse. But he's an honest arse."

And therein lies a lesson for us all. 

If you are mentally quick, you are noticing some sort of connection when others haven't. **Part of charisma is saying things that other people haven't thought of yet.**

## FAKE IT TILL YOU MAKE IT

Everyone wants to have charisma and why wouldn't they? It gets you better opportunities – the American presidency, perhaps – and better results.

In fact, a review of 30,000 newspaper reports that mentioned the leadership of business executives showed a strong correlation between references to charismatic leadership and evidence that a company's performance had improved.

If you aspire to lead, it could be a good idea to focus on three things: "reflecting", "representing" and "realising". According to Haslam and Reichman, great leaders spend a long time listening and reflecting before they speak for the collective; they are seen as both a member and a proponent of the group; and they turn what is valued by their followers in principle into reality.

Agrees Flanagan: "Focusing on really listening can improve your own charisma. However, a good actor can fake it by reading other people, being able to adapt to environments and developing certain social skills."

Farrelly – who teaches entrepreneurs to walk into a room and ask for a million dollars – also believes you can fake it. "But," she says, "for some people it's effortless and they will always win. Charismatic people have a bright light inside them and you want to be in that light because it's so lovely."

*Typiquement Charles*



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**W**hen my better angels are in charge of my schedule – instead of the insatiable gremlin that won't get off Instagram – I end the day by starting my bedtime routine: lighting candles; eating early (three-ish hours before going to sleep in a knock-off version of intermittent fasting, which makes for better digestion and, for me, fewer nightmares); moulting daytime clothes and obligations (no screens, so no social media, no texting, no email); floating around for 20 minutes of Vedic meditation; a little journaling; some at-home hypnotherapy; reading a book that asks nothing of me; and listing five “happineses” (just some small things that I want to keep close).

The privilege of pursuing “wellness” asserts itself most clearly in these nightly choreographed twirls of body, mind and soul, in having the time and support to get holistically loose every night.

For a while, I woke at 4:30am because I suddenly had so much to do before my day started – the “morning routine” being another habit of the wellness trend. But where the morning routine is more about “doing” – the matcha ritual, the jade rollers and serums, and the lists of intentions – the evening or bedtime routine is about the pleasure of refusal, of solitude and of melting into “being.”

#### START A BEDTIME ROUTINE EARLY – NO, EARLIER

Bedtime routines for babies and toddlers can involve several pre-bed hours in the hope of supporting a slow, sleepy descent. American neurologist Dr Chris Winter, who specialises in sleep and is the president of Charlottesville Neurology and Sleep Medicine and the author of a book on the subject, says of a bedtime routine: “I always think it's interesting that we kind of drop it as we get older.” Instead, we tend to make a hard stop at 11pm, still covered in a day's worth of psychoemotional goo.

Kelly Love, the Mississippi-based co-founder of non-toxic cleaning products brand Branch Basics, begins her evening routine at about 4pm, when she wants to “give my eyes a break from screens” and, phoneless, takes her daughter out to play.

Gretchen Rubin, the author of several books about making our lives better, including *The Happiness Project*, now describes herself as a “sleep zealot,” but says she previously struggled to prioritise rest before bed. She says that for a lot of people deciding between staying up and going to bed presents “real tension”. To counter this, she recommends setting an alarm for bedtime; even if you snooze it, she says, “there's an awareness that there is some line”.

## a better bedtime

STOP SCROLLING AND START MEDITATING – A GOOD NIGHT'S SLEEP IS JUST FIVE STEPS AWAY, WRITES **KATE CARRAWAY**.







For a lot of people, deciding between staying up and **going to bed presents “real tension”.**

#### GET DOWN TO EARTH

After dinner, Love goes for a walk, which can include some “barefoot time” and “getting some grounding in”. “Earthing”, as it’s called, is the practice of getting skin on dirt, sand, grass or rock (of course, it’s easier said than done for those living in freezing climes and urban jungles). She then stretches and does deep breathing for 15 to 20 minutes.

Sara Pantan, the co-founder of essential oil company Vitruvi, lives near the beach in Vancouver and walks her dog, Charlie, there every night. Later, at about 9:30pm, she practises qi gong, reiki or Pilates, or simply puts her legs up against a wall, a position that can allow for stress relief.

She says movement, “whether through stretching or energy work,” creates “a sense of ritual and helps the body reset to a different time of day”. Pantan sometimes chooses not to eat for 12 to 14 hours, which she says has been “beneficial in being able to wind down in the evening.”

Kristin Dahl, a holistic nutritionist and herbalist based in Los Angeles, goes for a walk to practise deep breathing and does yoga nidra as part of her bedtime routine, which is, she says, “essentially a guided body meditation and body scan”.

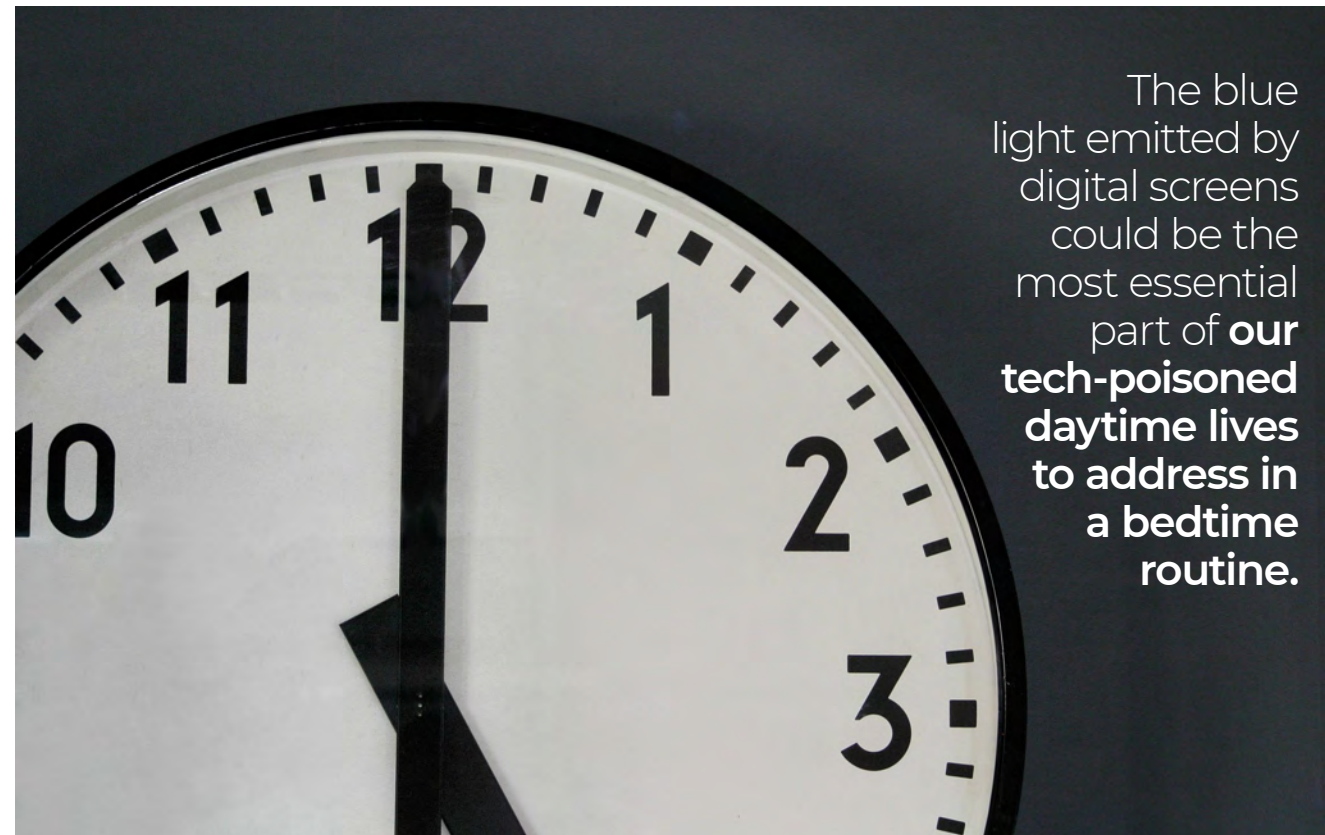
#### ENGAGE THE FIVE SENSES

A warm drink can help – as long as it’s sugar-, caffeine- and alcohol-free. Love prepares organic foods without excitotoxins (substances that trigger the neurotransmitters) and preservatives for dinner, at about 6pm. Later, she drinks mushroom lattes, which are “warm and cosy and help me wind down.” Pantan drinks something warm in winter and iced in summer, “with antioxidants,” and likes turmeric chai tea. Dahl drinks lemon balm tea.

As part of her pred-bed multi-step skincare routine, Pantan includes facial cupping for better circulation and ends with facial-massage technique gua sha, which involves pushing a hard, curved tool around the contours of her face for lymphatic drainage.

Latham Thomas, a Brooklyn-based doula and founder of Mama Glow, a maternity lifestyle label, prepares her bedroom for sleep by diffusing essential oils. Pantan does the same, using her company’s blend of lavender, eucalyptus and frankincense, which she created on a trip to Joshua Tree National Park.

The signature sound of your bedtime routine might include: a selection from the Calm meditation app’s Sleep Stories; the white noise of an air purifier, which Love has in her bedroom; or something more ethereal. Thomas recommends humming for people who feel they can’t meditate. “It’s like an instant drop-in,” she says, adding that it “allows you to extend your breath even longer than a regular meditation breath”.



The blue light emitted by digital screens could be the most essential part of **our tech-poisoned daytime lives to address in a bedtime routine.**

#### TURN OFF THE LIGHT

The blue light emitted by digital screens could be the most essential part of our tech-poisoned daytime lives to address in a bedtime routine. According to Dr Chris Winter: “The blue-green light is interacting with your pineal gland to block melatonin [which is why] a cellphone in your face at night is preventing you from making melatonin to help you sleep.”

Love uses blue-blocking glasses, like those from the 1980s (and then, inevitably, the mid- to late 2000s), and then sets her MacBook and iPhone to Night Shift mode in the evening. Before bed, she also puts her phone in Airplane mode and unplugs the wi-fi to limit her exposure to electric and magnetic fields.

Closing out her bedtime routine, Love draws her curtains, which have a blackout lining. “The whole idea is that you don’t want to be able to see your hands,” she says. If you can, it’s not dark enough for ideal sleep.

#### DO IT AGAIN (AND AGAIN)

Within the realm of reality (as Thomas admits: “I’m not great at not staying up late. If there’s something on Netflix that I’m into, I’m bingeing.”), Winter says that “the most important part of a routine is that it’s routine”.

Just like self-care and wellness more generally, daily rituals and routines can be engines of soft power, individuation and identity, safety and meaning-making. Ultimately, they offer control.

Winter says routine is about “trying to create a pattern of behaviours [and] that when you’re doing them, your brain kind of picks up on that and knows what to do next”. When the rest of life feels as if you’re spinning in outer space, a fairy-light string of rituals can be what keeps you tethered to the ground. 🌙

*The New York Times*



# flick the switch

WE'RE IN THE GRIP OF A VERY MODERN MALAISE BUT THERE ARE PLENTY OF WAYS TO PUT A BOUNCE BACK IN YOUR DAY, SAYS **HELEN HAWKES**.

ILLUSTRATIONS BY **ROHAN CAIN**

**E**veryone wants to have more energy. Yet it seems our modern lifestyle is geared to make us tired all the time. Bombarded by chemicals, wifi and pollution, captive to the demands of corporate business, and trapped in the city commute, we are flung from one draining personal energy crisis to the next.

"The important point about the human body is that we can work it hard, but we need to rest it, too," says Sydney doctor Christabelle Yeoh, director of

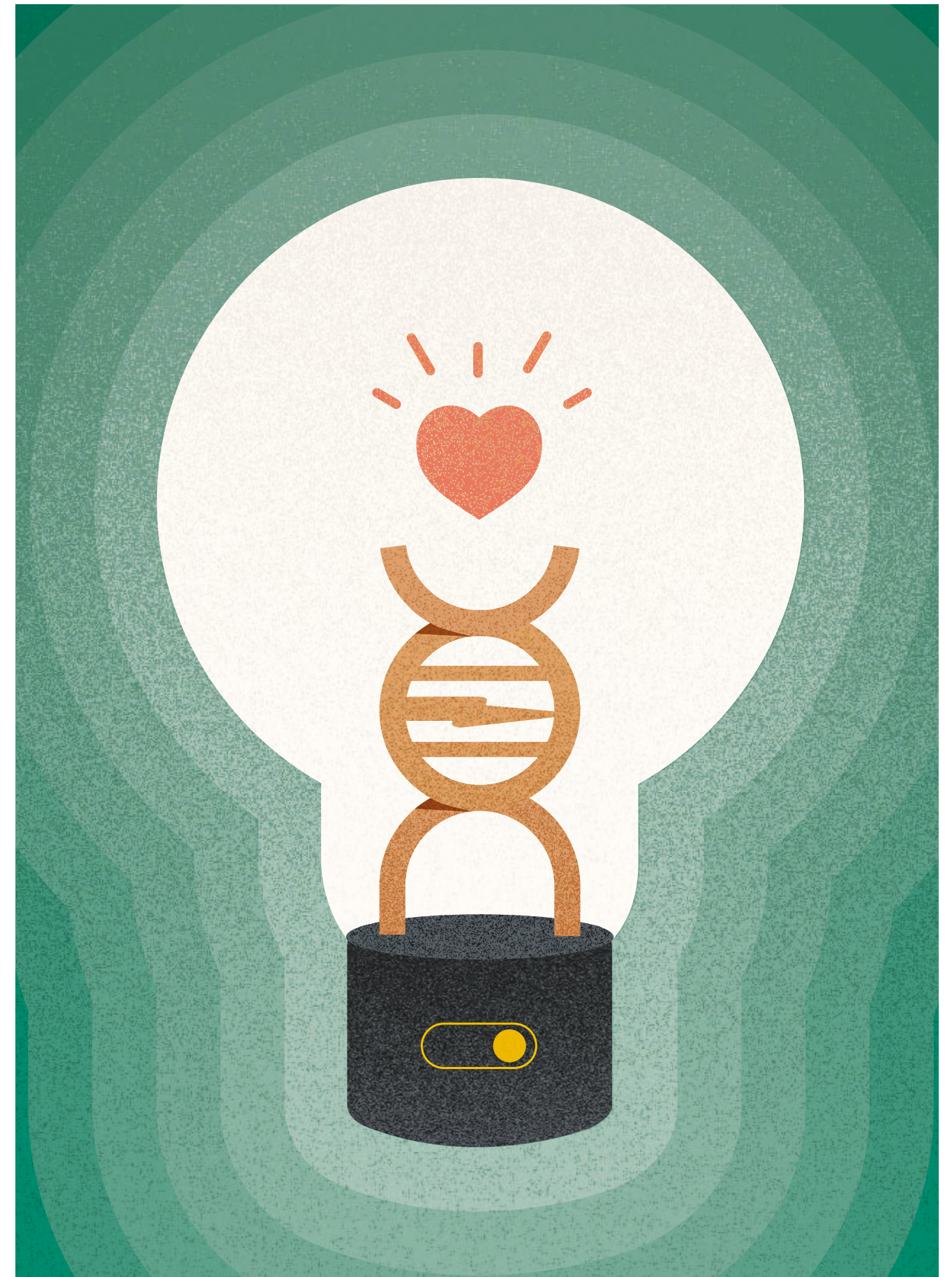
the Australasian College of Nutritional and Environmental Medicine. If it feels like you're permanently running on empty, it may help to think of your body as an overworked executive in need of smarter techniques to maximise feel-good performance.

## LIGHTEN THE LOAD

Turn the clock back a generation, and our parents or grandparents thrived without the need for a plan of attack on life. Dr Yeoh explains our very modern

energy crisis as a mitochondrial problem. "Mitochondria are the power generators of the cell, using light to convert oxygen and nutrients into adenosine triphosphate (ATP), the body's biochemical way to store and transport energy," she says.

"Whatever we do through lifestyle and environmental exposure affects the production of mitochondrial energy." This includes diet, exercise, sleep and the biological environment. "Cells need to deal with toxins and chemicals, as well as





Nutritionist Manfred Koch suggests that continual **coffee or tea consumption retards the absorption of iron, a mineral vital to fatigue prevention.**

infections and viruses, all of which create a metabolic load.”

An organic diet and a water filter can lessen metabolic load and potentially increase energy, says Dr Yeoh. “Either you have a filter, or you are the filter.”

Yeoh adds that occasional fasting is helpful for energy management because it allows mitochondria to take time off from digestion and cell growth, and redirect energy to cell repair and detoxification.

Eating locally grown, seasonal food can also deliver greater energy through nutrient density – food that hasn’t been flown miles or stored long-term, says celebrity chef and nutritionist Zoe Bingley-Pullin.

Add oily fish, too – it’s a rich source of the co-enzyme Q10 that is essential for energy production.

Vitality may also be boosted by a daily multivitamin and a B complex – stress depletes essential B vitamins needed by your mitochondria to produce energy from glucose.

The myDNA website ([www.mydna.life/wellness-and-nutrition/](http://www.mydna.life/wellness-and-nutrition/)) offers a nutrition test that can reveal how well you absorb certain vitamins genetically.

If you want to experiment with supplements that may help older cells

function more efficiently, scientists at Boston’s Brigham and Women’s Hospital have started human trials of a biological substance called NAD+ that declines as we age. It’s the fuel in many key biological processes, assisting in converting food into energy and repairing damaged DNA.

NAD+ supplements are now available online, but consult your health practitioner before you buy.

### **BEWARE OF BEVERAGES**

Adding juice alone to your diet will not undo the ill energy effects of a poor-quality diet, says Bingley-Pullin, who has developed a 4-week Body Reset program in collaboration with Dietlicious, a health-focused meal delivery service ([dietlicious.com.au](http://dietlicious.com.au)). “However, cold pressed vegetable juice is very rich in vitamins and minerals, which play a role in energy production,” she says.

When making your own, add some pulp back in, plus a tablespoon of chia seeds. “This will help to ensure a more sustained release of energy.”

In his book *Laugh with Health*, nutritionist Manfred Koch suggests that continual coffee or tea consumption retards the absorption of iron, a mineral vital to fatigue prevention.

Bingley-Pullin says quantity and quality count: go for freshly-ground, organic coffee rich in antioxidants. These protect cells against free radicals, the molecules produced when your body breaks down food or is exposed to pollution, radiation and other environmental chemicals.

“Green tea including matcha contains some caffeine, but more antioxidants as well as L-theanine, an amino acid which has a calming effect on the nervous system; and rooibos tea is also high in antioxidants,” says Bingley-Pullin.

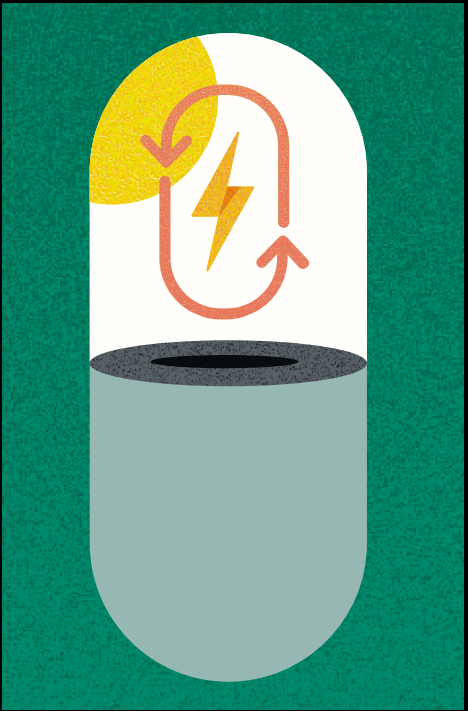
Research shows that electromagnetic fields from smart devices also stress the mitochondria, Dr Yeoh says, producing more free radicals and once again influencing metabolic efficiency.

“Furthermore, blue light from electronics hitting your eyes can interfere with ATP production through altering the way the mitochondrial electrons work.”

In the daytime, we are exposed to relentless electromagnetic fields (EMF). But at night-time, when the body needs to rest and repair, we can create a sanctuary in the bedroom with minimal electrical wiring by the bed, switching off wifi routers and switching phones to airplane mode.

Or try internet through wired cables instead, suggests Dr Yeoh. 📶

## **MORE ENERGY BOOSTERS**



- In a series of studies in the *Journal of Environmental Psychology*, researchers found that just being outdoors for 20 minutes was enough to significantly boost vitality.
- Exercise builds more mitochondria and even a small burst of activity, as little as 20 minutes, can dramatically boost energy levels, says performance expert Andrew May, author of *MatchFit*.
- Tai Chi, with its focus on breathing, is “pro-energy”, says Dr Yeoh.
- Sweating in a sauna allows you to detox your body and increase energy, because fat soluble toxins are carried out.
- As little as 12 minutes of meditation a day can assist in lowering stress hormones that are part of a vicious fatigue cycle, says anti-ageing specialist and Sydney GP Dr Michael Elstein.
- A glass of vitamin C powder may help support your adrenals, says Bingley-Pullin.



# NSW WINE OF THE YEAR

## MOUNT PLEASANT 2017 OLD PADDOCK & OLD HILL SHIRAZ

NSW Wine Awards



The tradition continues...

NSW Governor's Trophy for Best in Show  
Trophy – Best Dry Red  
Trophy – Best Shiraz  
2018 NSW Wine Awards



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Oysters are like a mouthful of positive energy; the ultimate guilty pleasure that you don't have to feel bad about....

taste

NEWS & VIEWS 60 | NATURAL HIGH DRINKS 62  
AUSTRALIA'S BEST OYSTERS 68 | THE NEW SPARKLY OFFERINGS 76





## cheers to that

Riedel has released a range of glasses, based on the traditional serves for seven classic cocktails: The Old Fashioned, Manhattan, Daiquiri, Sour, Peasant, Buck, and Julep. The series has been deliberately designed to accommodate both standard and the new large format ice cubes. \$49.95 for two. [riedelglass.com.au](http://riedelglass.com.au)

## A NEW TWIST

Woodford Reserve is of course a hand-crafted whiskey which is perfectly perfect on its own. During the warmer months, why not try a new twist, poured into a highball glass over ice and topped with soda and orange. [woodfordreserve.com.au](http://woodfordreserve.com.au)



## icon liquid

Legendary rocker Lenny Kravitz has joined forces with Dom Perignon to create two limited-edition bottles, a candelabra box and a table-champagne bar. What could be more festive than that?



## by the beach

With its beachside backdrop, rich culinary history and exceptional food, Bathers' Pavilion in Sydney's Balmoral continues to be an eating destination. Chef Serge Dansereau has overseen an energetic overhaul with new team and menu. [batherspavilion.com.au](http://batherspavilion.com.au)



## READY, DRINK

Bombay Sapphire has cleverly released its Ready to Drink offer, so that cool, refreshing summer G&T is never too far away. Enjoy chilled, straight from the bottle, or over ice. \$26, 4 pack. From major wine retailers.



## NATURE CALLS

Spend the night in a luxury tent and wake up to views across Victoria's Port Philip Bay, while enjoying gourmet food baskets and Terindah Estate wines. Glamping Amongst the Vines costs \$220 per night, per tent. [terindahestate.com](http://terindahestate.com)



## bottled prize

Grant Burge has just released the 2013 vintage of its award-winning Icon wines, Shadrach Cabernet Sauvignon (\$104.99) and Meshach Shiraz (\$199). Using only premium grapes and made in exceptional vintages, the wines are a landmark release. [grantburgewines.com.au](http://grantburgewines.com.au)





# the big dry

THE ABSTINENCE MOVEMENT IS ALL GROWN UP, OFFERING ALCOHOL-FREE TIPPLES THAT ARE WHOLE LOT MORE PALATABLE THAN THE SAD OLD SODA WATER AND SACCHARINE MOCKTAILS OF DAYS GONE BY. CHEERS TO THAT, WRITES **CRAIG TANSLEY**.

**E**arlier this year, Dublin – that living, breathing heart of the drinking universe – opened its first alcohol-free bar, The Virgin Mary. Across the Irish Sea, booze-less chain, Redemption, has opened its third bar, this time in London's stylish Covent Garden. And Brooklyn's most fashionable new watering hole, Getaway, won't serve you alcohol. Not a drop... not even a low-strength beer.

Australia has been a bit late to the party but the trend is on its way; Perth pop-up bar Club Soda doesn't serve a single alcoholic drink, while sober music festivals like Xstatic Sunsets, held on Sydney's Shark Island in April, were among this year's most financially successful festivals (meanwhile, the state

government is cracking down on music festivals due to a spate of drug deaths).

Add to that the fact that Australians haven't drunk this little alcohol since the early 1960s. In fact, we're putting away about 30 per cent less than we did in the mid-70s, a time of peak consumption. In 2017, one in five Australians over the age of 18 didn't drink – almost double the number recorded in 2007. And the figure seems to be increasing.

"Alcohol is the new cigarettes," says Ruby Warrington, the author of *Sober Curious* and one of the leading voices of the sobriety movement. Abstinence, it seems, is the next step in the wellness revolution (who wants a beer with their kale salad, anyway?). And the wowzers have science on their side; one study

Above: The new mocktails replicate classic cocktails with Seedlip's booze-free spirits.



of the long-term effects of alcohol consumption, published in *The Lancet* medical journal in 2018, concluded that “the safest level of drinking is none”.

It appears health-conscious millennials are on board. An English study found that the number of non-drinkers aged 16 to 24 rose to almost 30 per cent between 2005 and 2015 – a trend that’s mirrored in the United States (and we’re not far behind).

But it’s not just the youth. Alcohol-free campaigns like Dry July have inspired many Gen Xers to give up the grog for good, while baby boomers (now heading into their seventies) are kicking the habit for health reasons. It appears our love affair with booze is on the rocks.

In Europe, sales of non-alcoholic drinks have increased by 57 per cent over the last five years. Meanwhile, in the US, the market for ready-to-drink low- or no- alcohol beverages is set to grow by almost 39 per cent by 2022. And the Australian market is following suit.

Worldwide, the alcohol-free industry is now worth \$25 billion (Europe’s thirst for zero-alcohol beer accounts for about \$1.5 billion of that). And the world’s largest alcohol company, Anheuser-Busch InBev (think Budweiser, Corona, Stella Artois), has declared that at least 20 per cent of the beer it produces will be no- or low-alcohol by the end of 2025.

This global shift doesn’t mean everyone is staying at home drinking water and watching TV. No, the new-wave non-drinker wants the same social experience as drinkers... just without the alcohol. And they have no problem paying \$15 for a cocktail with no booze.



Dry July has inspired many Gen Xers to give up the grog for good, while baby boomers are kicking the habit for health reasons. **It appears our love affair with booze is on the rocks.**

Above: Seedlip founder Ben Branson. Opposite: Mr McGregor mocktail, featured in the brand’s cocktail recipe book and (bottom, from left) Seedlip’s Garden 108, made with peas and hay, the citrusy Grove 42 and Spice 94, featuring allspice and cardamom.



Some of Australia’s most lauded restaurants, including Melbourne’s Attica and Sydney’s Momofuku Seibo, are putting as much effort into their non-alcoholic drink pairings as their traditional wine offerings. These high-end eateries are embracing the likes of Non, an alcohol-free infusion of dried fruits, herbs and spices produced by ex-Noma chef William Wade.

In March, local alcohol-free distiller Lyre’s released the world’s largest range of no-proof spirits. It follows the rise and rise of Seedlip, a non-alcoholic brand from the United Kingdom, now available in 20 cities and more than 250 of the world’s top restaurants.

Seedlip came about when founder Ben Branson stumbled upon recipes for non-alcoholic remedies using herbs, spices, fruit peel and bark in a 17th-century book, *The Art of Distillation*. In 2015, he released a few thousand bottles of his spirit substitute and sold out in three weeks. His second batch sold out in three days. And the next lasted less than half an hour.

And so Branson got one of the world’s largest alcohol companies, Diageo, on board to help him increase production; together they’ve now sold more than a million bottles.

It seems Lyre’s has similar ambitions, having rolled out 13 spirit replicas, including a gin, absinthe, whisky and rum. Australia’s best watering holes have embraced the brand and are using the spirits to craft mocktails that taste almost identical to the originals, making those sweet fruit-based concoctions a relic of the past.

“We’re finding that there aren’t enough products to satisfy market demand in Australia,” says Lyre’s co-founder Mark Livings. “Australia was a fair way behind the UK and US in terms of the no-alcohol movement but we’re catching up quickly. Australians are falling out of love with alcohol and if we can replicate the taste of their favourite spirit, they don’t need to drink it.”

Helping to meet that local demand is Melbourne startup Brunswick Aces, which launched a gin-inspired spirit last year, and Sydney company ALTD Spirits, which recently released its third spirit substitute.

But nothing highlights the change in Australia’s boozing habits more than the





fact that we're even drinking beer with no alcohol in it. Over the last five years – a period in which beer consumption has dropped – our non-alcoholic beer sector has grown by almost 60 per cent.

There's also kombucha, which some manufacturers – including Byron Bay's Bucha Of Byron – market as a beer substitute, right down to the stubby-shaped bottle. Local kombucha sales have risen by 174 per cent in three years.


Non-drinker Clinton Schultz is the man behind the first Australian-made alcohol-free craft beer, Sobah, which he launched in December 2017. "I was sick of going to a bar and being expected to order soft drink, soda water or juice," he says. "I wanted beer."

He expected the product would appeal to a select group of reformed drinkers. But in the lead-up to Christmas 2018, he ran dry and was forced to brew an

emergency batch to keep Australia's non-drinkers satiated for New Year's Eve.

In August last year, Carlton & United Breweries followed his lead, introducing Carlton Zero. Sales have increased 12-fold in the months since and a spokesperson told *The Sydney Morning Herald* that it's been "one of the most successful new product launches we've ever had".

Schultz's response? "People ask how we feel about big companies like Carlton coming into the market with their own no-alcohol beers and we actually welcome it, because they come in with more marketing power and bucks, and that raises the profile of beer with no booze in it. Times are changing."

They certainly are. It seems Australians *can* now go out and have a good time without drinking – provided there's a couple of Schultz's pepperberry IPAs behind the bar. 



I was sick of going to a bar and being expected to order **soft drink, soda water or juice.** I wanted beer.

Local brand Lyre's White Cane Spirit (above), Aperitif Dry and Dry London Spirit (above right). Opposite: Lemon Aspen Pilsner, one of Sobah's craft-beer substitutes.



# pearls



# of

# wisdom

NO FOOD CAPTURES THE ESSENCE OF A SUMMER CELEBRATION BETTER THAN OYSTERS. BUT HOW DO YOU DISTINGUISH BETWEEN A GOOD ONE AND THE VERY BEST? **ANTHONY HUCKSTEP** CORRALLED TWO SEAFOOD GURUS FOR THE ULTIMATE OYSTER ROAD TEST.

**W**hen the summer sun is kissing your shoulders, there are few more euphoric experiences than raising a flute of golden effervescence in one hand and a briny, creamy morsel in a deep-cupped shell with the other.

Food may fuel our bodies with energy, but few foods provide the mental and physical exhilaration of an oyster. The world's best-loved mollusc is not only one of the most luxurious natural foods on the planet, it possesses an abundance of nutrients and energy, too.

They are an incredible source of omega-3 (just 100 grams of oysters has the same omega-3 as 3.2 kilograms of chicken breast). And they possess high volumes of iodine, selenium, zinc, copper, iron, vitamin B12 and vitamin D. If only doctors prescribed a dozen a day.

And, of course, let's not forget their reputation for providing energy for the engine in the bedroom.

Yep, oysters are like a mouthful of positive energy; they're the ultimate guilty pleasure that you don't have to feel bad about.

To discover Australia's finest oysters on your behalf, we enlisted two seafood gurus to take part in the ultimate oyster road test.

## THE JUDGES



**MARK "THE OYSTER WHISPERER" ALLSOPP**

Allsopp is the CEO of Australia's Oyster Coast, a company representing the interests of some 33 estuaries and more than 60 oyster farmers along NSW's famous Oyster Coast. A serious oyster nerd, he holds postgraduate degrees in agribusiness, aquaculture and aquatic science, and devised the "five pit stops of flavour" that defines how an oyster should be enjoyed.



**COLIN "THE SEAFOOD SAVANT" BARKER**

Barker is the executive chef of Sydney's famous The Boathouse on Blackwattle Bay restaurant, where best-in-class seasonal seafood is sourced daily and served at its peak, including Australia's largest and most diverse oyster menu. Barker's team has probably shucked more premium oysters to order than any other kitchen brigade Down Under.



# THE OYSTER ROAD TEST

In order to determine Australia's best oysters, our judges looked at a range of producers and covered all three varieties (rock, Pacific and angasi) grown in Australia. They took into account each oyster's brine, sweetness, creaminess, minerality and umami (vegetal notes), which Mark Allsopp describes as the "five pit stops of flavour" to note when enjoying an oyster. Each was given a score out of 10. These are their top picks...

## #10 **The Oyster Province, Tasman Peninsula, Tasmania**

**Species: Angasi**

Mark Allsopp: "They [Tasman Peninsula farmers] produce a fantastic angasi oyster. The key to a good angasi is cool, deep water, and Tasmanian waters are perfect for this. The eating experience is not for the faint-hearted, though; the bold, intense minerality is intrusive to the palate, but the oyster connoisseur will love this experience."

**7/10**



the angasi

## #9 **Pristine Oysters, Coffin Bay, South Australia**

**Species: Angasi**

Colin Barker: "Due to being raised in the nutrient-rich waters of our Southern Ocean, these guys are much more petite, clean and pretty than their east coast cousins. Crisp in both texture and flavour, they're a briny delight with a short, sharp finish that's unique for an angasi."

**8.5/10**

## #8 **Hawkesbury River Pacific, Mooney Mooney, NSW**

**Species: Pacific**

Colin Barker: "Being a Hawkesbury boy myself, these guys remind me of home. Deep shell, earthy, super-mild and incredibly sweet due to their brackish influence and super-large adductor muscle."

**8.5/10**

## #7 **Shoalhaven Pacific, Comerong Bay, NSW**

**Species: Pacific**

Mark Allsopp: "This bay sits back from the mouth of the estuary, and has high nutrient and organic inputs from two large freshwater tributaries. This mixes with the incumbent oceanic tide to create a unique growing area for Pacific oysters. A very plump Pacific oyster, with the brine and sweetness following. This eats like a Pacific and finishes like a rock [oyster]."

**8.5/10**

## #6 **Gazander Pacific, Coffin Bay, South Australia**

**Species: Pacific**

Colin Barker: "Coffin Bay is probably Australia's best-known producer of Pacific oysters. This oyster is refreshing, salty and sweet, and surprisingly mild for an oyster of its size."

**9/10**



# AUSTRALIAN OYSTERS EXPLAINED

In Australia there are three varieties of oyster – rock, Pacific and angasi – all with vastly different characteristics.

## THE ROCK OYSTER

Also known as the Sydney rock oyster (an odd name, given none grow in Sydney), the rock oyster is one of the most unique oysters on the planet. Endemic to NSW, this finite crop is fundamentally rare, making up less than one per cent of the world's oyster production. If it were wine, caviar or truffle, it would be priceless. Best known for its creamy, seagrass green-hued flesh and deep, rich, sweet flavour with a lingering minerality and creaminess.

## THE PACIFIC OYSTER

Genetically Japanese, they are grown all over the world and in Australia are generally farmed in oceanic bays with high salinity. Australian Pacifics are a refined, beautifully manicured oyster with a large, deeply cupped, ornate shell, bone-white flesh and black lip or frill. Expect a crisp, mild, clean, briny and invigorating flavour.

## THE ANGASI OYSTER

Rarer than rocks and Pacifics, angasi are one of the first seafoods known to be farmed in Australia (by Indigenous Australians some 6,000 years ago). They are genetically Australian with some close relatives around the world, including the Belon oyster, a first cousin. Definitely for the more adventurous oyster eater, they have a big, rich, meaty and moody flavour – often described as a “game” oyster.

## #5 Wooli River Rocks, Wooli, NSW

### Species: Rock

Colin Barker: “Joel Cropper's Wooli River Rocks, grown exclusively for us [at The Boathouse on Blackwattle Bay], have a very small window of availability. With Mother Nature's help, they hit our menu around mid-to-late November and are all but done by late January or early February. Usually a larger-style rock, they are a sweet, clean, vegetal, textural delight.”

9/10

## #4 Clair de Lune Bouton, Batemans Bay, NSW

### Species: Rock

Colin Barker: “We have been working with Steve Felletti since the restaurant's – and his business's inception – 22 years ago, and his Clair de Lune Bouton oysters are probably the most highly sought-after rock oyster by our patrons. It has a beautiful long-lasting minerality and wonderful zinc-ness that's unique to the waters of the Clyde River.”

9/10

## #3 Wapengo Rocks Oysters (Kingfisher Oysters), Wapengo, NSW

### Species: Rock

Mark Allsopp: “A mature rock oyster with a distinctly earthy flavour and exquisite vegetal note. Grown in a small and shallow estuary with a wealth of organics floating in the water column where the oysters capture it in their gills and ingest it. It results in an oyster that delivers one of the most distinct umami experiences one can have.”

9/10

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#2

## Pristine Oysters, Coffin Bay, South Australia

**Species: Pacific**

Mark Allsopp: “Brendan Guidera’s Pristine Oysters are mature and petite, and the ultimate salty and sweet experience. The high-saline environment of Coffin Bay provides the salty zing, while the harsh wind and wave action from the Southern Ocean rolls and rumbles these oysters, forcing them to work hard on holding their shells closed, making their adductor muscle really strong. The larger the adductor muscle, the greater the sweetness.”

**9.5/10**

## Berry’s Bay Rock Oysters, Greenwell Point, NSW

**Species: Rock**

Mark Allsopp: “Grown in the ‘holy water’ of Berrys Bay, in the Shoalhaven, where nutrient-rich water meets the ocean in a perfectly balanced mixing event. One of the few rock oysters that are perfectly rounded, with what I describe as the ‘five pit stops of flavour’: brine, creaminess, sweetness, mineralisation and umami. Complex but evenly balanced.”

**9.5/10**

the Pacific



the rock



## WINNER: the perfect oyster?

### Tathra Oysters, Tathra, NSW

**Species: Rock**

Colin Barker: “Gary Rodley’s Tathra/Nelson Lake rock record speaks for itself. Having judged the Royal Agricultural Society of NSW’s oyster competition for a while now, I know you can always pick out Gary’s oysters on visuals alone – even among dozens of other unlabelled samples. Smooth, deep, slate-grey shells bursting with umami-rich goodness inside. Stunning.” 🏆

**10/10**



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# bright sparks

WITH SPIRITS EATING INTO CHAMPAGNE SALES, MOËT & CHANDON TURNED TO A LOCAL WINEMAKER FOR HELP. AS **JENI PORT** DISCOVERS, HE'S THE LATEST IN A LONG LINE OF AUSTRALIANS WHO'VE BEEN QUIETLY SHAKING UP THE MARKET FOR DECADES.





**B**ack in 2016, Domaine Chandon winemaker Dan Buckle was asked to create a sparkling wine “that breaks all the Champagne rules”. The request came from the marketing team of the powerful Moët & Chandon group based in Champagne.

Sales of Champagne were under siege from the onslaught of spirits, particularly gin, and the group saw an opportunity for its sparkling winemaking facilities based outside of France to answer the challenge. “It was just not possible to push boundaries with the limitations of the *appellation contrôlée* rules in Champagne,” says Buckle. “We have a lot more freedom here in Australia.”

And so the Yarra Valley winemaker’s imagination went into overdrive. He bought blood oranges and spices and started playing around with sparkling wine concoctions inspired by cocktail mixologists.

He zoned in on the classic Champagne cocktail, made with Angostura bitters and served with a sugar cube saturated in Cognac. “We started pulling that idea apart and looking at bitters pretty closely to see what we could infuse,” he recalls. “We didn’t realise there was this huge category of bitters.

“Because we see citrus flavours in our sparkling wines, it made sense that orange might work as an add-on. Then we went down the rabbit hole and started making bitters ourselves.”

And that’s when Chandon S was born. A traditional sparkling wine infused with orange bitters and spices, including ginger and cinnamon, it’s very, very different to anything Domaine Chandon – let alone Moët & Chandon – has ever released. It

breaks all the Champagne and sparkling wine rules (take its most un-Champagne-like serving suggestion: over ice and with a twist of orange).

Chandon S’s timing has been propitious. Australians have fallen hard for Prosecco, the Italian-style sparkling with the lemony sherbet zing. Meanwhile, pét-nat (pétillant naturel), a style that’s allowed to finish its primary fermentation in the bottle, retaining fizzy-ness and the complexity of retained yeast lees (one of the earliest methods for making wine sparkle), is also enjoying a moment.

Both styles are demanding more space on restaurant wine lists, proving we are ready for more adventurous drops when it comes to sparkling wine.

A sparkling infused with bitters? Why not. Adding bubbles to alternative white grapes, like fiano (taste the spiced cut pear) and roussanne (peaches and herbs), which have never had bubbles before? Sure. Australia is, after all, the country that came up with sparkling shiraz and sparkling chambourcin.

But what is unusual this time round is the accelerating rate of acceptance and engagement by Aussie drinkers. “Consumers have been allowed – or allowed themselves – to be led more by experimentation than expectation in recent years,” says Ed Merrison, wine distributor and educator at Melbourne wholesaler and importer CellarHand. “Not so long ago we probably didn’t think that much about what fizz is made from.

“Many of us probably bought cheap sparklings until we could afford big house non-vintage Champagne. Now, in between cheap bubbles and prestige



A sparkling infused with bitters? Why not. Adding bubbles to fiano and roussanne? Sure. **Australia is, after all, the country that came up with sparkling shiraz.**



cuvée Champagne, lots of nuances have opened up.”

Julian Allport, winemaker and co-owner of Moores Hill winery in Tasmania’s Tamar Valley, agrees. A long-time riesling producer, this year he released his first sparkling riesling, called Sekt (German for sparkling wine).

“While sparkling riesling is unusual,” he says, “wine drinkers are used to sparkling wines like Prosecco so there is an openness to something that isn’t a traditional Champagne-style sparkling.”

The segment is growing, with Praxis Sparkling Riesling produced by fellow Tassie maker Moorilla Estate, as well as Rieslingfreak’s No.9 Clare Valley Sekt Riesling, with three years on lees. Another Clare Valley maker, Skilloalee, has wisely capitalised on the region’s reputation for the grape and has been making sparkling riesling since 1987.

While most makers tend to opt for a dry style, Allport has moved in a different direction, leaving a “tickle of sweetness” in the wine for easy drinking. He considered his Sekt “just a summer thing”. But he was wrong: it has been a strong seller at his cellar door throughout the year.

The logic is simple enough. If you like riesling as a table wine, chances are you will like it just as much, maybe more, as a sparkling. The purity of flavour of the riesling grape, as well as the delicate florals and refreshing bite, are still there – even enhanced.

Occasionally, a grape variety becomes even more alive and positively shines

If you like riesling, chances are you will like it just as much as a sparkling. **The purity of flavour, delicate florals and refreshing bite are still there – even enhanced.**

as a sparkling. D’Arenberg’s sparkling chambourcin started life as an okay red table wine but winemaker Chester Osborn found it too high in acidity. His solution, in 1997, was to turn it into a sparkling wine. The incredible colour that erupts as the bubbles cascade into the glass – Osborn calls it a “psychedelic purple” – is just a bonus.

Lambrusco is another example of a grape born to bubble. It found fame in Australia in the 1980s as a sweet bubbly red, but its second coming sees it return to its dry, savoury Italian roots.

Winemakers and nursery proprietors, the Chalmers family brought two varieties of lambrusco into Australia in the 1990s. They released lambrusco wines under their Chalmers label, and now champion the style and its versatility.

“The absolute perfect lambrusco food matching is a chunk of Parmesan cheese – because lambrusco hails from Parma – with authentic aged balsamic vinegar from Modena drizzled over the top,” suggests the winery’s Kim Chalmers. “It’s the best.”

Locally produced alternative sparklings go back as far as 1881, when the Victorian Champagne Company created sparkling reds using grapes such as pinot noir and shiraz (the latter took off and is now most commonly associated with the style). Today, sparkling shiraz has been joined by other varieties and drier, more savoury styles are favoured.


Sparkling Marsanne, a fixture at Tahbilk winery for decades, was born after World War II when the late owner, Eric Purbrick, sold trebbiano and Marsanne to Hardys

wine company, which turned the grapes into a bottle-fermented sparkling. Tahbilk resurrected the style in the early 2000s. “We had a wine with a point of difference,” says the winery’s CEO, Alister Purbrick, “as most sparklers were – and still are – chardonnay/pinot noir blends.”

Tahbilk’s Coueslant Marsanne is bottle fermented and left on yeast lees for 12 to 18 months. Released as a four- to five-year-old wine, it’s an elegant showcase for the grape’s unique honeysuckle character.

As for Dan Buckle, the Domaine Chandon winemaker who threw out the rule book and infused his sparkling wine with orange bitters, he remembers being pleasantly surprised at its near universal acceptance.

People responded to the new sparkling warmly; they found it non-threatening and could relate to it. And, interestingly, he found that drinkers were willing to give him much more feedback than he normally receives with his super-serious *méthode champenoise* sparkling wines. “With Chandon S, everyone had an opinion to share,” he says. “It had the most amazing democratising effect.”

Maybe this is the greatest contribution of alternative sparkling wine; it liberates us from all the old traditions – and the tastebuds, too. 

# WILD AND BUBBLY

## THE DIFFERENT APERITIF



**Chandon S (various vineyards, Victoria)**  
Zesty blood orange, ginger and cardamom against a sparkling background, with a refreshing bitters flavour to close. \$32



**Moores Hill Sekt Sparkling Riesling (Tamar Valley)**  
Honeysuckle, lantana and other florals, plus citrus notes, including ruby grapefruit, with a racy acid drive and mid-palate texture. \$35

## THE UNUSUAL FOOD-FRIENDLY PAIRING



**Tahbilk 2015 Coueslant Marsanne (Nagambie Lakes)**  
Preserved lemon, juicy lime, jasmine, pear with fresh, breadly autolysis and aged complexity. \$26



**Primo Estate Joseph Sparkling Red (various vineyards)**  
A little fortified material makes this shiraz/cabernet sauvignon blend a truly individual style. Expect chocolate, spice, panforte and savoury notes. \$90

## THE ASTOUNDING CHEESE MATE



**Chalmers 2018 Lambrusco (Heathcote)**  
Blackcurrant pastille, sour black cherry and spices, with a super-dry Italian-style finish. Match with Parmigiano Reggiano. \$43



**Oliver's Taranga Vineyards 2017 The Hunt For Mrs Oliver Fiano Sparkling (McLaren Vale)**  
Ruby grapefruit, lemon, apple tart and sweet, crystallised pear with a savoury edge. Match with soft cheeses. \$48





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The Porsche's soon-to-arrive Taycan signals a change for a car maker **that has relied wholeheartedly on fossil fuels since its first sports car in 1948.**



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## style file

Confidence and creativity are the trademarks of British label Mulberry. The Spring/Summer 2020 collection features easy silhouettes, rich textures and iconic bags. [mulberry.com](http://mulberry.com)

## PEARLS PLEASE

To commemorate 100 years since founder Nicholas Paspaley Snr arrived in Australia, the luxury jewellery label has released the Megisti range, which symbolises his epic journey from Greece to the Kimberley. [paspaley.com](http://paspaley.com)

## lego land

Land Rover has partnered with Lego to create a model of its Defender. Launched at the Frankfurt Motor Show, the mind-bending 2,573-piece Lego toy will keep parents and kids captivated for hours. \$329, from all good toy shops

## NEAT BEARD

Keep your beard in tiptop condition with this Tom Ford comb, designed to tame unruly hairs and distribute beard oil. It won't irritate the skin and it's ultra-portable too. From [mrporter.com](http://mrporter.com)

## mine, yours

Update your phone case with either this sleek, textured Rimowa design ([rimowa.com](http://rimowa.com)), or a playful Loewe elephant leather case ([loewe.com](http://loewe.com)).



## SWEET TREAT

An ode to seduction and ultimate freedom, Loris Azzaro's new fragrance Wanted Girl, layers ginger with orange blossom. From \$125, David Jones and Myer.



## luxury linked

A modern classic, Tiffany & Co.'s Tiffany True range now features a stunning choker in 18-karat gold. Only two pieces available at Sydney flagship store. \$41,300, [tiffany.com.au](http://tiffany.com.au)







# time travellers

FROM CARTIER TO LONGINES, THE PLANET'S FINEST WATCHMAKERS ARE INCREASINGLY LOOKING TO THEIR OWN VINTAGE COLLECTIONS FOR INSPIRATION, GIVING MODERN WEARERS THE CHANCE TO ENJOY UPDATED VERSIONS OF A WHOLE RANGE OF CLASSICS, WRITES **STEVE COLQUHOUN**.

**H**ave a flick through the back catalogues of the world's most storied watchmakers. There's no shortage of timepieces that were treasures of their day, and which remain eminently – and expensively – collectible.

But that's not the end of their story. Vintage re-issue – in other words, creating an updated version of a much-loved design using innovative materials and techniques – is among the biggest trends in modern watchmaking.

"Everything old is new again," surmises Julian Farren-Price, managing director of Sydney watch boutique J Farren-Price. "They go back to their archives and they see beautiful pieces they've made, and they think the current generation [of customers] will still appreciate those."

"I think history is so important today because we live in a very disposable society, and companies and products of longstanding value are rarer and rarer and probably becoming more important to people."

Sometimes it's the story behind a timepiece rather than the aesthetic. Or it could be an image, or moment in time, that creates notoriety. Would the square-faced TAG Heuer Monaco continue to be as insanely popular with motorsport fans all over the world if it had not been worn by Steve McQueen in the 1971 movie *Le Mans*? And, of course, successive versions of the Omega Speedmaster are enduring favourites, thanks in no small part to it being the first watch worn on the moon.

"A watch from the past has a story to it," Farren-Price says. "People love history; they like to know why the watch was created and know that it's something that has survived for decades and is still a beautiful piece. People are drawn towards things of historical significance."

All of which makes an original-issue watch from back in the day a highly sought-after and valued commodity. At times though, the reality of owning a vintage timepiece doesn't live up to the hype. Not unlike a classic sports car, they can be expensive to buy, difficult to use and fearfully fragile.

"People do get quite romantic about the past," Farren-Price admits. "I have a very beautiful image in my head of my 1980 Alfasud but I think if I went back and drove it now, I'd realise it wasn't up to current standards."

"It's the same with the watch industry. The equipment we have today is far superior to what was made in the past. They're re-creating these lovely designs, but with a much higher-quality product."

A key difference between many original timepieces from decades past and their modern-day homage is case size. "We definitely prefer bigger watches than we did in the past," Farren-Price confirms. "If you look back at a Rolex 36mm Day-Date, which used to be a big watch, it now looks quite petite. Now everyone buys the 40mm Day-Date."



Horologist Julian Farren-Price's favourite re-issue, by Vacheron Constantin. Opposite: Steve McQueen starts a decades-long trend in the film, *Le Mans*.





Here, we've included a selection of our favourite vintage re-issue watches currently on the market...

#### **JAEGER-LECOULTRE LADIES REVERSO ONE**

The only thing that beats a watch with a distinguished history is one that also puts a magic trick up your sleeve. The rectangular Art Deco-style Reverso was devised in the early 1930s for British Army servicemen playing polo in India, where one's precious timepiece might meet a swinging mallet and an untimely demise. The Reverso's hinge-and-slide system allows the watch body to be flipped, turning the vulnerable face to the wearer's wrist. The modern-day version (pictured left) provides a fun party trick for owners of the elegant piece, which is made in men's and women's styles.

**\$7,650 from [jaeger-lecoultre.com](http://jaeger-lecoultre.com)**



#### **RADO HYPERCHROME CAPTAIN COOK**

A heritage watch this may be, but it's one that hails back to the 1960s rather than the 1770s era of its namesake. Dive watches became a fashion item rather than a working tool in the mid-'60s, and RADO – which typically designs minimalist, elegant pieces – plunged right in alongside almost every other Swiss *manufacture d'horlogerie*. This timepiece (pictured below left), originally named for the famed English explorer, didn't sell particularly well in the '60s, but it's finding its market now.

**\$2,475 from [rado.com](http://rado.com)**

#### **SEIKO PROSPEX 1970 DIVER'S RE-CREATION**

If you've seen *Apocalypse Now* and you're a wrist-watcher, you won't have missed the Seiko 6105 dive watch worn by Martin Sheen's Captain Willard. It's fundamental Seiko with rugged good looks and outstanding legibility, plus a big set of shoulders and an offset, recessed crown described by one reviewer as "weirdly handsome". The latest iteration (pictured opposite, far right) is a somewhat faithful re-issue with a few modern touches, and remains as eye-catching as it is utilitarian.

**\$7,100 from [seikowatches.com](http://seikowatches.com)**

#### **VACHERON CONSTANTIN HISTORIQUES CORNES DE VACHE 1955**

This is Julian Farren-Price's favourite re-issue timepiece (pictured opposite). "It's a wonderful re-edition. It's got these beautiful pear-shaped lugs on it that I particularly like," he says. Also known as horns, the lugs are the defining feature from which the piece takes its name – literally, 'horns of a cow'. It was sought after in 1955, and now history repeats.

**\$62,200 from [vacheron-constantin.com](http://vacheron-constantin.com)**

#### **LONGINES HERITAGE MILITARY**

At the 2018 launch of this piece (pictured right), aficionados raved about the authentic design that harks back to the functional pilot's watches that Longines supplied to the doughty fliers of Britain's Royal Air Force during the dark days of World War II. The watch face seems to exhibit an appealing patina, but it's actually flecks of ink (randomised for a bespoke finish). It anchors a dial design typical of the austere 1940s, and is finished in shades of military-themed khaki. At 38.5mm it's compact by today's standards, making it an option for men and women.

**\$2,900 from [longines.com.au](http://longines.com.au)**



History is so important because we live in a very disposable society, and **companies and products of longstanding value are rarer and rarer.**







#### TISSOT HERITAGE NAVIGATOR CHRONO AUTO 1973

Motorsport has inspired watchmakers for more than a century – there's something about precision engineering, whether its pumping pistons or turning cogs. Racing inspiration is evident in this modern-day Tissot (pictured left) with its barrel-shaped case, orange highlights and classic chrono layout, along with a retro punched-leather strap. It's a modern-day take on the Tissot Navigator watch of the '70s, and a suitable – and relatively inexpensive – way to celebrate the derring-do of the racers from those dangerous, thrilling years.

**\$2,900 from [tissotwatches.com](https://www.tissotwatches.com)**

#### CARTIER BAIGNOIRE

The French luxury-goods house is steeped in watchmaking history, so modern-day designers suffer no shortage of throwback inspiration. The Baignoire (pictured below left) – or 'bathtub', in English – is said to derive from 1912, when Louis Cartier 'stretched' a traditional circular watch as a unique gift for the Russian grand duchess Maria Pavlovna, a loyal customer of the brand. The design was first released in 1957 featuring signature Cartier design cues such as elongated numbers, and it was finally named the Baignoire in 1973. At just 32 x 26 x 8mm, it may be dainty but it's hard to miss.

**\$15,800 from [au.cartier.com](https://www.au.cartier.com)**

#### ORIS BIG CROWN 1917 LIMITED EDITION

For a long time, Oris's own records indicated it issued its first pilot's watch in 1938; but when evidence emerged of an even earlier edition circa 1917, the company set about marking the discovery a century later with a startlingly faithful replica. The 1917 Limited Edition (pictured opposite, top) draws on the typography

and layout style of the day and even re-creates a rare feature of the original – a small push-button at two o'clock to set the time. At 40mm in diameter and with an updated movement and numbers in glow-in-the-dark Super-LumiNova, it's a redux of a classic done right.

**\$3,000 from [oris.ch](https://www.oris.ch)**

#### TAG HEUER MONACO CALIBRE 11

The word 'iconic' gets thrown around a lot, but it's the appropriate adjective for the Monaco (pictured below), a bold design of its day that has lost none of its original punch with the passing of time. Inspired by the world's favourite Formula 1 race, the Monaco launched in 1969 as the world's first automatic, and first square-cased, chronograph. Two years later it was immortalised



by Steve McQueen in the film *Le Mans*. In 2019, it celebrates its 50th birthday while looking as racy as ever.

**\$7,650 from [tagheuer.com](https://www.tagheuer.com)**

#### TUDOR BLACK BAY P01

This piece from Tudor (pictured below) was the most controversial release at Baselworld 2019, and it only takes a glance to see why. Supremely unconventional, the P01 is a remake of a 1967 prototype that was created for the United States Navy, with the aim to supply a watch with a lockable bezel that couldn't be dislodged by an accidental knock. Hence the tall shape, which remains authentic to the original (that never made it into production). Well suited to wearers with a wide wrist.

**\$4,970 from [tudorwatch.com](https://www.tudorwatch.com)**



The equipment we have today is far superior to what was made in the past. They're re-creating these lovely designs, but with a much higher-quality product.





# the wheels of change

CAR-MAKERS ARE BEGINNING TO UNDERSTAND THEY NEED TO MEET CLEANER, GREENER EXPECTATIONS – BUT THAT DOESN'T MEAN THE FUN'S OVER, WRITES **TOBY HAGON**.

**F**or at least the past century, car-makers have proven themselves adept at making everything from pepper grinders and bikes to assisting with planes and artillery for wars. Oh, and they've managed to invent some interesting tech for cars along the way.

But nothing could prepare them for their latest mission: blasting into the world of clean, CO2-friendly operation. As more electric and hybrid cars hit the market – we're still only seeing the tip of an EV iceberg – there's a sense that attitudes are changing; the voices of scientists, politicians and activists are growing louder and more prescient.

Land Rover designer Martin Buffery believes the next generation will sway the direction of manufacturers who want to project a cleaner image. "There's a bit of a cultural change, which happened fairly recently," he says. "People have suddenly started to realise how much damage we – the human race – are doing to the planet."

For a brand such as Land Rover, which helps people adventure into often sensitive ecosystems, it's arguably even more important. "Cars have always been a poster child for damage," says Buffery, "and so we have to try... really hard to move with the times and show we are responsible, and are behaving responsibly."

Part of that involves offering vegan-friendly cars, in which leather is replaced with alternative materials. BMW has gone to extraordinary lengths on this front with its i3 electric car, which has a dashboard made from eucalyptus, hemp and kenaf, a type of hibiscus plant. The leather on the seats is tanned with olive-leaf extract.

Meanwhile, Land Rover is also working on reducing the use of harmful single-use plastics. "[Using] sustainable materials, and making the car sustainable, is a long journey," admits Buffery.

But the push for greener manufacturing is nothing new; car-makers have long been utilising cleaner energy production methods and more innovative facilities.



The Defender, a vehicle designed for rugged off-roading, is set to feature vegan-friendly and sustainable materials.





Above: The new Land Rover Defender, to be released in Australia in 2020.

At the sprawling Ferrari factory in Maranello, Italy, there are plants alongside robots and workers. The greenery not only freshens the view in such a sterile manufacturing environment, but also plays a role in absorbing some of the millions of tonnes of CO2 created in making cars.

Ford's flagship Rouge plant in Detroit – which pumps out hundreds of thousands of thirsty F150 pick-up trucks annually – has a 4.2-hectare green roof, which requires less maintenance than a standard roof and keeps the building cooler.

Some take it even further, establishing beehives to assist with pollination as well as creating a different offering for the gift shop. The 'Bentley bees' – a play on the brand's flying B logo – number 120,000 and produce honey.

In reality, it's more a publicity stunt than something that's likely to change the ecosystem at the factory in Crewe, England; but it's indicative of moves to improve the image of car-makers.

The ultimate aim is to run factories on clean energy and to produce cars from natural materials that are fully recyclable. Granted, that's unlikely to happen in our lifetime.

Something more attainable in the shorter term is going CO2 neutral. Porsche's soon-to-arrive Taycan signals a change for a car-maker that has relied wholeheartedly on fossil fuels since its first sports car was released in 1948.

The factory in which it is produced is carbon-neutral, utilising energy created by two new co-generation power plants running on bio-gas. They create electricity and also heating, the latter used in the production facilities and for hot water. The trucks and forklifts in the plant are being gradually switched to electricity.

And the car itself is fully electric, the first from a sports car manufacturer. Yet there's a familiarity to the Taycan, from its "turbo" badges (there are no turbos, only electric motors) to the four-door body.

That it pumps out more power than any Porsche so far sold in Australia reinforces the potential of the tech – and the appeal for car-makers, which are embracing these opportunities in a rapidly changing four-wheeled landscape. 🍯



Above: The 'Bentley bees' assist with pollination and provide honey at the company's English plant. Below: Ford's 4.2-hectare green roof in Detroit.

People have suddenly started to **realise how much damage we – the human race – are doing to the planet.**





# BEHIND THE WHEEL OF THE FIRST ELECTRIC PORSCHE

From the outside, the Taycan doesn't look radically different to other Porsches, the four-door vehicle incorporating familiar design cues from the famous 911 model to ram home the point.

Inside, there's a sporty flavour, with smatterings of tech and a touchscreen overload. Yet there's enough traditional touches to fulfil Porsche customers' expectations, from the digital instrument cluster with circular virtual gauges to a satisfyingly tactile steering wheel.

But start moving and you'll notice something very different about the Taycan, available in Turbo and Turbo S models (prices are expected to be around \$300,000 and \$350,000 respectively). A brush of the accelerator results in a near-instant reaction, the character of its twin electric motors leaping to attention.

It's the sheer shove that's intoxicating. The instantaneous power is nothing short of brutal, an associated blast of torque surging the vehicle forward with racing car-like intensity.

With power sent to all four wheels, there's a ferocity to the way it leaps. Powering out of corners is next-level quick. It helps that the traction control is ludicrously swift in containing wheelspin, helping maximise all that urge.

That's the beauty of the Taycan. Fast, yes, but with vast electronic intelligence to seamlessly work out what to do with its substantial grunt.

There are inherent advantages of the Taycan's electric layout, too, which positions 650 kilos of batteries in the floor, creating a centre of gravity lower than the legendary 911.



Throw it into a corner and the Taycan is almost devoid of roll. Flick from a left-to-right-hand bend and the change of direction is swift and clinical.

Only the tyres of the more affordable Turbo model struggle to deal with the 2.2-tonne heft once you're pushing on, resulting in some side slip on the limit. Riding on 21-inch rubber, the Turbo S is more convincing, also adding rear-wheel steering and active stabiliser bars for extra dynamic poise.

That it feeds back such precise steering feel reinforces the finesse of this terrific sports car – one that happens to use no fuel.

That tactility flows through to the suspension; it's borderline supple in Normal mode, more athletic in Sport, and only challenged in Sport Plus, where successive bumps can result in a nodding nose due to the stiffer set-up.

It's a shame that the whirring noise,

amplified through the speakers, lacks integrity. Allowing the motors to make their natural sound would be a more convincing aural accompaniment.

Porsche claims the Turbo can roll up to 450km between charges, and slightly less for the Turbo S (412km). While they have the same batteries, the S's larger, stickier tyres soak up more energy.

Over an 850km test in Germany, we found the range to be as low as 300km, but that was interspersed with spirited blasts, including multiple launch control starts and 200km/h-plus autobahn strolls.

Ultimately, the Taycan covers plenty of ground very quickly, with lashings of Porsche flavour. The emphasis on extreme performance that happens to come with a green streak makes it a welcome addition to the fast car menu.

Porsche's soon-to-arrive Taycan signals a change for a car-maker that has **relied wholeheartedly on fossil fuels since its first sports car was released in 1948.**



Porsche goes green with the Taycan, an electric vehicle with the power of a sports car. Opposite: Recharging between bursts on the highway.

## THE FACTS

### PORSCHE TAYCAN TURBO S

Price: \$350,000  
(estimated)

Drivetrain: Two  
synchronous AC  
electric motors

Power/torque:  
560kW/1,050Nm

Transmission: 2-speed  
automatic, all-wheel  
drive

Battery capacity:  
83.7kWh

0-100km/h: 2.8 seconds

Top speed: 260km/h





## pure & potent

THOUGH VASTLY DIFFERENT IN THEIR EXECUTION, FERRARI'S F8 AND MCLAREN'S NEW GT SHARE A SIMPLE ETHOS, REPORTS **TOBY HAGON**.

The "last of its bloodline", Ferrari's F8 Tributo (above and right) sticks to the marque's successful formula.

**P**urity counts for plenty in a world increasingly turning to technology and connectivity for kicks. When it comes to the food we consume, the places we visit or the sports car we drive, there's something to be said for keeping things simple.

Just ask Ferrari, which is so satisfied with its latest arrival that it added the Italian word for "tribute" to its title, a pointed reference to a car that's promised to be the "last of its bloodline".

The replacement? Still to be announced, but think hybrid drivetrains, along the lines of that coming in the ballistic SF90.

For now, the F8 Tributo remains comparatively old school, albeit with the sort of stunning styling and driver-focused technology that have generated a healthy waiting list some months before the first cars arrive in Australia.

As the replacement for the 488 GTB, the F8 doesn't mess with a successful formula: two seats and a brilliant V8 engine placed behind the occupants.

Fresh styling draws inspiration from some Ferrari legends, such as the F355 and F40. Yet smoother surfaces and more advanced aerodynamics – including a hole in the bonnet called the S-Duct – deliver a thoroughly modern flavour.

Even when stationary, the F8 Tributo's heart is a piece of art, proudly displayed through the lightweight Lexan rear window, adorned with slits as a homage to the legendary F40. Red engine covers display the familiar Ferrari emblem, and the oil filler cap is a work of art in its own right, its silver finish gleaming out of the mechanical darkness.

The noise it makes is equally evocative, a zealous roar when you first press the red 'start' button on the busy F1-inspired steering wheel, from which your hands don't have to stray for driving functions.

Stomp on the throttle and there's a hint of savagery, as the rear Pirellis relentlessly fight for traction against the might of the engine. There's immense pull from even low revs, seventh gear eminently usable

It's the free-spinning blast to the 8,000rpm pinnacle that **defines one of the truly great modern engines.**







at anything above 50km/h, and a full 770Nm swelling in a rush of induction noise that suggests plenty is happening not far behind your ears.

But it's the free-spinning blast to the 8,000rpm pinnacle that defines one of the truly great modern engines. Seductive and blisteringly fast, it's the signature of this potent machine.

Rich cornering talent cements its status as one of the world's most enjoyable supercars, with flashes of old-school excitement infused within the technology.

Not that the F8 is alone in blending tradition with tech. Arch-rival McLaren has added to its range with a very distinctive grand tourer (the two marques have been arm-wrestling on F1 tracks for decades).

McLaren argues its new GT is more traditional than others of the breed, taking inspiration from GTs of the 1960s, those

“designed for long journeys but also for the fun you have over the last 10 miles”.

Instead of plonking the engine out front and some leg-cramping seats out back, McLaren hasn't strayed too far from the modern McLaren template with the GT, right down to its scissor doors and two-seat carbon fibre body housing a 4.0-litre, twin-turbo V8 engine. The difference is that this one is tuned for cruising duties rather than frenetic

pace; the emphasis on usable middle-rev flexibility over a feisty top-end.

Sure, there's more than enough oomph to build serious speed; the combination of a 456kW whack with a featherweight frame creates a machine that's supercar fast, dashing to 100km/h in just 3.2 seconds. There's also a solid surge in the middle of the rev range, albeit one that takes a moment to realise its potential as those turbos spin up to speed.

The ease with which the GT tackles speed humps is **more akin to a regular passenger car than any other McLaren model.**



McLaren's latest GT (above and left) prioritises comfortable cruising over supercar speed.

## THE FACTS

### MCLAREN GT

Price: \$399,995

Engine: 4.0-litre twin-turbo V8

Power/torque: 456kW/630Nm

Transmission: 7-speed twin-clutch auto

### FERRARI F8 TRIBUTO

Price: \$484,888

Engine: 3.9-litre twin-turbo V8

Power/torque: 530kW/770Nm

Transmission: 7-speed twin-clutch auto

But it's everyday usability that is McLaren's focus for the GT. The ease with which it tackles speed humps is more akin to a regular passenger car than any other McLaren model. Rather than hugging the bitumen in a racer-like stance, the sleek snout rides higher, less likely to result in shards of carbon fibre spraying everywhere when low-slung obstacles are around. It's a nod to the changing priorities of those wanting fast cars, but unprepared to put up with daily impracticality.

The GT's boot also has a full 420 litres of space, more than many hatchbacks. The trick is accessing it, because it sprawls across the top of the engine, lumps and all, taking advantage of every skerrick of space. There's no chance of larger suitcases finding a home in the expansive cavity, so McLaren created its own tailored luggage to fit into the odd-shaped nooks.

All of which makes the McLaren GT a tad confused in its grand touring ethos. It's fast and immensely capable, and rewarding with its brisk and brilliantly attentive manners, but it's compromised for those on the hunt for added luxury.

Then again, perhaps it really does live up to the original GT philosophy, one where driving purity reigned over everything else. 🗨

## ELECTRIFYING PERFORMANCE



Lamborghini's radical Sian concept gives an inkling of what to expect from the world of fast cars in the near future.

Far from a wholesale transition to electric machinery, expect cylinders and exhaust systems to play a role for some time. The Sian is powered by a 6.5-litre V12 making 577kW, but there's also an electric motor chiming in with 25kW for more thrust, making it the fastest Lamborghini ever to 100km/h (2.8 seconds).

Clearly the V12 is doing most of the work, but electricity can be leveraged to boost performance in certain situations – all with some design touches reminiscent of the legendary Countach.





### sound choice

What do picnics at the beach, BBQs at the campsite and the outdoor New Year's Eve party all have in common? They need music. The new Sonos Move is the first portable speaker from the brand and with more than nine hours of battery life, should power through your occasion. With support for more than 100 music streaming services and enabling you to choose between the Amazon or Google voice assistant, the Sonos Move is also one of the most versatile portable speakers in the market. All you need to decide is which song is next.

**Sonos Move**  
\$649; [sonos.com](https://sonos.com)



### totally chilled

Our love affair with wine is legendary, yet a hot home can bring problems for the humble grape juice. If caring for your wine is a priority, a wine cabinet from Vintec can hold 40 bottles of white and red in programmable sections. No matter the time of year, your wine will always be at the perfect temperature. You'll be able to keep your wine for longer and serve with confidence that it hasn't been spoiled through exposure to changing seasons.

**Vintec 40 Bottle Dual Zone Wine Storage Cabinet**  
\$1748; [winningappliances.com.au](https://winningappliances.com.au)

### capture on the go

For the adventurous, or those who want to capture moments where a typical camera dares not go, the latest GoPro Series 7 is a small and rugged, yet advanced camera. Filming 4K footage while snorkelling, surfing or rock



climbing is where the GoPro belongs. With a mount available for most situations, the GoPro can travel with you anywhere and also be voice-controlled so you can focus on catching the next wave safe in the knowledge it will capture the whole ride.

**GoPro Hero7 Black**  
\$529.95; [gopro.com](https://gopro.com)



### best bot

As smartwatches go, the Apple Watch maintains the crown in an increasingly competitive market. The new Nike-themed Apple Watch Series 5 takes fitness and convenience to a new level. You can leave your phone at home and not only track your run and measure your performance, but also receive calls and messages. With more fitness apps developed for Apple than any other brand, you'll find an app to suit any activity, from swimming to skiing. **Apple Watch Series 5 Nike Edition** From \$649; [apple.com](https://apple.com)



### fit trip

Getting outside usually means getting more active. The Fitbit Versa 2 is a personal trainer wrapped around your wrist. While being able to read your vitals, track your workout and even your sleep, the Versa 2 also has built-in coaching. You can tailor workouts to the amount of time you have, from a seven-minute floor workout to something more strenuous. It has a voice assistant on board, allowing you to lift or lower the tempo without stopping your run, ride or row.

**Fitbit Versa 2**  
\$379.95; [fitbit.com](https://fitbit.com)

# toys of summer

GEOFF QUATTROMANI PROFILES THE HOTTEST PRODUCTS READY FOR THE WARMEST TIME OF THE YEAR.

There's something motivating about Australia's warmer months. Sunny days and balmy evenings invite you to dwell outdoors, encourage you to spend more time with friends and family, and – when it's simply too hot – to head inside and cool down with a good movie.

Whatever the temperature, these products will fit right into a typical Aussie summer.

### breathe easy

As the mercury rises, inside is the place to be. The Dyson Pure Hot+Cool Purifying Fan Heater is the relief you hoped for in more ways than one. A bladeless fan that will spread cool air around the home, but which will also purify the air in the process. The connected app will inform you of the air quality, which will only improve while it is running. Not only is this excellent for any allergy sufferers, but with the ability to heat, you'll never need to pack it away.

**Dyson Pure Hot+Cool Purifying Fan Heater**  
\$899; [winningappliances.com.au](https://winningappliances.com.au)





# where stars are born

BETTER KNOWN FOR SURFERS AND STARLETS THAN HIGH-END DESIGN, LOS ANGELES HAS UPPED ITS GAME IN THE STYLE STAKES, ATTRACTING SOME OF FASHION'S MOST EXCITING LABELS.

**TANIA FARES AND KRISTA SMITH**  
TAKE US INTO THE CITY'S MOST  
SUCCESSFUL STUDIOS.

**V**astly different to New York, America's fashion capital, with its big-bucks shows, countless designers' studios, brand headquarters and accompanying entourages of store-buyers, journalists and style-seekers from around the world, the design scene in Los Angeles is often characterised as laid-back and relaxed, more lifestyle than pure fashion. Yet LA is having its moment in the sun, a new golden era.

*Fashion in LA*, edited by Tania Fares and Krista Smith, is the very first book to document the full scope of this emerging fashion capital that's attracting the world's attention. It looks into the studios of more than 40 designers who have been instrumental in shaping the city's fashion scene.

Some are inspired by Hollywood – past and present – and the extraordinary stylists without whom LA's celebrity system would not function. Others are stimulated by the burgeoning art scene,



Los Angeles label Rodarte shows one of its whimsical, ultra-feminine designs.

rodarte



thanks to The Broad and LACMA as well as smaller private galleries, or they're influenced by surf and skate culture.

In the following extract, we meet five designers who've been instrumental in shaping the city's new direction. All are united in their passion for LA. It's at their core and is fundamental to their brands.

**kate & laura mulleavy:  
rodarte**

After launching Rodarte in 2005, sisters Kate and Laura Mulleavy were surprised by the scepticism they encountered about building a high-fashion brand on the West Coast. "I always thought of LA as being the peak of creativity," explains Laura. "You have the practical sciences here, a huge art community, Hollywood – all these great minds, and a landscape that inspires you to create."

The sisters are very much rooted in California – creatively, emotionally and biologically. For their initial collection, they found textural inspiration in the bark of redwood trees, which they'd been surrounded by while growing up in the Aptos beach community, near Santa Cruz.

Rodarte received an early blessing from *Vogue's* Anna Wintour, who told them, "What you're doing is very personal. You should keep it that way."

Given its success – the label has received countless honours and has been worn by everyone from Michelle Obama to Cate Blanchett and Natalie Portman – the location has worked out just fine. If anything, being away from America's fashion mecca has been a helpful buffer – giving Rodarte the distance to stay true to its uniquely feminine aesthetic, full of texture, whimsy and intelligence.

The sisters work out of a studio in Downtown LA. At the time of their move into the historic Art Deco building, the neighbourhood was still in transition. Their neighbours, then, were other artists and entrepreneurs looking for the same extra space, high ceilings, light and privacy. Today, the area is thriving, home to hipster coffee shops and expensive renovated condos; however, it is still just a few kilometres from Hollywood – a proximity that has yielded a fruitful collaborative relationship between Rodarte and the actors who wear their designs.



nick fouquet

I always thought of LA as being the peak of creativity. **You have the practical sciences here, a huge art community, Hollywood and a landscape that inspires you to create.**

**nick fouquet**

"It's just such a cool, interesting, awesome time for this place," designer Nick Fouquet says of LA. He is dimly lit by the sun streaming into his yellow-panelled bungalow on a downtrodden stretch of Lincoln Boulevard in Venice, LA. The small home, which the designer now calls his store and workspace, has all the charm that Fouquet himself embodies, and houses the old-world craftsmanship that the designer has employed with his namesake brand of custom-made hats.

"One day I met this cowboy, this guy in the street," Fouquet remembers,



detailing how he got his first break in 2013, after working for French designer Christophe Loiron and his store Mister Freedom, on La Brea, straight after college.

"I asked him, 'Where did you get that?' and he said, 'I made it,' and I said, 'What do you mean, you made it?'" Fouquet was intrigued to learn that there were only 300 hatmakers in the world, and just 30 in the United States who could design in the way that drew his eye.

The cowboy introduced Fouquet to old machines, such as sandbaggers, blocking machines and other equipment that dated from 80 to 100 years earlier.

"In hindsight, I can't believe I went on this treasure hunt to get all this stuff, and to begin the process of becoming a hatmaker," he concedes. "It became an obsession and then I realised: this is a business."

The business has been built up with private clients and luxe retailers, such as American department store Barneys, who came to the designer for his signature rugged refinement, complete with the delicately placed matchstick that adorns each hat that Fouquet produces.





## jens grede & erik torstensson: frame

When Jens Grede – one half of the duo that started Frame – moved to LA in 2017, it was with eyes wide open for what the city could afford him and the label.

“We were living in London, but we had been spending a lot of time in LA for maybe about a decade or so,” Grede recalls. With his eyes clearly on the future, Grede and his Frame partner, Erik Torstensson, made Culver City, LA, home to their West Coast headquarters.

Throughout Culver City – formerly known for its most famous tenant, Sony Studios – are bungalows that were once the off-duty quarters for some of cinema’s biggest stars during Hollywood’s Golden Age. Almost all of these bungalows have been transformed – gutted and rebuilt for the most part – and now sit alongside behemoth buildings that house some of the city’s most compelling companies, Apple being among them. It is here that the Frame studio is located, in a large converted warehouse-type office space.

“Apart from The Elder Statesmen [their neighbour right down the street], Culver City is almost entirely tech, with some design. I would never want to work in Downtown LA, it’s not creatively interesting,” Grede says.

The founders have built a formulaic workspace for themselves, which they replicate from office to office: two oversized wooden desks facing one another; dark-leather desk chairs; a jute rug; floating white shelves housing mementos and coffee-table books that represent their previous careers in creative direction; and a table full of the latest issues of their favourite magazines, including back issues of *Industrie*, which they launched together.

“[When we started] we wanted to do product but we weren’t fashion designers. We didn’t come from that background,” Torstensson says of their unique perspective. “But we had the opinion and taste, and... saw a need from the women that surrounded us. [There] was a lot of... novelty in denim. A lot of... funky colours and strange materials. I mean, denim was a little bit lost at the time.

“We had this idea about wanting

to create the perfect skinny jeans in the perfect blue. We didn’t want to do a 60-piece collection and try to do a runway show. As creative directors we had worked with some of the best designers in the world. We were very aware that we were not fashion designers.”

Their out-of-the-gate success was thanks in equal parts to longstanding friendships, including with Karlie Kloss who fronted their first campaign, and well-placed product that was positioned to sell. “We gave jeans to our friends, Instagram existed, the *Daily Mail* reposted it all: Frame became model jeans,” says Torstensson. “Our relationship to the fashion community is hugely important. That’s how we reach our customers.”

And as the fashion community continues to traffic between New York and LA, the two designers find their location all the more appealing. “We find ourselves with LA now as our centre of gravity, and the rest of the world is also [now] descending upon LA with that view,” Torstensson argues about the cultural shift. Grede agrees: “I think California represents where we’re going, and I think New York represents where we were.”



We didn’t want to try to do a runway show. As creative directors we had worked with some of the best designers in the world. **We were very aware that we were not fashion designers.**



EDITED EXTRACT FROM *FASHION IN LA* BY TANIA FARES AND KRISTA SMITH. Published by Phaidon, \$130. Available at [au.phaidon.com](http://au.phaidon.com)



# momentum

THE BUZZ OF THE CITY, THE ENERGY OF ARCHITECTURE, AND THE BRIGHT COLOURS OF FASHION COMBINE IN ONE HYPER-REAL STORY

PHOTOGRAPHER **HAROLD DAVID** STYLIST **VIRGINIA VAN HEYTHUYSEN**

Hair: Kimberley Forbes. Make-up: Desirée Wise. Models: Gertrud Rose Jensen @ Priscillas; James Manley @ IMG

HE WEARS: Dior sunglasses, \$597; Boss jacket, \$899; Paul Smith cardigan, \$450; Emporio Armani trousers, \$310.

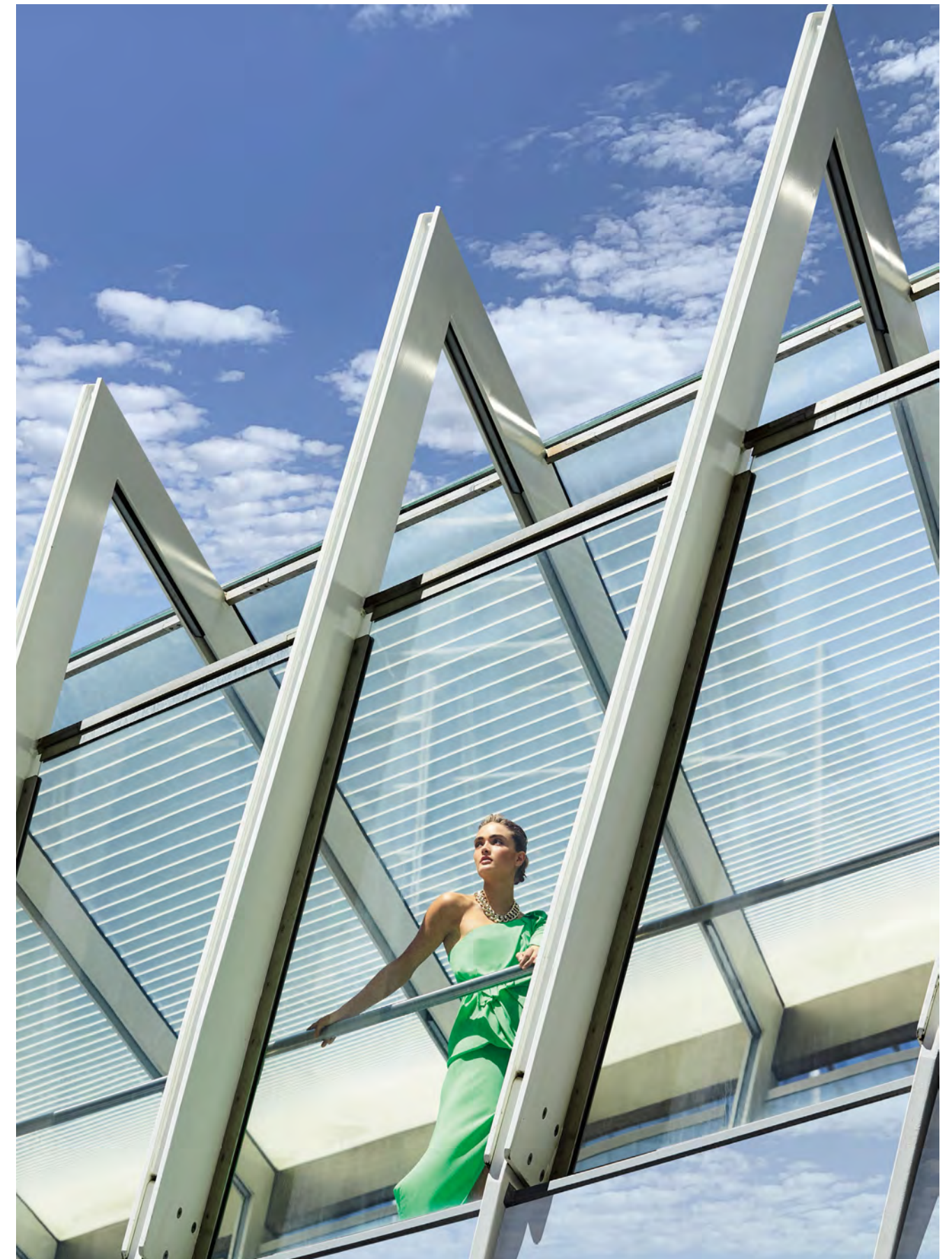




THIS PAGE: Jill Sanders shoes from Parlour X, \$1195. OPPOSITE PAGE: Acne top, \$490; Boss skirt, \$449 Balenciaga phone bag, \$1200.







SHE WEARS: Oscar de la Renta necklace from Pierre Winter Fine Jewels, \$680; KITX top, \$495 and skirt, \$395.  
HE WEARS: Paul Smith suit, \$1570; Double Rainbouu shirt, \$260.





SHE WEARS: Julie Vos necklace from Pierre Winter Fine Jewels, \$789; Christopher Esber dress, \$1100; Christian Louboutin boots, \$1695.  
HE WEARS: Burberry coat, \$4190, hoodie, \$1420 and pants, \$1150; Fendi Man sunglasses, \$420.







THIS PAGE Acne bag, \$1150. OPPOSITE PAGE Marrakshi Life blazer, \$505 and trousers, \$260 from MatchesFashion;  
Rag & Bone long sleeve T shirt, \$265; Boss waistpack, \$549; Veja sneakers, \$200.

**STOCKISTS:** Acne [acne.com](http://acne.com) Balenciaga (02) 8067 9034 Boss [boss.com](http://boss.com) Burberry [burberry.com](http://burberry.com) Christian Louboutin (02) 8355 5288  
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next issue

WINNING

ISSUE 04

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inter  
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ON SALE AT  
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INSPIRED LIVING, IN & OUT OF THE HOME

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I have been witness to women being overlooked and not being put forward for exhibitions and collections. **The time is ripe to recognise and rectify what's going on.**

entertain

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WOMEN ARTISTS RISE UP 128 | TOP 5 BOOKS 138



# podcasts

REVIEWS AND RECOMMENDATIONS BY RAY GILL.



## the wild

This superb podcast out of Seattle is the brainchild of Brit ecologist Chris Morgan, a mellifluously voiced host of a nature series that is quietly taking the world by stealth. *The Wild* makes thrilling (and brief) listening as Morgan recounts his adventures with grizzlies, goes searching for the quietest place in the natural world and interviews a “forest therapist”. Every episode has the compelling euphoria of a Bear Grylls show, minus the machismo and with added intellectual grunt. In 15 minutes, Morgan can lead you out of your office and on a trek into the lives of rare white bears, then describe how wolves are reclaiming the ruins of German military bases, or explore the relationship between humans and cougars, often with insights from biologists and conservationists. To describe it as “educational” is truthful but misleading, as this podcast is also hugely entertaining.

*LISTEN: Apple Podcasts*



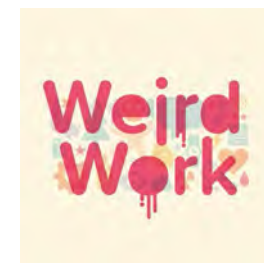
## conspiracy club

By no means could you describe this American podcast as being slickly produced – and frankly, we wouldn’t want it any other way. If two conspiracy nerds are going to share their wacky interpretations of real-world events, then you expect them to be muttering into a mic in an echo-y basement.

So settle back for the occasional audio glitch as Emir and Tom share theories on the murder of Bob Crane (star of *Hogan’s Heroes* and apparent sex fiend) and the tragic disappearance of Adelaide’s Beaumont children.

Multiple episodes are devoted to Jonestown cult leader Jim Jones, as well as conspiracy theories you’ve never heard of (take, for example, LSD experiments on dolphins and – who knew? – the so-called Great Australian Emu War, in which the army was apparently sent out to fight hordes of marauding emus that were destroying crops).

*LISTEN: Apple Podcasts*



## weird work

Sam Balter is the marketing boss of a Boston podcast company that makes this and other job-related podcasts, but don’t let that put you off. He has real journalistic talent for profiling people with unusual jobs. And rather than just interviewing his subjects in the studio, he goes out into the real world where they live and work.

In this podcast series, which is richly produced in the vein of an NPR radio feature, you’ll meet a ramen maker and learn about the suicide epidemic in Japan. There’s the woman who created Cirque Du Sewer, the world’s only cat and rat circus, a professional hand model, the obituary writer for *The Economist*, the crossword editor of *The New York Times*, a dog therapist and many more.

Balter’s style can be hokey at times but his enthusiasm, inquisitiveness and commitment to discovering why and how a person finds themselves in an unusual job offers an entertaining window into other people’s lives.

*LISTEN: Apple Podcasts*



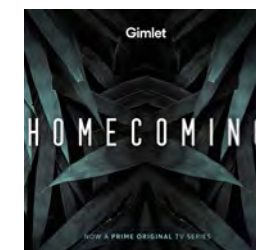
## liberty discovers

The iconic London department store known for its prints and fabrics exudes a boho-aristo appeal that only the Brits seem able to pull off. While this series is blatantly a marketing exercise for Liberty London, if you’re interested in art, design and fashion, you will find the roster of talent profiled by leading journalists interesting listening.

Depending on the interviewer, some guests come across as more aristo than boho, but anyone fearing that Britain is on a Brexit to nowhere can be reassured that its designers and artists are keeping calm and carrying on.

Among the many one-on-one sessions is an episode with ‘young foguey’ designer and *Financial Times* style advice columnist Luke Edward Hall. His episode is fascinating, if only for the fact that his sparkling, Noel Coward-esque *FT* writing style is absent in his verbal delivery; the gadfly is, it turns out, a serious young man.

*LISTEN: Apple Podcasts*



## homecoming

If you are a Netflix or HBO addict who enjoys bingeing on expensively made psychological thrillers, then shut your eyes and enjoy this American series.

*Homecoming* features a fit-for-the-big-screen cast, including Catherine Keener, Oscar Isaac, David Schwimmer, Amy Sedaris and David Cross. The production company, Gimlet, calls it an “experimental-fiction podcast”. It’s set at an “experimental facility” where nothing, including office politics, is what it first appears to be.

The production budget has been spent not on locations and costumes, but on creating an “immersive audio experience”. The series has also been made into a TV show, but listen to the podcast first to avoid disappointment.

*LISTEN: Apple Podcasts*





**M**ona Lisa's lingering smile remains the same, but she recently underwent a first-of-its-kind virtual makeover from the Louvre museum, which has been struggling over the last year with the popularity of Leonardo da Vinci's masterpiece and the throngs of selfie-snapping tourists.

And so, in the lead-up to the October opening of the museum's blockbuster

*Leonardo da Vinci* exhibition, which marks 500 years since the Renaissance painter's death, the Louvre and its production partners developed a virtual reality tour. With three-dimensional views of the portrait, the tour takes gallery-goers beyond the jostling crowds and shatterproof glass case, as well as the layers of varnish from restorations past and fading green patina. (Exhibition runs until 24 February; reservations required.)

Meanwhile, the real oil-on-wood *Mona Lisa* has been installed at the museum's skylit Salle des États hall. During the European summer, while the Salle des États was being renovated, the portrait was moved to the Galerie Médicis, which resulted in severe overcrowding because of limited access. Disappointed tourists complained about fleeting glimpses and barriers that kept them about 4.5 metres from the 76-centimetre-tall painting.

The virtual reality tour offers a more intimate encounter. Designed to remedy the problem of crowds and distance, it's housed in a small gallery room near the main *Leonardo da Vinci* exhibition and apart from the *Mona Lisa*.

Equipped with 15 headset stations, the gallery offers a seven-minute virtual tour, which begins in the familiar crush of visitors with mobile phones held aloft then leads the viewer through a gallery

of paintings to the portrait of Mona Lisa, the wife of an Italian silk merchant.

"She is seated, and spectators will be facing her like a conversation, face to face," said the Louvre's director of mediation and cultural programming, Dominique de Font-Réaulx, ahead of the exhibition's opening.

In this virtual land of Leonardo, spectators fly over jagged hills affixed to the wing-flapping glider sketched by





France will develop 1,000 digital pop-up museums over the next three years in rural and suburban locations, **including at movie theatres, libraries and even hair salons.**

the painter-slash-inventor (and which appears in the traditional exhibition).

De Font-Réaulx points out that the main exhibition's two curators undertook all the historical research for the virtual tour narration, including the visual details of Mona Lisa and her surroundings, from the gentle wave of her hair to her velvet dress and the clay tiles of the loggias of 16th-century Florence.

The digital experiment is part of an ongoing effort to broaden the Louvre's appeal, with France laying new plans to promote its artistic treasures with other virtual reality tours and some low-tech alternatives.

In September, Franck Riester, France's minister of culture, unveiled a project to develop 1,000 *micro-folies*, or digital pop-up museums, over the next three years in rural and suburban locations, including at movie theatres, libraries, social centres and even hair salons.

France intends to spend €3 million (about AU\$4.8 million) to offer these virtual reality and 2D digital tours to

show off masterworks from a dozen major Paris museums, including, potentially, the Louvre's *Mona Lisa* tour.

But not everyone is thrilled with this campaign to make virtual reality a more fundamental part of the museum-going experience. "I would prefer the Louvre to be involved with reality," says Didier Rykner, a French art critic and founder of the website *La Tribune de l'Art*, who argues that the state's money would be better spent on art acquisitions and that the museum should concentrate on organisational issues to reduce crowding.

"It's patronising. It's disdain," Rykner says, adding that there are "churches and monuments where you can find big art, like a Velázquez or a Caravaggio" all over France. "With €3 million, you could buy three masterpieces that you could give to the museums in France, so it would be real art for real people," he says.

But other major museums are already experimenting with VR and are pushing forward based on the results. Earlier this year, the Musée de l'Orangerie in Paris



Above: At work on the *Mona Lisa* experience. Opposite: The team's project manager, Tarek el Khamsa. Previous pages: Screenshot from the Louvre's seven-minute virtual reality tour.

tried out a virtual reality tour inspired by Claude Monet's *Water Lilies* series, which plunged spectators into a virtual pond in the artist's Giverny garden.


The reactions of visitors impressed Louvre officials. "Not only young people were using it. There were people over 65, including my father, who is 83," says de Font-Réaulx. "It's very interesting, and we are open to new displays. But it will not replace the works. The content is first. That's very important to the Louvre."

HTC Vive Arts, which is donating its services to develop the Louvre's *Mona Lisa* project, also coordinated the production of the Monet tour, along with a virtual reality program last year at the Tate Modern in London, created to accompany an exhibition devoted to Amedeo Modigliani.

There the curators used historical research to reimagine the interior of Modigliani's 1919 Paris studio in vivid detail, down to a cigarette smouldering on the table and rain from a leaking roof dripping into a bucket.

"What was wonderful was that many people spent more time looking at the Modigliani self-portrait in the last room of the exhibition," says Nancy Ireson, a curator of the Modigliani exhibition. "They understood what they were going to see. They stayed longer and had conversations about the portrait."

Since that project, Ireson has moved on to Philadelphia's Barnes Foundation, where she works as a deputy director of collections. The Barnes has instituted a program that brings basic headsets to local libraries to promote its collection of impressionist works, then offers free bus rides and museum tickets for the following week. About 50 per cent of the participants have used the free passes, according to Ireson.

Paris museum officials are optimistic that the Louvre's experiment will open the museum "to a new public, which is maybe not interested in artworks, but is interested in the experience of VR," according to de Font-Réaulx. He notes that viewers will be able to download the tour at home and that it could also travel in the future as a pop-up exhibition for symposiums and salons. 

*The New York Times*



# broad brush strokes

AFTER CENTURIES OF BEING  
OVERLOOKED, WOMEN ARE  
CREATING A NEW PICTURE AND  
A NEW ART HISTORY, WRITES  
**LOUISE SCHWARTZKOFF**

PHOTOGRAPH **NIC WALKER**



Alison Wright, National Gallery of Australia Assistant Director and leader of the Know My Name campaign to celebrate women artists.





**W**hen Lisa Roet was a 17-year-old art student, a disparaging lecturer told her she was painting like a woman. “At that age,” says the Australian sculptor, “I took it to heart. I didn’t even stop to ask, ‘What are you saying? That doesn’t make sense.’”

Later, in the '80s, she shared a studio in Berlin with some male artists. When her work attracted interest from commercial galleries, the men would tell her, only half-joking, that it must be because the gallery owners wanted to sleep with her.

And just this year, she was talking to a group of fellow sculptors – all men. “They were talking about all the major collections they were in – both privately owned and at state galleries. And I wasn’t in any of them,” she says.

Roet’s sculptures of chimps, gorillas and other primates have won acclaim for their exploration of the relationship between humans and our closest animal relatives. She has exhibited around the

world. She has won prestigious prizes, including the National Gallery of Australia’s \$50,000 National Sculpture Prize in 2003.

And yet.

“Talking to these guys, who hadn’t shown internationally, who hadn’t won prizes, they had been collected quite seriously, in a way that I hadn’t,” she says.

“It’s hard to know if this is a gender thing. I mean, it could be because I’m middle-aged. Or because, for whatever reason, my subject isn’t attractive to the right people. I’ve always grappled with this and I’ve never really understood it.”

While it’s difficult to pinpoint why one artist succeeds where another does not, it is clear that female artists in Australia – and everywhere else – face challenges their male counterparts do not.

If Roet did choose to believe her struggles were linked to her gender, there would be statistics aplenty to back her up. A study in 2017 by an international

A study in 2017 showed that paintings by **women sold for nearly 50 per cent less than those by men.**

Above left: NGA’s Director, Nick Mitzevich. Right: Del Kathryn Barton “that’s when i was another tree 2” 2007. Lithograph, Gordon Darling Australia Pacific Print Fund, 2008.







Above: Pat Brassington "Twins" 2001. Pigment print. Purchased 2001.  
Opposite page: Julie Rrap "Castaway #1" 2009. Pigment print. Purchased 2013.



team including researchers from Sydney's University of Technology showed that paintings by women sold for nearly 50 per cent less than those by men.

There is a startling disparity between the prices achieved at auction by the best-selling women and the highest-valued men. The most expensive work by a woman is Georgia O'Keeffe's *Jimson Weed, White Flower No. 1*, which went for \$US44.4 million (\$A65 million) in 2014. That's less than one-tenth of the \$US450.3 million paid in 2017 for Leonardo da Vinci's *Salvator Mundi*. (During her life, O'Keeffe was forthright on the industry's double standards: "The men liked to put me down as the best woman painter. I think I'm one of the best painters.")

Gender gaps in the art world go beyond auction prices. Artist Elvis

Richardson collates and publishes data on gender representation in Australian art in her online CoUNTess Report. Latest figures from October showed that in exhibitions at state museums in 2018, just 34 per cent of artists were female, despite the fact that 71 per cent of Australian visual art graduates were women.

None of this is new. The Guerrilla Girls, a shifting collective of activists, have been exposing inequality in the art world since 1985. Their most famous protest is a poster from 1989: a female nude in a gorilla mask beside the slogan, "Do women have to be naked to get into the Met Museum?" As the poster pointed out, fewer than five per cent of artists shown in the modern art sections were women, while 85 per cent of the nude subjects were female.

But now, at last, the big players in the

art world seem to be paying attention. After centuries of dominance by straight, white men from Europe and the US, major galleries around the world are reassessing the way they collect and curate. The push for diversity goes beyond gender, with galleries also seeking to better represent groups such as indigenous artists.

"It's unfair to judge the past, because there were different community standards then, but it's appropriate to respond to community expectations for the time we live in," says Nick Mitzevich, director of the National Gallery of Australia.

"If the playing field is uneven because of history, because of education, because of economic or geographical factors, it's important to address that.

"What's great about art is that it's always moving and changing. Art history





isn't fixed, it's alive. You can review it, update it and re-evaluate it."

Galleries around the world are doing this in different ways. The Uffizi Gallery in Florence, where tourists flock to see works by the masters of the Italian renaissance, is showing more work by the period's mistresses. The initiative launched in 2017 with an exhibition of work by Plautilla Nelli, a painter and nun who, despite her talent, was written out of history while her male contemporaries – Michelangelo, Caravaggio, Titian – spent centuries as household names.

In the UK, Frances Morris, the first woman to lead the Tate Modern, is championing female artists through solo shows and strategic purchases for the permanent collection. The National Museum of Women in the Arts in Washington, D.C., started a communal head-scratching on social media when it challenged the public to name #5WomenArtists. Many couldn't.

Subsequently, more than 1500 cultural institutions have picked up the hashtag.

In Australia, Mitzevich and his team at the NGA are determined to raise the profile of female art stars with a wide-ranging campaign called #knowmyname. As the Twitter-friendly name suggests, the gallery is using social media to promote work by women, but the initiative will also influence what's collected and exhibited, and even bring art onto billboards and into bus shelters. From February, an outdoor exhibition will see work by Australian women reproduced at more than 1300 locations around the country, thanks to a collaboration between the gallery and oOh! Media. A major exhibition of work by women will open at the NGA in May 2020. From then until September, the gallery will have an all-female line-up in its display of 20th century Australian art. For the NGA's assistant director Alison Wright, these shifts in the art world are related to

broader discussions about equality, such as the #metoo movement. The NGA, she says, is dissatisfied with the way female artists have historically been represented in its collection. Currently, just 25 per cent of artists in the Australian collection are female. "And that's a number we are not OK with," says Wright.

She is working to ensure the #knowmyname has an impact that lasts longer than a flagship show. "You don't address this kind of disparity in a minute," says Wright. "This initiative will live beyond any one person and becomes part of the fabric of the organisation because from 2020 we are committing to achieve gender equity across our artistic programs, collection development and leadership – permanent change is possible.

There is a push at the NGA to bring more work by women into the contemporary collection. Recent purchases include Angelica Mesiti's

We're working to make sure  
(#knowmyname) lives beyond any  
**one person and becomes part of  
the fabric of the organisation.**

Above: Mirdidingkingathi Juwarnda (Mrs Gabori) Kaiadilt people "Outside Dibirdibi" 2008. Synthetic polymer paint on canvas. Acquired with the Founding Donors 2009 Fund.





Venice Biennale work, the video installation, ASSEMBLY. The gallery has also commissioned Patricia Piccinini to create a giant, inflatable mate for her Skywhale, the hot air balloon sculpture that first floated over Canberra in 2013. Where Skywhale, with her bulbous body and dangling udders, was unmistakably female, the new work is male and, says Piccinini, a father. “Where Skywhale focuses on maternity and fecundity, Skywhalepapa celebrates this evolving model of engaged fatherhood,” says Piccinini. “This is still a feminist work, one that acknowledges the importance of caring regardless of gender.”

Across Australia, galleries are grappling with issues of gender representation. A recent show at Art Gallery NSW, *Here We Are*, featured contemporary work by women from around the world. In the commercial sector, art consultant and advocate Lisa Fehily has opened the Finkelstein Gallery in Melbourne, which represents only female artists.

“I have been witness to women being overlooked and not being put forward for exhibitions and collections,” Fehily says. “The time is ripe to recognise and rectify

what’s going on.” Back in Canberra, Wright walks around the NGA’s displays and points out women on the walls who deserve to be household names. “And by household names I mean, known in real households,” she says. “Asking people in the art world doesn’t count.”

There’s a wall of Graces – paintings by modernists Grace Cossington Smith and Grace Crowley. There are works by Emily Kame Kngwarreye, the indigenous painter who in her 80s became one of the most celebrated Australian artists of her time.

There are living artists, including Fiona Hall, Tracey Moffatt, Julie Rrap and Fiona Foley.

On the first floor, Wright also points out a work by a male artist, because it makes her smile. It’s a wax sculpture of a man, larger than life. The piece by Swiss artist Urs Fischer is a giant candle, with wicks running through it, lit every day. As the wicks burn, the body melts to the ground. Already, the head has fallen off.

Wright’s affection for the work goes beyond the artist’s intentions. “There is definitely an irony in seeing a melting man in a suit jacket,” she says. 🍷



Opposite: Patricia Piccinini “Subset - green body” 1997. Type C colour photograph. Gift of Patrick Corrigan AM 2010. Donated through the Australian Government Cultural Gifts Program. Above: Piccinini in her Melbourne studio.

I have been witness to women being overlooked and not being put forward for exhibitions and collections **The time is ripe to recognise and rectify what’s going on.**



# books

REVIEWS AND RECOMMENDATIONS BY RAY GILL.

## the milk bars book



The milk bar was a quintessential part of suburban life for baby boomers and early gen Xers. Kids would walk to the local to spend their pocket money on a paper bag full of fake teeth, musk sticks, freckles, milk bottles and raspberries at the glass-fronted lolly stand.

It's where you stopped for a milkshake, or bought a glass bottle of Marchant's lemonade on the way home from the beach. Skinny old men bought their smokes there. And mums would send the older kids down to pick up a forgotten basic, inevitably gathering dust on the shelf, needed for "tea" that night.

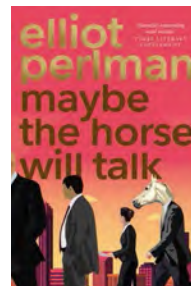
Eamon Donnelly's crowd-funded tribute to the suburban milk bar is a colourful, large-format tome that will summon nostalgia in even the least sentimental reader.

Donnelly, who looks back fondly on "Dave and Peggy's", his local East Geelong purveyor of the classic Big M, realised that the

iconic retail destinations of his childhood – inspired by America's soda bars and dating back to the 1930s – were dwindling.

In the age of charmless 7/11s and mini-mart service stations, almost every inner-city neighbourhood has either a recently closed milk bar, an empty shopfront riddled with graffiti or an ex milk bar that's been renovated into a hip house.

A great gift for all Aussies of a certain generation – or anyone interested in urban design – *The Milk Bars Book* is an entertaining history of this idiosyncratic and endangered Australian invention. By Eamon Donnelly. Crowd-funded, \$85; [milkbarsbook.com](http://milkbarsbook.com)



## maybe the horse will talk

If you've ever been a cog in a corporate machine or worked the levers of one, you'll recognise the white-knuckle fear Elliot Perlman entertainingly describes in his comic novel set among the legal and corporate piranhas of Melbourne.

These Old Grammarians might still wear Viyella shirts from Henry Bucks at weekends, but they have embraced the Koch brothers' amorality to clasp their one per cent of the one per cent.

Way down below them, probably in the top 40 per cent, is Perlman's protagonist, teacher-turned-second-year-lawyer Stephen Maserov, who trembles in a work cubicle in the firm of Freely Savage Carter Blanche.

"I am absolutely terrified of losing a job I absolutely hate," the likeable anti-hero says before taking the reader on a legal-caper-meets-rom-com-style skewering of corporate behaviour, jargon and old-school entitlement that led us to the #MeToo movement.

This narrative from the writer (and barrister) who brought us *Three Dollars* and *Seven Types of Ambiguity* is dialogue-heavy. Satisfyingly so, as his various partners-in-righting-crime trade laugh-out-loud, razor-sharp observations about the lives of the 99 per cent, who sit in corporate skyscrapers with no safety net below.

By Elliot Perlman. Vintage, \$33; [penguin.com.au](http://penguin.com.au)



## scientifica historica

You can't really pontificate about the wonders and challenges of our Age of Disruption without knowing a little bit about the disruptors who came before Bezos, Zuckerberg et al., people who made their mark with barely more than ink and vellum.

Thankfully, we have the plain-speaking but ridiculously erudite natural-science whiz Brian Clegg, of Cambridge University, who serves as our guide to disruptors past in this handsome 270-page hardback, which could almost be described as a coffee table book if it wasn't so crammed with knowledge.

Numerous maps, illustrations, portraits and photographs accompany Clegg's tremendously informative and fascinating essays about scientific pioneers through the ages, from the ancient world to modern pioneers.

From astronomy to the printing press, and Archimedes to Stephen Hawking, Clegg tells us the who, what and when of thought, invention and innovation.

By Brian Clegg. Murdoch Books, \$40; [murdochbooks.com.au](http://murdochbooks.com.au)



## on shirley hazzard

Reading one accomplished novelist's essay on another accomplished novelist can become something like diving into a sea of mirrors.

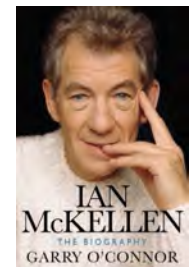
Three years after Shirley Hazzard's passing, Michelle De Kretser examines the writer's life-long literary engagement with (and exile's ambivalence towards) Australia, as well as her "precision, swiftness and a taste for compression" and subjugation to male criticism. At times, it's hard to separate the analysing writer from the writer analysed.

De Kretser, who arrived in Australia at age 14, has an affinity with Hazzard, who left the country at 16. This gives both writers a clarity on matters of national identity and the "Australian way of seeing" that they may not have had were they true insiders.

Added to that, de Kretser admits that she first read Hazzard "as if bound by a spell" and astutely observes that Hazzard's miraculous 1980 novel, *The Transit of Venus*, "steadfastly propels its characters towards catastrophe".

Anyone who has not encountered that particular literary inevitability will surely be drawn to it after reading this elegant, lucid and playful essay, in which the author's insights dance in and out of luminous Hazzard quotes.

By Michelle de Kretser. Black Inc., \$18; [blackincbooks.com.au](http://blackincbooks.com.au)



## ian mckellen: the biography

Ian McKellen, Michael Gambon, Richard Harris, John Hurt, Terence Stamp... The particularly charismatic cohort of British actors born around 1940 has dominated both stage and screen with equally explosive talent for both gravitas and wit.

McKellen's dignity and sensitivity has infused both his extraordinary professional life and his fascinating private life. In the 1970s, McKellen played arguably the greatest Macbeth alongside arguably the greatest Lady Macbeth, played by Judy Dench.

But like many luminous thespians, McKellen gained real fame through the reach of the screen and made an indelible cross-generational mark in his role of Gandalf in *Lord of the Rings*.

In addition, McKellen has been an outspoken activist for LGBTQ rights, since boldly coming out on a BBC radio show in 1988. This genial biography by Garry O'Connor (who has directed McKellen on the stage) pays tribute to one of the greatest actors of all time.

By Garry O'Connor. Hachette, \$35; [hachette.com.au](http://hachette.com.au)





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The sauce was less sweet and less fiery than in Rome, but it had that essential amatriciana quality: **elemental, feral, hearty without being heavy, delivering a mouthful of umami contentment.**

**journey**

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# key to convenience

EVER WISHED YOU COULD BYPASS THE QUEUES AT HOTEL CHECK-IN AND JUST GO STRAIGHT TO YOUR ROOM? WITH YOUR PHONE AS YOUR KEY, YOU CAN, WRITES **KAREN SCHWARTZ**.

**T**he demonstration using a mobile phone as a digital hotel room key didn't go quite as planned. The hotel manager held his phone up to the room's door lock and ... nothing. Realising his Bluetooth was off, he flicked a switch and tried again. The door's sensor flashed green, while the phone informed him the door was unlocked.

Like the majority of travellers, I had never before used a mobile hotel key, even though the first version of the system was installed nearly a decade ago. Today, about one million hotel rooms worldwide are estimated to have some version of a lock that can accept a mobile phone-generated digital key, according to Nicolas Aznar, president of the Americas division of the Swedish-based lock maker Assa Abloy. Hotels are accelerating installation of these systems to increase revenue, drive customers to loyalty sites and offer a better guest experience.

The locks also accept traditional card keys, so many hoteliers promote the mobile keys as an optional perk for loyalty program members: When combined with online check-in, guests in countries that don't require a passport to be shown may proceed directly to their rooms without a stop at the front desk. And, since the keys are downloaded electronically through a hotel app, the host has a presence on the guests' phones, and can offer exclusive services, such as promotions and a chat feature.

Said one Twitter user, Victor Wieczorek: "Had my first hotel stay where human interaction was utterly unnecessary. Online booking, mobile check-in, mobile room key, and mobile checkout. I was a single smile and wave from not seeing a single hotel staff member my entire trip."

The number of US hotels offering digital keys rose from 6 per cent in 2016

to 17 per cent last year, according to a survey by the American Hotel & Lodging Association. Marriott, Hilton, MGM Resorts and Disney hotels are brands offering loyalty members the option of using digital keys at some properties.

Some, including Hilton and Marriott, only allow a single phone to receive a key during a stay, and other guests in the room receive card keys. Like the card keys, the digital keys can be used to access lifts, fitness centres, parking garages and other common areas. Some mobile keys require the user to touch a button on their phone screen to unlock the door, while others need the phone to be held up to the lock.

Digital keys are hugely popular with travellers in areas such as Silicon Valley; but overall, only about 10 per cent of all hotel guests use them, Aznar estimated. "Every new technology generates a little fear," he said.

One who shied away during a recent trip was Lexi Galantino, 23, a San Francisco-based software engineer who specialises in protecting privacy. Galantino was set to try a digital key at a hotel in Kauai, Hawaii, in April, but as she was downloading the app, she opted instead for a card key. "I was a little bit spooked by some of the security things," she confessed.

Last year, Finnish cybersecurity firm F-Secure revealed that after thousands of hours of work, it had found a flaw in an older model RFID-style digital hotel lock that could allow hackers to create a spoof master key. It worked with Assa Abloy to patch the software, which was used in 42,000 properties in 166 countries, said Helsinki-based researcher Tomi Tuominen. "We broke and then it got fixed," he said.

It will take years to know if other digital locking systems are secure, since there are so many manufacturers using so many different technologies, he said. On top of that, there are potential vulnerabilities in the apps used to access the keys, and in guests' phones themselves. Tuominen recommended staying with brand-name hotels that have the resources to keep their locks up-to-

date. He also reminded travellers to keep their own phones secure, and to use the security chain when in their rooms. One certainty, Tuominen said, is that plastic hotel keys with magnetic stripes are vulnerable to hacking.

"It's a known fact that you can always clone a mag stripe," he said. "Even if you don't clone it, there are too many ways to target those type of locking systems."

Marriott International expects to expand the use of its Mobile Key technology from the 1800 hotels that currently have it available to its Bonvoy program members, to all of its 7000 properties by the end of 2020, said spokesman John Wolf.

Hilton has installed Digital Key for its Honors members at more than 4250 of its 5700 properties worldwide over the past five years, said Nigel Glennie, a Hilton spokesman. There is no target date for completing the rollout, he said.

"Right now there is no chain that is not at least talking about it and trying to do something about it," said Aznar of Assa Abloy.

One of those smaller chains, Pestana Group, was piloting a digital key at its Pestana CR7 hotel in Lisbon, Portugal, and demonstrated it on a recent visit.

Currently available only for Android, it is downloaded through the hotel app, which also lets guests view on-site services, call an Uber, scroll through restaurant recommendations and purchase merchandise.

Even in countries such as Portugal where guests have to show a passport to the front desk upon arrival, digital keys can still streamline the process, since there isn't a delay while the front desk activates the card key. Hoteliers say the goal isn't to have staff interact less with guests, but rather to have them focus on customer service. It isn't all altruistic, however. By encouraging direct bookings through their apps, hotels cut out commissions and increase their profits. And, with the life of the average card key only 2.5 days, the cost of replacing them adds up.

The Lisbon hotel has only 83 rooms but purchased 1430 card keys last year, said hotel manager Eduardo Pedroso. He was excited about the environmental benefit of reducing plastic and paper waste by using fewer card keys and presentation folders. Hilton, for instance, estimated it has saved 40 tons of plastic through its 7.6 million Digital Key downloads so far, Glennie said.

For travellers, however, the biggest draw will likely be convenience, especially for weary road warriors and jet-lagged tourists who don't want to wait in a queue for their room key on arrival.

"What is also great is that I don't find myself forgetting my key in the room, as I always have my phone with me," said Republican pollster and strategist Randall Gutermuth, 42, of Fairfax, Virginia. **✎**

*The New York Times*





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# a pasta pilgrimage

Above: At Ristorante Roma, the signature dish is prepared red or white, with tomato sauce or without.

NOT EVEN A DEVASTATING EARTHQUAKE COULD KEEP **STEPHEN S. HALL** FROM DISCOVERING SOME HARD TRUTHS ABOUT THE ITALIAN DISH HE ADORES.

PHOTOGRAPHER **SUSAN WRIGHT** FOR NEW YORK TIMES

**F**riends in Rome had warned me: No one should eat pasta all'amatriciana non-stop for a week. The sauce – a glutton's glorious punishment of pork, pecorino and tomatoes – produces one of the most satisfying dishes on the Roman table. But what's the best way to make it? I planned to eat my way all the way to the source, in the mountain village of Amatrice, about two hours north of Rome, to find out.

My amatriciana journey began, in a sense, several years earlier. On the evening of August 23, 2016, I prepared bucatini all'amatriciana, for my son, Sandro, and myself. I remember this not because I'm one of those obsessive foodies who documents every meal. I remember the date because when we woke up the next morning, we learned that a magnitude 6.2 earthquake had struck Amatrice overnight, killing nearly

300 people and causing devastation. So this is the oddest of travel articles: urging a trip to a place that, according to a former mayor, Sergio Pirozzi, mostly doesn't exist anymore. But it is still worth going. Not just for the food, which is the ultimate farm-to-table version of amatriciana, but for a moving reminder of human resilience in the face of a devastating tragedy.

There is muscle-memory, and there is taste-bud memory. I first encountered amatriciana in 1976, shortly after I had come to live in Rome, at a now-extinct restaurant near Parliament called La Pentola. Known as a classic "piatto popolare" (everyday proletarian fare), the sauce was simplicity personified: a savoury ooze of guanciale (pig jowl), tomatoes and grated pecorino cheese, with a hint of hot pepper to deliver a subtle afterthought of heat, piled upon the thick, hollow and slithery noodle

A Roman-born chef I know in New York put it this way: **"It's a very strong dish. You either love it or hate it."** I loved it.





known as bucatini. A Roman-born chef I know in New York put it this way: “It’s a very strong dish. You either love it or hate it.” I loved it.

Ever since, I have been preparing the dish at home according to the recipe in Marcella Hazan’s *The Classic Italian Cook Book* (Page 105, I don’t even need to look it up), because that version – with onions, butter and pancetta – most closely approximated what I ate in Rome.

I had to travel all the way to Amatrice to find out I’ve been doing it wrong for 40 years.

#### A PILGRIMAGE BEGINS

So we set off for Amatrice, which is in the northern-most part of Lazio, poking its tongue, as it were, into the adjoining regions of Umbria, the Marche and the Abruzzo. After an hour or so on the old Roman salt road, the Via Salaria, hills become mountains, and fields become sloping pasturelands. A clue to amatriciana’s simplicity – and indeed to its nativity – lies in those upland pastures.

In her wonderful history of food in Lazio (Popes, Peasants, and Shepherds), historian Oretta Zanini De Vita celebrates the central role of pastori, or shepherds,

as protagonists in the evolution of food in this part of Italy. For at least a millennium, sheep have been a dominant feature of this landscape. That explains why lamb remains one of the signature dishes in this region; it also is why many food historians believe shepherds probably “invented” the first, primordial version of amatriciana, before tomatoes ever made their way into the Italian kitchen. As one chef in Amatrice told me, “All the shepherds needed was a little pork, a little cheese and a little fire.”

Earthquakes have riddled this region for centuries, too, and nothing can prepare visitors for the sight of what remains of Amatrice’s historic centre. Every building on the main street, the corso, was levelled by the 2016 earthquake, save a single forlorn and orphaned bell tower from the church of Sant’Emidio. After the tragedy, the mayor’s lament – “Amatrice non c’è piu” (roughly, Amatrice doesn’t exist anymore) – became a popular epitaph for the town. But a second, more hopeful phrase has increasingly grafted itself upon the first – “ma c’è ancora” (still, it persists). Happily, that includes many local restaurants.

In July 2017, thanks to a crowdsourcing campaign by the Italian newspaper Corriere della Sera and the television network La7, a new food emporium opened in a beautifully landscaped complex just east of town.

Eight restaurants that were either damaged or destroyed by the earthquake have relocated to these stylishly designed quarters. They feature light, airy dining rooms with spectacular views of the Monti della Laga mountains.

#### RED, OR SNOW-CAPPED?

I knew I wasn’t in Kansas – or Rome, for that matter – when I ordered amatriciana for the first time at Ristorante Roma, and our waiter, Alessio Bucci, asked a question you typically hear about wine: “Red or white?” In Amatrice, the town’s signature dish can come either with tomato sauce (the traditional amatriciana) or without (a more ancient version of



The sauce was less sweet and less fiery than in Rome, but it had that essential amatriciana quality: **elemental, feral, hearty without being heavy, delivering a mouthful of umami contentment.**

Above: Earthquake damage in the small hamlet of Retrosi, in Amatrice.

Right: Monti Sibillini National Park, near Amatrice.



the dish known as pasta alla gricia). What you won't get is bucatini; the local version usually comes with spaghetti.

I opted for the traditional version, and the dish arrived as its own modest mountain of spaghetti topped, just like the 2435-metre Monte Gorzano out the window, with a snow-like pile of pecorino, with slices of guanciale poking out through the sauce. The sauce was less sweet and less fiery than in Rome, but it had that essential amatriciana quality: elemental, feral, hearty without being heavy, delivering a mouthful of umami contentment.

I got an education, and some remonstrance, in every restaurant. Gabriele Perilli, the 81-year-old head chef of La Conca, raised his hands as if fending off a vampire when I confessed to using pancetta when I cooked the dish back home (about the only way you

found guanciale in the United States in those days was the way my Abruzzese grandfather obtained it — by butchering his own pigs). “Guanciale comes from here,” Perilli said, tugging his cheek in admonishment. “Pancetta comes from here,” he continued, patting his flank. “It’s a completely different taste.”

The amatriciana at La Conca, which was excellent, was presented not as bright red, but rather an off-red. This reminded me of the colour of the Hazan dish when I made it at home, and when I mentioned that his sauce was not a full-bodied red, Perilli nodded his head in a conspiratorial manner, leaned forward and exclaimed, “Rosato!” Pinkish.

That may seem like a modest distinction, but Mark Ladner, the former head chef at Lupa and Del Posto in New York City, made a telling point when I mentioned Perilli’s remark about colour.

If you add enough cheese, he said, it forms a kind of emulsion with the pig fat, producing an almost orange-ish colour. When Ladner makes amatriciana, in fact, he uses a half-and-half mixture of pecorino and parmigiano, sheep and cow cheese. That strays from the classic Amatrice recipe — but that same mixture of two cheeses is also a feature of the Hazan recipe.

#### BUTTER? “NOOOO”

When I returned to Ristorante Roma a couple of days later, Arnaldo Bucci, the 86-year-old family patriarch, showed me a picture of his mother sitting on a horse; until the era of truck transport after World War II, she herself would drive flocks of sheep down centuries-old mountain paths to Rome.

When I asked about the proper ingredients, he waved me into the



Above: Ingredients in the kitchen at Ristorante Roma, for pasta all’amatriciana. The space that Ristorante Roma occupies in the food emporium in Amatrice. Right: Eight restaurants that were damaged or destroyed by the earthquake reopened in a new food emporium east of town.



When I asked about the proper ingredients, he waved me into the kitchen. **“Talk to my wife,” he said. “She’s been making it for 60 years.”**







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Above: Ristorante Archimede, a trattoria behind the Pantheon in Rome. Opposite page: At Ristorante Archimede in Rome, amatriciana is made with bucatini.



kitchen. “Talk to my wife,” he said. “She’s been making it for 60 years.”

Back in a large, modern kitchen, his wife, Maria, stood sentinel over a simmering pot of tomato sauce, next to a large bowl of glistening cooked guanciale. I described to her the Hazan recipe, and she scowled with motherly disapproval. Onions? “No,” she said, with a sharp dismissive shake of the head.

Olive oil? “Just a little,” she conceded.

Butter? “Noooo,” she cried, shaking her head in exasperation. She pointed at the ingredients surrounding her: guanciale, tomato sauce, pecorino. And with that, she scooped up an ample handful of pecorino and snowed it over a platter of “white” amatriciana before sending it out. A few moments later, I was eating that same pasta. If anything, the gricia is tastier than the red amatriciana: The marriage of pasta, pig fat and Amatrice’s earthier pecorino must have tasted much like it did to the shepherds centuries ago.

For such a simple dish, everyone, but everyone – especially on the internet

– has an opinion about the proper ingredients. Chefs in Amatrice toss a goccia (a “splash”) of white wine on the guanciale when it has almost finished cooking. Chef Carlo Cracco caused an uproar several years ago when he disclosed on Italian television that he adds garlic to his amatriciana; more than 100 media articles documented the “scandal”. And it’s not hard to find indignant online debates over even more exotic ingredients, including balsamic vinegar. “That’s blasphemous!” pronounced Ladner.

#### SAUCE ON YOUR SHIRT

How did the chefs in Amatrice feel about the fact that much of the world now perceives amatriciana to be a Roman dish? Gabriele Perilli provided the slyest retort. “I’ve never understood why they make it with bucatini,” he said. “It’s such a big noodle, and it splashes all over, so that when you eat it, you always end up with tomato sauce on your shirt.”

He was half right. The next night,

back in Rome, I was eating bucatini all’amatriciana at Archimede, a bustling Roman trattoria just behind the Pantheon. I didn’t get any on my shirt – but that was only because I was wearing a sweater, which quickly became flecked with tomato sauce. By this time, I would order amatriciana, and my wife would gently remind me that I didn’t need to eat all of it. My only concession was to order half portions. Our Roman waiter could barely conceal his contempt for such a cowardly request.

On March 21, the day of my last amatriciana, government officials declared an end to the restricted “zona rossa” of Amatrice, although town officials still restrict public access to the centre of town; the annual “Sagra dell’amatriciana,” a festival celebrating the local pasta, would once again be held. But people in town privately fear it will be another 20 years before things return to normal, if ever. Filippo Palombini, who was Amatrice’s mayor at the time of my visit, told me that reconstruction

to date had been slowed by “mistaken” government policies.

When I first wrote about an earthquake zone, in 1977 in Friuli, I was struck by the generosity of the survivors, who had lost everything but insisted on offering coffee or grappa to people who had everything. Sometimes travel should be about giving back, and a splendid way to give back to Amatrice would be to venture into this most beautiful, ferociously remote part of Italy. You can savour the wonder of amatriciana at its fountainhead. You can explore the nearby Gran Sasso or Monti Sibillini, in spectacular national parks.

And you can still hear the tinkle of sheep bells in town, which will remind you that you’ve arrived in the birthplace of one of Italy’s greatest gifts to the world of food. 🍷

*Stephen S. Hall, a science writer based in New York, has written often about Italy since living in Rome in the mid-1970s. The New York Times*



A villa on the private island of Naladhu, complete with infinity pool and swinging day bed.

# treasure islands

FROM RESTFUL NIGHTS AT AN ICONIC OVER-WATER VILLA TO DAY-BED DREAMING AT AN ISLAND RETREAT FREQUENTED BY ROYALTY, **ALEKSANDRA BEARE** DOES THE MALDIVES THE RIGHT WAY. HERE, SHE SHOWS YOU HOW.

**W**ith its perfect blue skies and even more perfect blue waters, the Maldives is a picture-perfect destination for those who wish to escape from the world. How you do that is your call: either choose your own yachting adventure, snorkel with whale sharks or simply hide away amongst the tropical scenery.

Located south-west of Sri Lanka, the 26 atolls that make up the Maldives are famed for their pristine white beaches. And now is the time to visit (it's always sunny in the Maldives, but the dry season – from November to April – is the pick).

We've wined, dined and been lulled to sleep by the rolling ocean to come up with the five Maldivian must-dos every traveller should experience, from nights at Anantara Dhigu Maldives Resort's luxury over-water villas, to escapism on the private island of Naladhu, where the likes of Kate Moss and the royals retreat when it's time to recharge the soul.



1

## seafood and eat it

### Dine at Sea.Fire.Salt.

Eating fish caught just hours before you dine is always special. But at Anantara Dhigu's Sea.Fire.Salt. restaurant (right) they have found a way to make it extraordinary. Here, waiters serve fresh seafood on salt bricks from the Himalayas, which have been warmed by the wood fire. Be sure to order the Mixed Seafood on Salt Brick, which includes local grilled reef fish, king prawns, scallops and lobster. Delicious. Add a pinch of the restaurant's chilli salt, and a whole new world of flavour opens up.



2

## #nofilter

### Take in the colours of the Maldives

Be it day or night, the ever-changing colours of the sea, sand and sky in this part of the world are truly intoxicating. Expect to lose hours just gazing at the beauty of your surrounds by Dhigu's infinity pool (above).

To really take in the natural beauty, including the signature pinks of the Maldivian sunset, book a dusk cruise on luxury yacht *Nirvana*, operated by Naladhu, the most exclusive of Anantara's five resorts in the Maldives.



3

## splash out

### Stay at Anantara Dhigu

For the quintessential Maldivian experience, an over-water villa is non-negotiable. Slip out of bed and the azure ocean is just steps away, beckoning you in. It's the most beautiful way to wake, guaranteed to energise you for the day ahead. At Anantara Dhigu, they take things one step further, with a glass floor in the bathroom, where you can watch the stingrays and baby reef sharks slip by from the comfort of your "throne".





## chase waterfalls

### Escape to Naladhu

Taking a shower is one of life's simple pleasures. Make it an outdoor waterfall shower and it's an experience you'll remember for some time. Let the sheets of water drape over your shoulders as you gaze at the palm trees and blue sky beyond (or, at night, a dark sky studded with stars).

Each of Naladhu's Ocean Houses (above and right) has an alfresco bathroom, outdoor shower and infinity pool (there's also an indoor bathroom, which can be used as a sauna). Early-risers can take in the sunrise from the giant swinging day bed on the deck – just don't get too comfortable, because adventure awaits.



Photography: Aleksandra Beare, shot on iPhone; apple.com, and courtesy anantara.com



## 5


## go into the deep

### Water sports with Aquafanatics and Tropicsurf

While there's no denying climate change and the associated coral bleaching has taken its toll on the Maldives' reefs, there is much to love about the bountiful waters this tropical paradise is famed for. And thankfully the colours are coming back to pockets of the deep blue, thanks to Coral Reef CPR, a group of marine specialists, which Anantara has partnered with in order to protect the region's precious marine life.

Snorkel the reefs and the bountiful drop-offs to see a myriad of tropical fish. A snorkel trip via speedboat with Anantara's Aquafanatics is an great way to experience the more elusive sea creatures like the graceful manta rays, or nurse sharks that come so close you can see the coarse texture of their skin. If you're very lucky, you may even encounter a majestic whale shark.

And the water sports menu doesn't end there. Hire one of Aquafanatics' Seabobs – a kind of underwater scooter – to see the sea at speed, or glide through one of the many calm lagoons atop a stand-up paddleboard. Or, if you're feeling brave, take a jet-ski far beyond the shore to hang out with the pods of playful, inquisitive dolphins.

For those who'd like to try their hand at surfing, this is the place to do it. The Maldives is famed for its reef breaks and Tropicsurf runs lessons for everyone, from the inexperienced to old hands who want to brush-up on their technique. Of course, simply floating in the aquamarine blue of the Indian Ocean is also an option. 

### GETTING THERE

The capital of the Maldives, Malé, can be accessed via Singapore. Singapore Airlines operates more than 130 flights per week to Singapore from six Australian cities, plus 16 onward flights to Malé each week ([singaporeair.com](http://singaporeair.com)).

The writer travelled as a guest of Anantara Hotels, Resorts & Spas ([anantara.com](http://anantara.com)).






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Fantasy Gifts are designed for those women who deserve nothing but the best, and the six curated offerings are nothing short of breathtaking. And the interest in these gifts, equally so.

There's the Ultimate Spa Weekend in Budapest (\$27,000) with luxury skincare brand Omorovicza, where the receiver will indulge in five-star hotel stays, a private chauffeur, private boat trips, box tickets to the opera and daily treatments at the Omorovicza spa. Or try the Jessica McCormack Heirloom Jewellery Box (\$505,440), which not only comes with a handcrafted mahogany and brass box, it's also filled to the brim with 18-karat gold and diamond jewellery.

The Ultimate Party Wardrobe (\$126,000) has a personal shopper do a wardrobe detox then, after a thorough consultation with you, creates a comprehensive curated wardrobe featuring the season's latest and greatest, according to daily needs and style likes.

Or my favourite, the Shoe of the Month Subscription (\$18,000), sees a new pair of designer shoes delivered to their door each month, so they won't be seen at a party wearing last-season's pumps. A dedicated personal shopper will grant you the power of pre-ordering, too.

Contact a personal shopper via [myshop@net-a-porter.com](mailto:myshop@net-a-porter.com) 



# net-a-present

FOR SOME CONSUMERS, THE ULTIMATE GIFT COMES IN THE FORM OF A DELIGHTFUL (AND EXPENSIVE) SURPRISE, WRITES **KATARINA KROSLAKOVA**.



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