

NOTES

THE ONE17 MAGAZINE | SPRING/SUMMER 2016 | ISSUE FOUR



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NOTES

Welcome



Hard to believe but we wish you a warm welcome to this our fourth issue. Our admiration for journalists who produce monthly or – heavens above – weekly publications is immense. On the other hand we think it is important to take a longer view when it comes to matters of design.

If the cornerstones of good architecture and design expressed in three words by the Roman architect Vitruvius as Firmness, Commodity and Delight (depending on the translator you choose) still have value today, then changing seasonal fads need not excite too much attention. Fundamental principles don't really change, they just need a fresh lick of paint now and again.

This issue takes a look around Milan, celebrates the timeless luxury of cashmere, recounts a meal that brings a long culinary tradition bang up to date and discusses the longevity and continued relevance of a classic motor car.

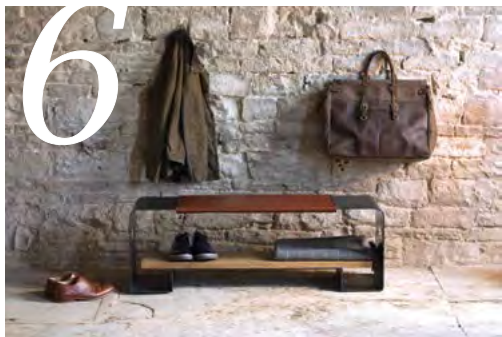
We talk to a woman with the best little black book in the holiday business and another who controls a 500 acre art gallery. Plus of course our usual look at some beautiful fixtures, fittings, homes and buildings.

Make sure you don't miss DYEHOUSE furniture and homeware on page 6. These are pieces that exemplify the long view of design that we espouse.

At ONE17 we are always keen to meet people who understand the importance of the decisions we take in shaping our environments. If you have a project in mind that you would like to discuss, please call me, Mark Lee, on 01484 668000.

Cover image courtesy of ©Jonty Wilde - FALL Bench - www.thedyehouse.com

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Partner Mark Lee, Architect and Head of Interiors at ONE17, has developed a collection of furniture, many of which began life as bespoke commissions for the interiors he has designed

Statement of intent



The new DYEHOUSE range of furniture and homeware designed by ONE17 partner Mark Lee was born out of his enthusiasm and excitement in designing individual bespoke pieces of furniture for ONE17 projects that properly complemented the architecture and interiors designed by the practice.

Over a period of time Mark came to realise that these pieces designed for one project would often work beautifully in other ONE17 schemes, and if that was the case, why should they not work just as well in interiors designed by others? In other words the pieces had traction on their own account, not solely as part of a ONE17 project. Using the items previously designed as a starting point, Mark developed a range of furniture and smaller items that is now available under the DYEHOUSE name.

What makes them of interest with regard to our continuing focus on British manufacture is that all the furniture and homeware is produced in conjunction with a number of local craftspeople whose skill and knowledge of both techniques and materials has contributed hugely to the success of the range. "Developing a design is a two way process" acknowledged Mark. "They educate me about certain processes and I push them to achieve results outside their usual comfort zone."

Anyone familiar with ONE17's residential projects will see a common approach in the DYEHOUSE range with an appreciation and understanding of the characteristics and properties of key materials such as steel and timber very much at the heart of the designs. Scale, proportion, quality of detail and finish allied to an undoubted presence is common to the entire range. These are statement pieces. »





STOR stool with optional bronze handle / BORE log store / SCOWLE firepit / ESK fireside set / FALL bench

Whilst any one piece makes a bold declaration, many have been designed to work beautifully in combination. Thanks to the longevity and timeless design of the pieces, a collection can be assembled over a number of years. This is not fashion conscious furniture; it is likely to remain in place for many years as trends change around it.

Outdoor pieces such as the firepits and planters are made from solid sheet steel that will stand up to the rigours of the British climate winter after winter. Moreover they are of a scale that is not dwarfed by the great outdoors. "Nobody wants to be replacing something like a firepit every other year" said Mark "and as a focal point in a garden or on a terrace it should be big enough to command attention."



"Sometimes you have to travel to understand the quality and value of what you have at home."

A love of natural materials is at the core of the range: steel, timber – particularly European Oak – bronze, glass and leather are the fundamental constituents. What at first appear to be simple details, such as the way a steel leg is terminated, or the joint detail in the frame of a mirror will be the result of a long painstaking process, a dialogue between designer and craftsman. A local precision engineering company crafted the bronze swing handles for the STOR and TALUS stools, which consist of no fewer than eight separate components. »



Folded steel detail



FOS coffee table / SKAR mirror



FALL bench at Yorkshire Sculpture Park - photo courtesy ©Jonty Wilde



NOMAD Gallery, The Tobacco Warehouse



AMMIL bench with leather seat

This cannot be appreciated from photographs. There is no substitute for experiencing the pieces in the flesh; at the moment a selection of the DYEHOUSE range is on show on the top floor gallery of Rita Britton's new venture, The Tobacco Warehouse, in Barnsley. Go and have a look and see for yourself. Whilst you're there, take in Rita's Nomad Atelier range of clothing, other exhibitions that may be on and then fortify yourself with a cuppa in the café.

The venture has been so well received that the Yorkshire Sculpture Park is now displaying a FALL bench from the range.

There is an honesty and deceptive simplicity about DYEHOUSE furniture that Mark attributes in part to his experiences as he

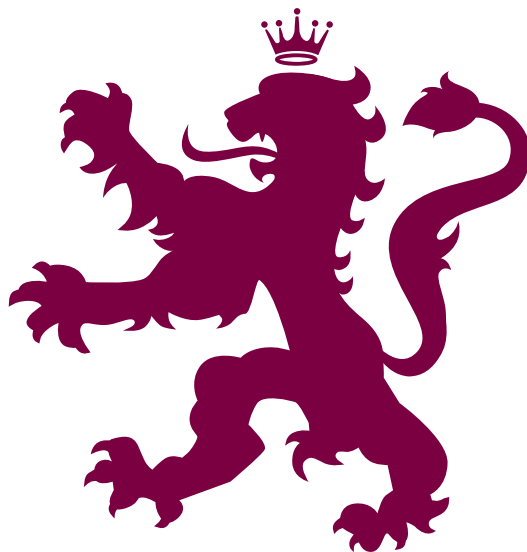
has travelled around the world: "I enjoyed a classic architectural training that made me appreciate basics like form and balance but it has been seeing how different cultures and countries approach design – as well as some truly awful examples - that has given me the confidence to present the relatively simple, well thought out and elegantly put together designs of the DYEHOUSE range. Sometimes you have to travel to understand the quality and value of what you have at home."

The range will undoubtedly continue to develop but the use of natural materials and local craftsmanship to make the pieces will surely be a constant. Watch out for further items soon. ■

www.thedyehouse.com



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Yorkshire Sculpture Park



Clare Lilley,
YSP Director of Programme

A trip to Yorkshire Sculpture Park (YSP) provides the visitor with many ways to nourish the spirit. Two of the foremost being internationally acclaimed artworks and 500 acres of stunning Yorkshire landscape. The opportunity for a curator to combine these two assets and enable each to enrich the other is rare and valuable. How does YSP approach the task? We asked Clare Lilley, internationally acclaimed curator and Director of Programme at the Park with more than 20 years' experience of the venue, to give us an insight.

"My job at Yorkshire Sculpture Park requires knowledge of both the works and the landscape in a great deal of detail – there's a lot of walking involved," explained Clare. She stresses that the late 18th century landscape is man-made, not natural, which gives it a particular character in overall terms and also explains the variety of landscape types available within those 500 acres. "The Sculpture Park is a very physical experience" she says "it's about energetic engagement – through the effort needed to traverse the landscape and people's encounters with the sculptures."

Clare is highly knowledgeable but she communicates her learning with an easy eloquence and evident love for what she does. At one point in our conversation she referred to Aristotle's belief that the most intense conversations take place when the interlocutors are side by side; walking the expanses of the Sculpture Park and encountering stupendous works of art makes for great conversations. "I spend a lot of time observing visitors and talking to them about their experiences. One visitor had recently come from Hull twice in one week and we get people from all over the world."

So placement of sculptures within the landscape requires an understanding of the art and the contours together. Clare refers to the different spaces as galleries without walls and believes that placing pieces to inspire walks around and between them is central to her role. There is no 'approved route' for visitors – journeys of discovery are positively encouraged.

"Extended familiarity with the Park changes the experience for visitors, and of course the changing seasons and weather patterns add further layers of experience for people" notes Clare. It must also be remembered that exhibitions change regularly, bringing fresh perspectives and encounters for even the most regular visitor. "YSP is not a museum nor is it a leisure park" remarks Clare and it is evident she regards it as superior to both. Not just for culture vultures either. Clare commented that the art world is generally very conservative and YSP has provided an opportunity to bring some fresh thinking. 'Conversion by stealth' is a phrase she used to describe the effect the Park can have. »

Andy Goldsworthy, Hanging Trees, 2007. Courtesy the artist and YSP. Photo © Jonty Wilde





"Placing pieces has a huge impact on the landscape" explained Clare "it somehow locks the space." This can engender strong reactions, as can moving pieces – especially the Henry Moore and Barbara Hepworth permanent pieces that form an armature for the changing exhibitions around them. Staff at the Park apparently refer to these as 'Touchstones'.

Engaging younger audiences is also part of Clare's agenda and she has been particularly gratified to see the reactions of young people to the recent exhibition of work by the American artist KAWS whose output extends to toys and prints as well as sculpture. "Watching young people who perhaps only knew of KAWS through graphic work and social media encounter the huge sculptures gathered together in the open air has been a joy. Some of them can't stop grinning!" Clare told us with evident satisfaction. »

Placement of sculptures within the landscape requires an understanding of the art and the contours together. Clare refers to the different spaces as galleries without walls and believes that placing pieces to inspire walks around and between them is central to her role.

KAWS Exhibit until 12 June 2016



KAWS, ALONG THE WAY, 2013. Courtesy the artist, More Gallery and YSP. Photo © Jonty Wilde

Artists themselves can play an important part in placing work if they have the opportunity to spend time familiarising themselves with the landscape. "Andy Goldsworthy became very involved when we were planning an exhibition of his work" remembers Clare "He not only walked the Park, he delved into it, rolling about and ploughing his hands into the earth." The results would not have been the same without his involvement Clare is certain.

The scale of the Park means that some artists have the rare luxury of bringing several large works together at the same time. This can bring a new dynamic and perspective to their work. "The fact that we also have our indoor galleries affords complementary opportunities for sculptors, where material that expands on the pieces themselves can be shown" Clare explained.

Walking the expanses of the Sculpture Park and encountering stupendous works of art makes for great conversations.



Andy Goldsworthy, Outclosure, 2007. Courtesy the artist and YSP. Photo © Jonty Wilde



Andy Goldsworthy, Hanging Trees, 2007. Courtesy the artist and YSP. Photo ©Jonty Wilde



Andy Goldsworthy, Shadow Stone Fold, 2007. Courtesy the artist and YSP. Photo © Jonty Wilde

Ultimately there is only so much you can say about Yorkshire Sculpture Park. Reading about it is no substitute for experiencing it, engaging with it. Even the stunning illustrations we have are no substitute for the real thing. Get your coat and boots on and get walking. Summer or winter, wet or dry, alone or with others it is a rare visitor who comes away unaffected. And an even rarer one who is not already planning a return visit before the end. ■

www.ysp.co.uk

Thinking of investing in a little bit of Northern European design history? ONE17 shares some of its favourites

Scandi design classics

EM77 Stelton Vacuum Jug

(awarded the ID-prize by Danish Society of Industrial Design 1977)

Erik Magnussen

Every Scandi Noir conference table should have one – or more.

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www.stelton.com



CH24 Wishbone Chair, 1949

Hans J. Wegner

The definitive dining chair: light, comfortable and in a range of finishes to suit everyone.

www.carlhansen.com

String Shelving, 1949

Nils Strinning

Audaciously simple. Ahead of its time and still going strong.

www.string.se



PK24TM Chaise Longue, 1965

Poul Kjaerholm

Less well known than the Chaise Longue by Le Corbusier and Charlotte Perriand but just as significant.

www.fritzhansen.com



Double Menu Candleholder

Mikaela Dörfel

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www.doerfel-design.de



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And what better place to test it out than the magnificent Swiss Alps!
Caroline Lee shares an itinerary around Switzerland & her
new found passion for the Porsche 911





After graduating from Imperial College, London with a degree in physics, Caroline went in to teaching before raising two children. She is now Education Co-ordinator for ONE17 and administers the firm's Charitable Trust.

Drive every mountain...

As someone who drives out of necessity rather than for enjoyment I couldn't really understand my husband's love of his Porsche 911 - it was just another car, wasn't it? Oh how wrong I was!

Admittedly it has taken a while for me to fall in love with the 911; climbing into a low-slung car in a dress and heels on a wet Saturday evening in Huddersfield never really excited me; but after our first road trip in the Alps I was hooked! Navigating the stunning mountain passes with the wind in my hair and an abundance of fresh air and sunshine was heaven.

After a short drive from West Yorkshire, nicely split by a visit to see friends in Paris, our trip started for real in Zurich where we met up with our fellow travellers each in their sports cars ready for the thrill!

We had spent weeks planning the route, booking hotels and restaurants to ensure that the trip would be trouble free, but we hadn't quite prepared for a puncture on the second day! Fortunately this being Switzerland a new tyre was sourced and fitted by an English-speaking mechanic without delay.

There were so many highlights on this trip that I would run out of superlatives trying to list them all - the stunning mountain scenery, fabulous lakes, picturesque villages, magnificent architecture, fabulous food and of course great travelling companions...

... the list goes on.

If I did have to pick one highlight from the trip however, it would be the day that we finally visited Mario Botta's Mountain Church in Mogno.

Mogno is a small hamlet in the Maggia Valley which has been used for cattle grazing since the 19th century. In 1986 an avalanche destroyed the original church and about a dozen houses that were fortunately uninhabited. The small church was rebuilt in the 1990s by the Swiss architect Mario Botta. The innovative building made from alternating layers of native Peccia marble and Vallemaggia granite was extremely controversial, but eventually became a landmark that is known far beyond the borders of Switzerland. The church has no windows, and the interior (which seats only about 15 people) is solely illuminated by natural light streaming in through the glass roof.

The drive to Mogno was via an almost deserted mountain road, passing through tiny villages with amazing hairpin bends and drop-jaw vistas. Aided by fabulous weather our first glimpse of the church sitting so beautifully into the mountainside surrounded by sensitively restored buildings within the hamlet was stunning. Proof that modern architecture can work spectacularly well with the traditional. The feeling of serenity and calm evoked by this building was inspirational and we certainly weren't disappointed after waiting almost 20 years to visit!

For details of our amazing route amid snow-capped mountains, lush green meadows and sparkling waters read on. The photographs convey a little of what we experienced, but to appreciate the true magnificence of the Alps I urge you to take the trip. »





DAY ONE

Itinerary

- 13:45 Meet your fellow travellers in the Dolder Grand Lobby Bar
- 14:30 Sightseeing tour of Zurich
- 17:30 Relax in the spa
- 19:30 Dinner on the terrace of the Garden Restaurant

Overnight

- ① The Dolder Grand, Zurich - www.thedoldergrand.com

DAY TWO

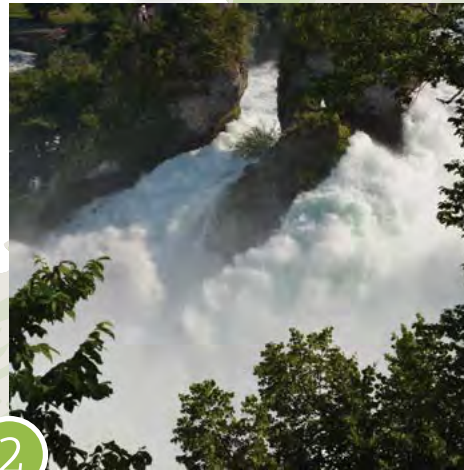
Zurich to St. Moritz – 280km

Itinerary

- 09:30 Depart Zurich – 1 hours drive
- 10:30 ② Arrive Rhine Falls
largest plain waterfall in Europe
- 11:30 Depart Rhine Falls – 2 hours drive to Klosters
- 13:30 ③ Lunch at Chesa Grischuna, Klosters
www.chesagrischuna.ch/restaurant
- 15:30 Depart Klosters
Route via Fluela Pass - approx. 1.5 hours drive
- 17:00 Arrive St. Moritz
- 19:30 Dinner at the Kulm Grand Restaurant

Overnight

- ④ Hotel Kulm, St. Moritz - www.kulm.com



Charmey
Gruyères

Vevey
Montreux

DAY THREE

St. Moritz to Locarno - 165km

Itinerary

- 09:30 Depart St. Moritz
Route via Majola Pass - approx. 2 hours drive
- 11:30 Arrive Menaggio, Lake Como
Ferry to Bellagio
- ⑤ Visit Villa Melzi Botanical Gardens
- 14:00 Lunch at Darsene di Loppia
www.ristorantedarsenediloppia.com
Ferry back to Menaggio
- 16:30 Depart Menaggio – 1.5 hours drive to Locarno
- 19:30 Dinner at Villa Orselina

Overnight

- ⑥ Villa Orselina, Locarno - www.villaorselina.ch



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DAY FOUR

Locarno to Mogno & back - 88km

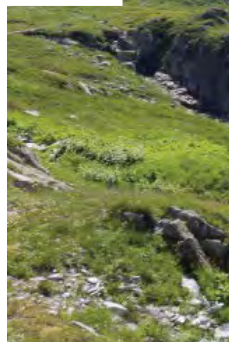
Itinerary

- 09:30 Depart Locarno
- 10:30 Arrive Mogno
- 7 Visit Mario Botta's Mountain Church
Hike around Mogno
- 14:00 Drive back to Locarno
Visit the amazing town square used for open-air performances
- 18:00 8 Stroll around Ascona and the lake
- 19:30 Dinner at Eden Roc, Ascona - www.edenroc.ch

Overnight

- 6 Villa Orselina, Locarno - www.villaorselina.ch





DAY FIVE

Locarno to Vevey - 310km

Itinerary

- 09:30 Depart Locarno
 - ⑨ Route via Gotthard Pass
 - approx. 1.5 hours drive time
- 11:30 ⑩ Arrive Andermatt
 - Lunch at the Chedi
 - www.thechedi-anderstatt.com
- 13:30 Depart Andermatt
 - ⑪ Route via Furka Pass
 - approx. 3 hours drive time
- 16:30 Arrive Mirador Kempinski, Vevey
- 18:30 Dinner at Jazz Café, Montreux Palace
www.montreuxjazzcafe.com
- 20:30 ⑫ Jazz, Montreux Jazz Lab
(50th Montreux Jazz Festival 1-16th July 2016)



12

Overnight

- ⑬ Mirador Kempinski, Vevey - www.kempinski.com/mirador



14

DAY SIX

Vevey to Charmey & back - 90km

Itinerary

- 09:30 Depart Vevey drive to Charmey
 - approx. 45 mins drive
 - Hike to Gruyères via Broc - 12km, 200m climbing - approx. 3 hours
 - Visit Maison Callier (chocolate) and Maison Gruyère (cheese) en-route
- 14:30 ⑭ Lunch in Gruyères
 - Walk around this picturesque hilltop village
 - Visit castle
 - Train / taxi back to Charmey
- 16:30 Depart for Vevey - approx. 45 mins drive
- 20:00 Dinner at Mirador Kempinski Patio Restaurant

Overnight

- ⑬ Mirador Kempinski, Vevey - www.kempinski.com/mirador

DAY SEVEN

Vevey to Zurich

2.5 hours drive followed by a flight to the UK
or Vevey to West Yorkshire - 14 hours drive!

A truly amazing week and even the long drive back to West Yorkshire was a pleasure. I'm now completely in love with the 911 and already planning our next road trip. One word of warning however, don't forget sunscreen and hats when navigating the Alps in the summer months! - I just hope that we need them when we drive the NC500 (Scotland's Route 66) later this year!



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Kevin Drayton

Beech Dene



The original frontage of Beech Dene



Contemporary open plan kitchen

In the mid 1930s the bus and coach company run by brothers Leonard and Jesse Baddeley was doing well. Well enough for Leonard to commission the design and construction of a new house for himself and his fiancée Miss Boothroyd on the edge of the West Yorkshire town of Holmfirth. It was a little gem.

When Michael Booth, a recruitment consultant and his wife Karen Szewczyk, a counsellor and therapist, saw the detached property for sale a few years ago they could not believe their luck. With only one other owner in the intervening period, Beech Dene, as the house was named, was largely in its original condition but with the benefit of having been beautifully maintained.

Alongside their demanding and time-consuming jobs, Michael and Karen maintain a passionate interest in design, with a particular interest in late period Arts and Crafts through to mid 20th century classics. The Art Deco movement holds a special place in their affections, so to find a house from the period that had escaped the 'improvements' suffered by so many homes of that age was very special.

Although quite modest in comparison with many homes of a similar age built in the suburbs of nearby Huddersfield for example, Michael describes the house as having all the features and atmosphere of these rather grander properties, but needing less of the upkeep. It may be this relative modesty that kept Beech Dene under the radar of home improvers.

The Art Deco influence was evident in the proportions and details of the exterior, the fireplace in the lounge, the door handles and the Crittal steel windows and stained glass. These all remain to this day, but Michael and Karen had no interest in living in a museum and it was quite clear that the kitchen and bathroom in particular were no longer fit for present day lifestyles. Having lived with the house for a period, the couple began to understand how an evolutionary approach to altering and extending the property might work, retaining the best of the original but making some bold changes to provide the flow of space and light that would update the layout. This would be particularly important around the living kitchen and dining room that would form the hub of everyday life and the crucial interface with the rear garden.

The couple contacted Kevin Drayton of ONE17 Architects to discuss what they wanted to achieve and then left him to interpret their brief. Despite the privations suffered during the works (no bathroom or kitchen for a number of weeks) both Karen and Michael declared the end result a triumph. "It's given us the improvements we wanted without detracting from the original

house" said Michael. "It made us appreciate that because the design intent behind both the original house and the new elements was essentially the same, old and new blended beautifully" added Karen.

Although much smaller than the one they had left, Michael and Karen also saw great potential in the rear garden at Beech Dene. Now beautifully landscaped and with a strong sense of privacy and enclosure, it is a genuine outdoor room, linking seamlessly with the extension that houses the new kitchen and informal living area at the rear of the house. At night the subtle lighting scheme the couple installed amongst the strongly architectural planting really comes into its own. The new kitchen, living area and dining room form a fluid sequence of spaces all looking into the garden. They seem to expand into the exterior, making them feel larger than their dimensions suggest. »

The black powder coated frames of the new folding screens for example, sit happily alongside the black painted steel frames of the original French windows in the dining room.

The new sitting area opens on to the rear garden





Looking towards the kitchen. Notice the cactus on the left!

The couple have travelled extensively in Scandinavia and believe that exploiting the relationship between interior and exterior spaces comes more naturally in many of these countries. They also believe that the new parts of Beech Dene have something of a Scandinavian feel, without in any way clashing with the English Art Deco original. The black powder coated frames of the new folding screens for example, sit happily alongside the black painted steel frames of the original French windows in the dining room.

And the mid 20th century classics with which they have furnished the space are in a direct line of design descent from Art Deco pieces in the original rooms.

Both Karen and Michael see the house as an ongoing relationship and greatly enjoy acquiring artworks, antiques and artefacts on their travels to bring back to Beech Dene.

"The house has evolved as our tastes have done" says Michael and Karen adds "we are inspired by William Morris' exhortation to have nothing in your home that you do not know to be useful or believe to be beautiful."

As well as a handsome property, the couple also inherited a good deal of paperwork relating to the original build. This is worthy of an article of its own and powerfully evokes

"We had been looking for an indoor plant to complement an existing outdoor one. We were at the RHS gardens at Harlow Carr just outside Harrogate one day and saw exactly what we'd been looking for. The problem was its size; it was over six feet high!"

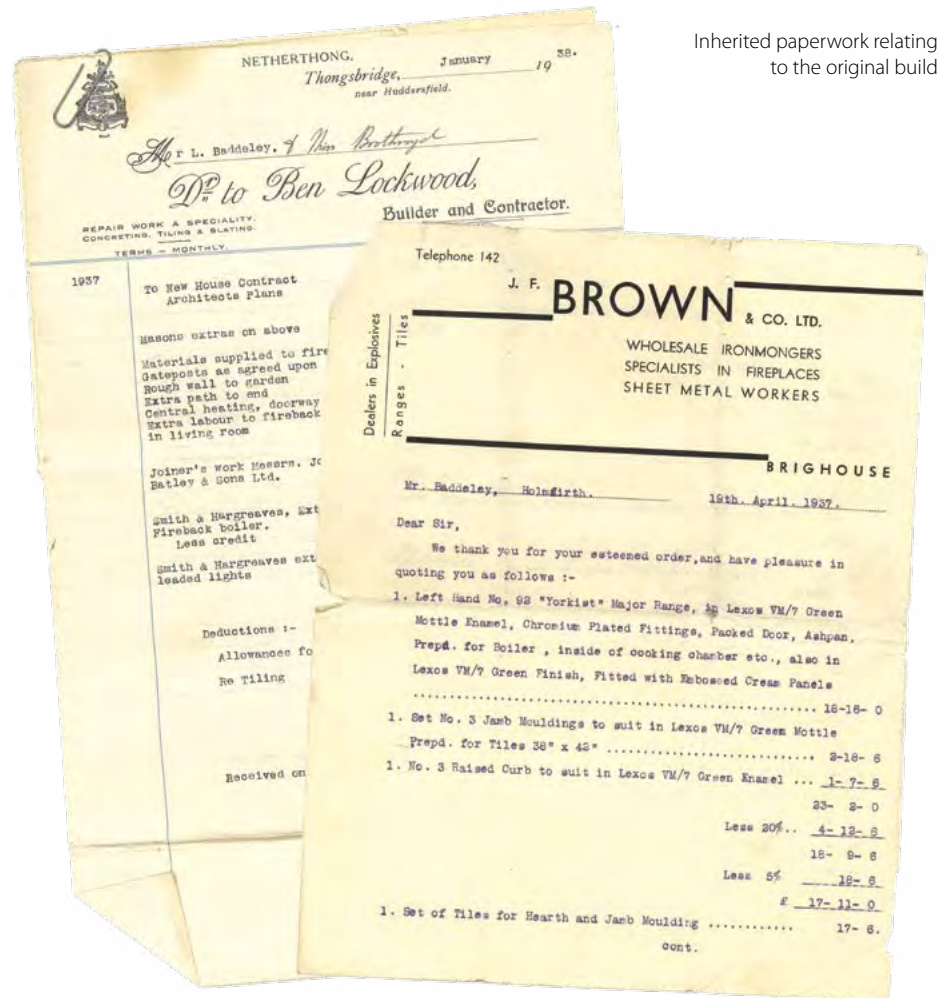


The rear garden is a true outdoor room

the process and relationships involved. We were particularly interested to see that the house cost less than £1,000 to build and the fact that one supplier, J F Brown & Co Ltd of Brighouse, describe themselves as 'Dealers in Explosives'!

Returning to the relationship between house and owners, Michael relates the story of how they acquired a particularly statuesque cactus that enjoys a prominent position in the new living space: "We had been looking for an indoor plant to complement an existing outdoor one. We were at the RHS gardens at Harlow Carr just outside Harrogate one day and saw exactly what we'd been looking for. The problem was its size; it was over six feet high! Having done the deal we drove back to Holmfirth, hired a van, returned to Harlow Carr and loaded up the beast. The only way to ensure it didn't suffer on the return trip was for Karen to stand in the back – yes, stand – all the way home, holding onto the cactus. When I opened the door of the van at the end of the journey she was laughing and said it had taken talking to plants to a whole new level: she had spent the trip reassuring the cactus that it would survive!" ■

Something tells us there are more tales of the evolution of Beech Dene still to come.



Inherited paperwork relating to the original build

The original dining room furnished with mid 20th century classics which complement the original French windows



EXTERNAL LIGHTING



Orr outdoor lamp

Frezoli

€578.00

available through www.frezoli.com



Pendant bamboo lamp

Forestier

From £164.00

available through www.madeindesign.co.uk

Shine on

When the sun goes down but it's too hot for indoors, you need some great outdoor lights

Follow Me table lamp

Marset

£124.00

available through www.davidvillagelighting.co.uk



La Lampe Petite

Maiori

£190.62

available through www.maiori.com



Soho A wall light

Marset

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available through www.davidvillagelighting.co.uk



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Shop

La Dolce Vita meets La Bella Figura -
Milan is the design capital of a country obsessed with design.
Here are some of our favourite places to visit

Ciao a Milano!

So compact is the historic centre of the city that in just a few hours you could tick off hundreds of names in your I Spy designers handbook. If tight for time focus on three areas of the city, as design houses tend to flock together: the fashion houses of the 'Quadrilatero d'Oro' (the Rectangle of Gold); the furniture names along Via Durini and the not to be missed Galleria Vittorio Emanuele II, which links the magnificent piazza outside the cathedral (the Duomo) with the Piazza della Scala, location of the world famous Teatro alla Scala opera house. You will see from the map above that you need not travel far.

1 Armani Casa

The name Armani is synonymous with luxury, subtlety and restrained elegance. Mr Armani's lifestyle collection is housed in a temple to the man's taste on Via Sant'Andrea 9 with acres of cream, grey, beige and black just as you would expect. Strong Art Deco and far eastern influences are evident but the forms are as restrained as his tailoring. Also as with the tailoring, fabrics are exquisite.

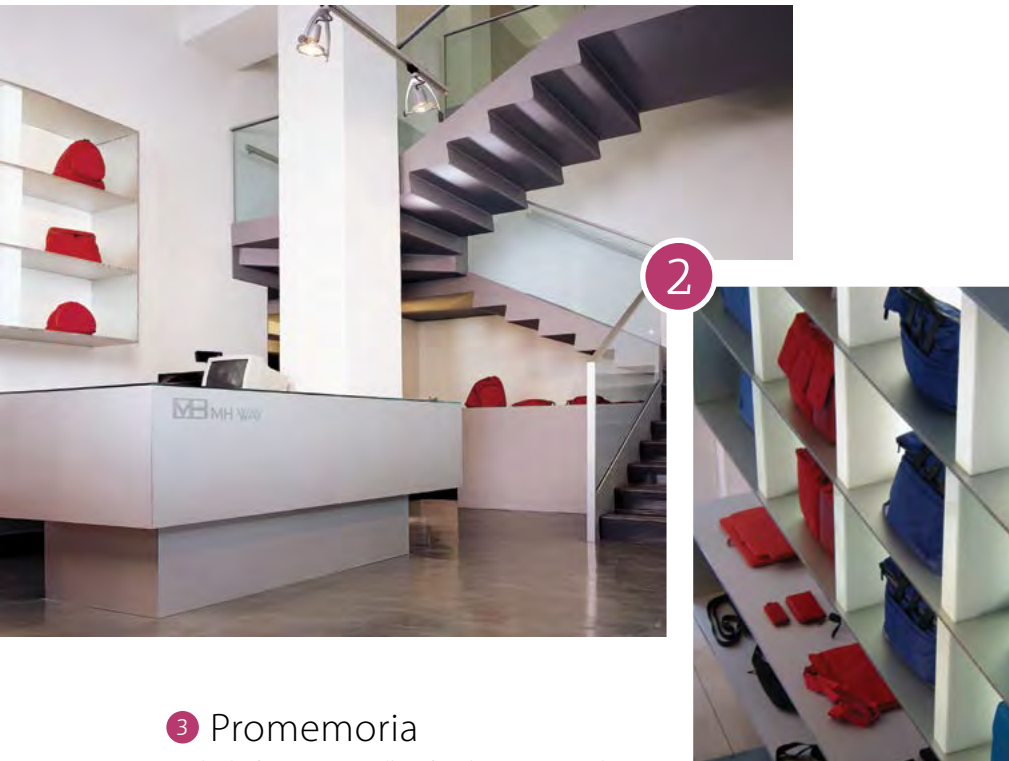
This is not a store in which to shout or run about – and make sure your outfit is up to the occasion.

Via Sant'Andrea 9, 20121 Milano, Italy
+39 02 7626 0230
www.armanicasa.com

2 MH Way

At the end of Via Durini, home to classic Italian furniture companies such as B&B Italia, Cassina and Luxury Living is a store which began life in 1982 serving designers' needs for elegant and affordable ways to carry all their drawings and sketches. MH Way (MH is the designer Makio Hasuiki's initials) still produces a brilliant range of portfolios and drawing tubes, now supplemented with bags and cases that adhere to the practical, funky aesthetic of those first designs. Japan meets Milan.

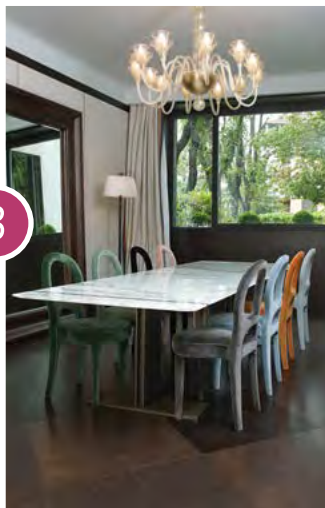
Via Durini 2, 20122 Milano, Italy
+39 02 7602 1787
www.mhway.it



3 Promemoria

Typical of so many Italian furniture companies in that it started way back as a small family workshop, Promemoria has grown today to serve an international clientele with the wherewithal to pay for the superb construction, gorgeous materials – and occasionally whimsical looks – of this iconic design house.

Via Bagutta 8, Via Monte Napoleone 13,
20121 Milano MI, Italy
+39 02 7600 0785
www.promemoria.com



Alessi Flagship Milano 4

Alessi is the epitome of Italian design, applied to household and home objects. Perhaps without realising it, you will be familiar with and may even own an Alessi product. Alessi is about character, emotion, surprise and fun – in ordinary everyday objects. Visit the flagship store to see the full range in its natural setting.

Via Alessandro Manzoni 14, Milano, Italy
+39 02 795726
www.alessi.com



5 Mandarin Duck

To prove that there is nothing to which Italian designers cannot add a touch of élan, look no further than the covetable luggage produced by Mandarin Duck. Elegant, eminently practical but always with a distinctive twist, MD bags and cases can be found almost everywhere but whilst your design antennae are primed, take the time to explore their range alongside all the other Italian design gems.

Via Tortona 27, Milano, Italy
+39 02 4949 7601
www.mandarinaduck.com

The Rectangle of Gold 6

Clustered in and around this tightly packed group of streets is virtually every Italian fashion name you can think of, plus many of the big names from other countries. Dolce & Gabbana, Ermenegildo Zegna, Valentino, Loro Piana, Salvatore Ferragamo, Gucci, Prada, Roberto Cavalli – the list goes on and on. Just wander and drink it all in. Then if you feel tempted to buy don't forget that Milan is also home to some of the best outlet stores.

Via Alessandro Manzoni, Via della Spiga, Via Sant'Andrea
& Via Monte Napoleone, Milano, Italy

7 Galleria Vittorio Emanuele II

The story goes that it's only for tourists. Well swallow your pride and enjoy one of the great shopping destinations. You don't have to consume – its true that cafes and shops here do charge a premium but you're free to enjoy the architecture, the crowds and the window displays. Don't forget to look up: the exuberant decoration of the upper floors and the glass roof are worth a visit to Milan on their own.

Piazza del Duomo 20123 Milano, Italy
+39 02 8845 5555



Photo courtesy @www.ingalleria.com

...Dine

8 Caffè Baglioni

An elegant lunchtime venue for elegant Milanese ladies. Situated within the Hotel Baglioni the caffè boasts a private exit that brings you out beside the Armani shop on Via Della Spiga. Worth knowing if your light but perfect lunch has inclined you to a little retail therapy.

Via Senato 5, 20121 Milano, Italy
Private entrance via Della Spiga 8
+39 02 77077
www.baglionihotels.com



9 Chic'n Quick

Another bright, clean modern eatery, the 'diffusion' trattoria of the Michelin starred chef Claudio Sadler. The name says it all. If you don't want to spend three hours at the table but want great food, this is for you.

Via Ascanio Sforza 77,
20141 Milano, Italy
+39 02 8950 3222
www.sadler.it



8

Dry 10

You may be sophisticated but you love pizza. Dry offers superlative pizza alongside cutting edge cocktails. What a combination!

Via Solferino 33, 20124 Milano, Italy
+39 02 6379 3414
www.drymilano.it



10



Joia 11

Joia has been going strong as a gourmet vegetarian restaurant for over 25 years, so it must be doing something right. The Michelin star should give confidence. Expect lots of wood, beautiful presentation and a hint of Buddhist philosophy.

Via Panfilo Castaldi, 18, 20124
Milano, Italy
+39 02 204 9244
www.joia.it



Photo courtesy ©Panarotto



12

Peck

The Peck delicatessen at Via Spadari 9 is a temple to gastronomy. A grocery store to end all grocery stores it's a great place to pick up a picnic if you don't want to eat in at lunchtime. Enoteca Cotti at Via Solferino 42 can also provide a great picnic and you'll get a great bottle of wine to go with it.

If you do want to eat in, you could do far worse than Peck's bar and restaurant just around the corner at Via Cesare Cantu 3. Modern, bright, smart but unstuffy and with Peck's name behind it you can guarantee great food.

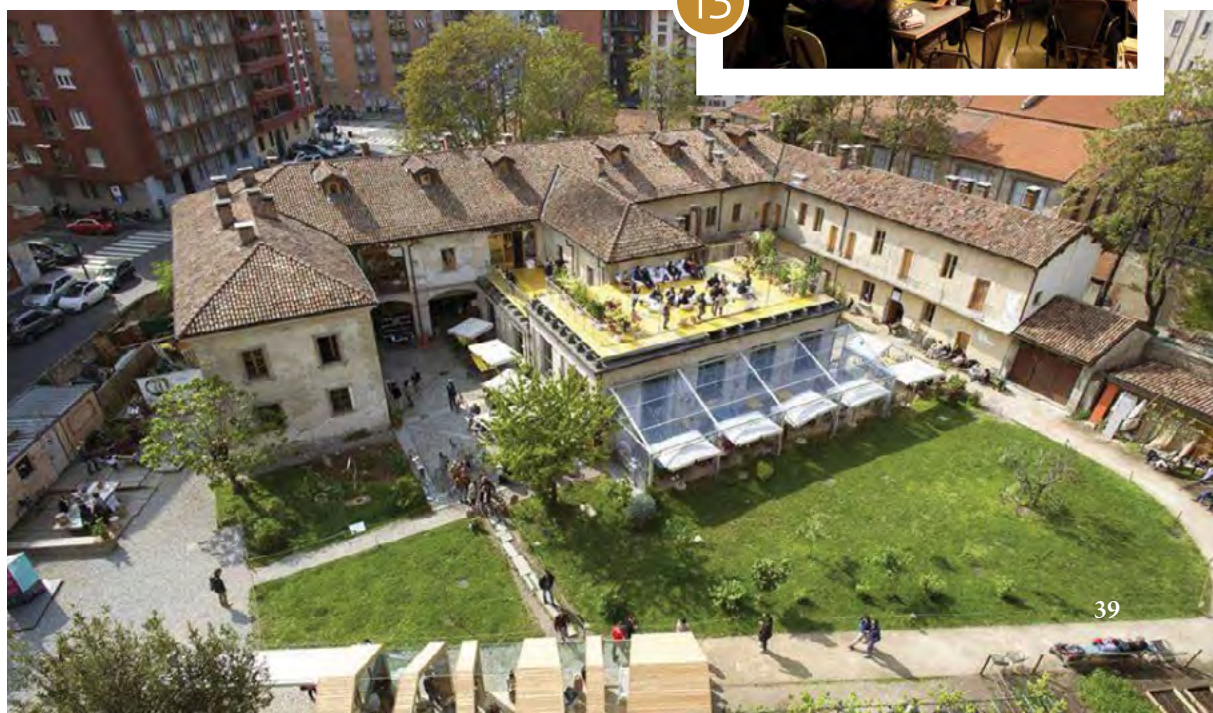
Via Spadari, 9,
20123 Milano, Italy
+39 02 802 3161
www.peck.it



Un Posto a Milano 13

Just north of the railway station in an 18th C farmhouse that once stood in countryside, is one of Milan's most celebrated restaurants. Taking a farmhouse theme it serves, traditional rustic food, impeccably cooked. In good weather it's possible to eat outside in the courtyard. This is an oasis of tranquil rural Lombardy in the bustle of the big city. Catch it if you can.

Via Privata Cuccagna 2/4,
20135 Milano, Italy
+39 02 545 7785
www.unpostoamilano.it



& Sleep

Indulge yourself, you're in the capital of style. Many design houses have hotels and also restaurants in the city. The name often tells you all you need to know



14

14 Baglioni Hotel

Everything you'd expect from a classic 5 star city hotel, right in the heart of the designer action.

Via Senato 5, 20121 Milano, Italy
+39 02 77077

www.baglionihotels.com



Bulgari Hotel Resort 15

The famous jewellery and luxury goods brand does not disappoint when it comes to somewhere to lay your head. A renovated 18th C palazzo on a private street close by the main designer drags, it nonetheless boasts a 4,000 sq. m. private garden, an extension of the nearby Botanical garden. Opulence and glamour incarnate.

Via Privata Fratelli Gabba 7b,
20121 Milano, Italy
+39 02 805 8051
www.bulgarihotels.com



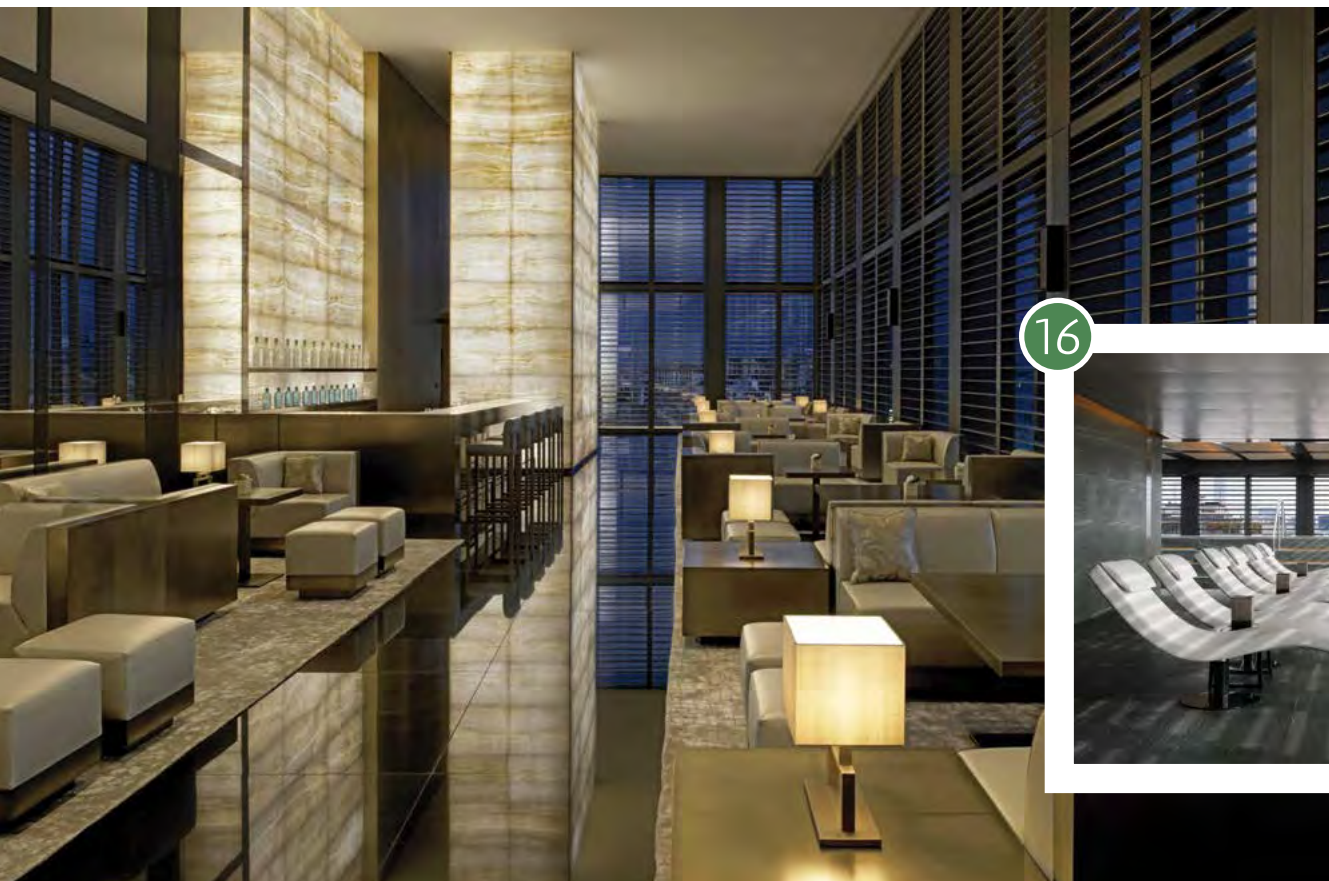
15



16 Armani Hotel

Probably close to what you imagine, but even more exquisite.

Via Manzoni 31,
20121 Milano, Italy
+39 02 8883 8888
www.milan.armanihotels.com



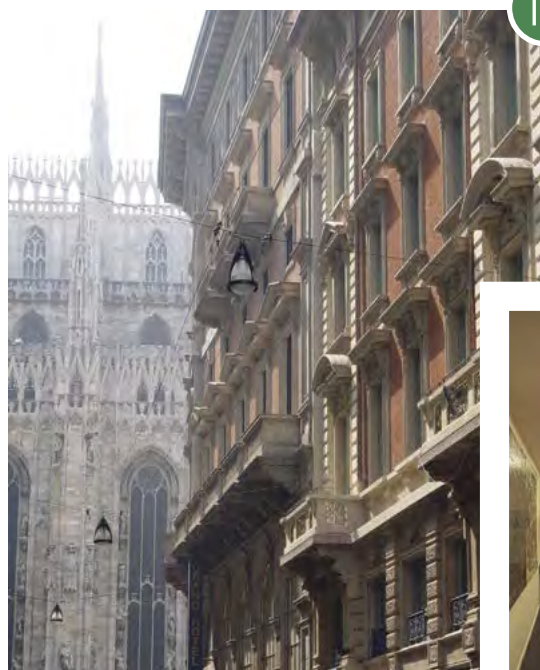
16



17 STRAF hotel

Hip and ultra-modern. Décor is mannered but supremely comfortable and the location, just a stone's throw from the Duomo, is a big selling point.

Via San Raffaele 3, 20121 Milano, Italy
+39 02 805081
www.straf.it



17



“The location, just a stone's throw from the Duomo, is a big selling point.”



FEATURE LAMP

Similarly, the contemporary pendant light is a sculptural element, but it also draws the eye up to the elegantly proportioned windows.

Normann Copenhagen Light
A White Room

INTERNAL WINDOW TO BEDROOM

An internal window running the length of the bookcases allows views down into the space from the study area of an adjacent bedroom, whilst a concealed blind can be used for privacy.

DAY-BED

Bold striped fabric used for its vibrant colours and echoes the linear book spines.

Fabric: Trasimeno Berry
Designers Guild

TALL VASE

The large, deep coloured vase on the oak landing is a visual device, to draw the eye to the back of the space, giving a greater sense of depth.

Ceramic Vase
How Bazaar

DOUGLAS FIR SHELF

The warm rich timber was used in a number of bespoke pieces of furniture throughout the house giving a sense of continuity.

STAIR CARPET RUNNER

Forms a threshold between the oak flooring of the ground floor and the more private areas to the first floor.

1 BOOKSHELF

Ornaments of different scales, colours and textures are used to provide visual interest.

The shelves provide a fantastic display area for family photographs and collected artifacts.

2 BALUSTRADES

A traditional spindle was chosen for the staircase but a chunkier section than standard was used to work with the scale of the space.

3 SPACE TO THINK

This space pulls the living areas together and is a pivotal point in the house which whilst being functional also provides a great social space or a spot for some alone-time with a good book.



Mark Lee, architect partner and head of interior design and Emma Cockroft, architect and interior designer at ONE17 provide an insight into the world of architecture and interior design

Library & lounge

All too often, the entrance hall and staircase in a house are a compromise. Whilst a functional necessity, they can be seen to steal vital space from other rooms, such as the kitchen or lounge, so the staircase is pinched and squeezed into a corner of the house.

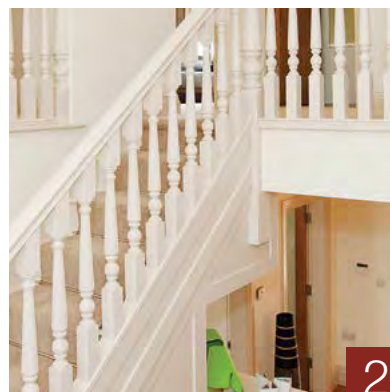
The layout of the rooms on the ground floor is fairly traditional, with the front door opening into a generous hallway, leading to a broad staircase, but internal windows flood the space with light and provide visual connections between the different rooms creating a contemporary open-plan feel.

The hallway provides a series of thresholds becoming gradually more private, moving from the bespoke bench in the entrance, to the wide oak staircase leading to the library, and finally onto the carpet of the stairs to the first floor bedrooms. The library, with its bookcases and raspberry striped daybed offers a relaxing place to lounge with a book or magazine under the tall windows looking out onto the garden.

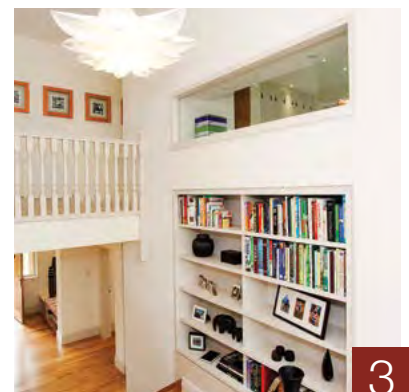
Staircase example from
Delamere Gardens, Fixby
www.delameregardens.co.uk



1



2

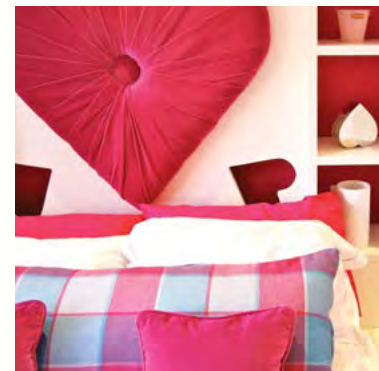
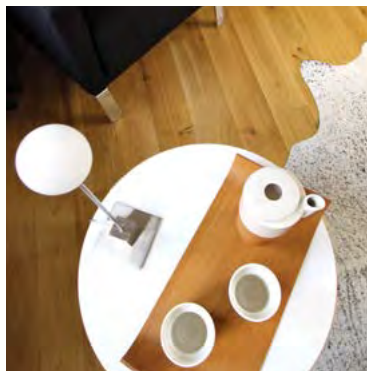


3



Delamere Gardens

Fixby, Huddersfield HD2 2AW



...It's all in the detail

Winner of the category New Dwellings: 2-15 Units for
The Building Excellence Awards 2014, West Yorkshire
& Northern Design Awards 2014, Winner

Delamere Gardens is a development of 13 individual, contemporary homes in Fixby, Huddersfield
designed by award-winning architects, ONE17.

Flowing spaces provide flexible living accommodation, flooded with natural light.

Prices from £575,000 to £1,285,000

Only 4 homes remaining

www.delameregardens.co.uk



ONE17
ARCHITECTS &
INTERIOR DESIGNERS

They're not big but they are smart and pretty darn clever. Two of the smaller projects from the ONE17 portfolio exemplify just what can be achieved with imagination and a creative approach

Small but perfectly formed



Pat's Pad - porch over the front door



Exhibiting many ONE17 trademarks, with vast amounts of natural light, clever built-in storage, open roofs and subtle separation of functions within open plan areas.



The sitting room looks onto the garden



The sitting room and kitchen are flooded with light

Pat's Pad



When ONE17 partner Mark Lee's mother needed somewhere smaller and easier to manage within discreet reach of her daughter, Mark designed a little gem for her in his sister's garden.

Exhibiting many ONE17 trademarks, with vast amounts of natural light, clever built-in storage, open roofs and subtle separation of functions within open plan areas, the apartment – neatly attached to garaging for the main house – has the joyful feel of a holiday home.

If you look carefully you may spot some prototypes of DYEHOUSE planters, covered elsewhere in this issue, in the external shots.

Privacy and convenience, views and security, homeliness and harmony: all can be found in this pint-sized pad. »



View of the hallway



Comfortable space to relax with views overlooking the garden



View to the sitting room from dining area

Beauvale Annexe

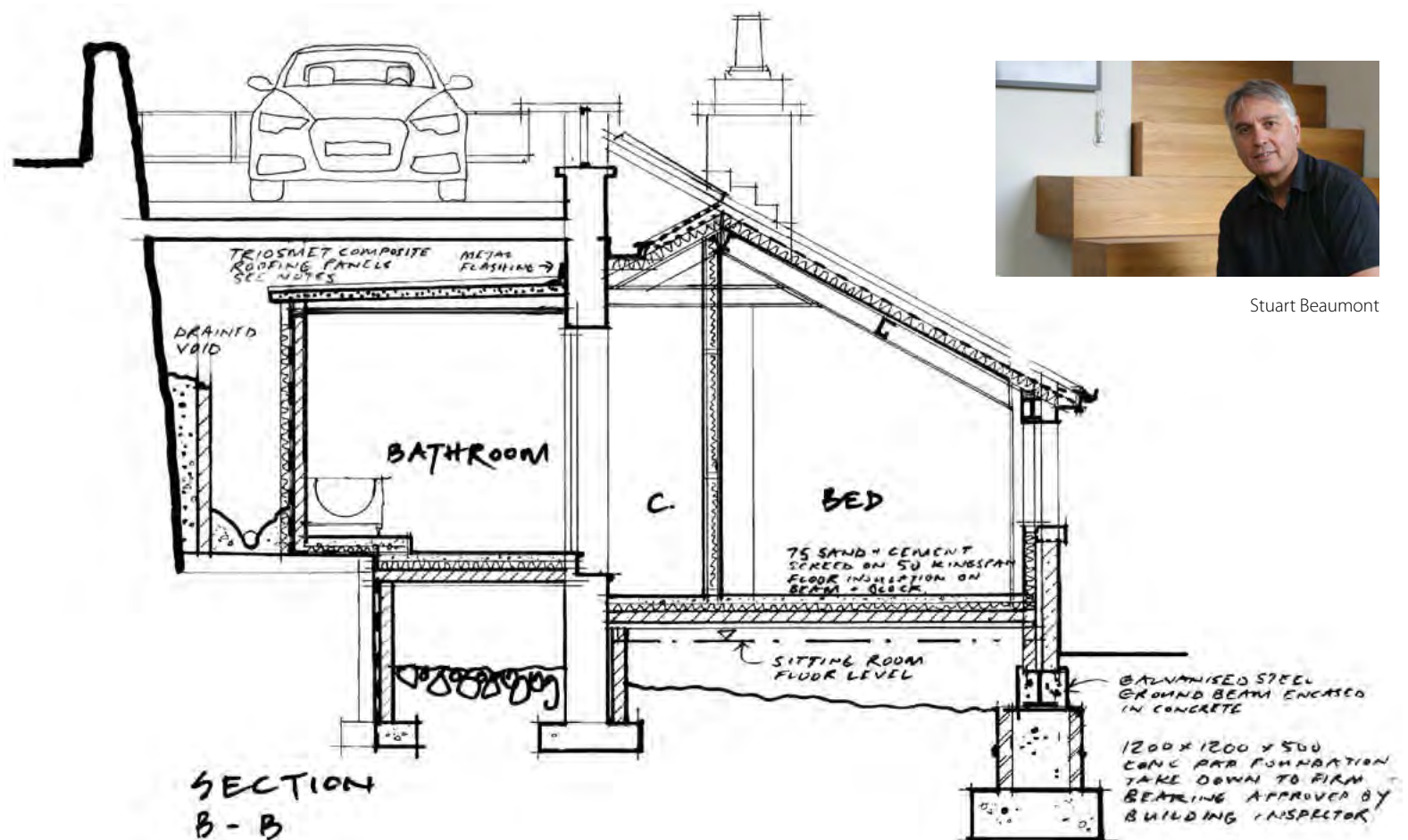
ONE17 Partner Stuart Beaumont, best known perhaps for his work on churches and listed buildings, is also a self-build devotee. He earned his spurs in this regard by building his own impressive home whilst living on site in a caravan. Now somewhat more mature, Stuart nevertheless still has an eye for a self-build project and had thought for some time that the space beneath his suspended access drive had the potential to be turned into useful accommodation.

It certainly did. Although the area is single aspect only, that aspect is south facing with fabulous views over the valley below. Stuart planned self-contained accommodation into this redundant space with main lounge and bedrooms housed in a new highly insulated lean-to structure to the south of the main house, with a stepped roof form to follow the gradient of the access driveway structure. An isolating void formed against the highway retaining wall ensures the accommodation is kept warm and dry.

Clever use of mirrors, splayed walls, glass balustrades, and tall ceilings combine to create a sense of spaciousness and light.



Steps to upper level kitchen area



Stuart Beaumont

Sketch section showing the apartment tucked under the access drive



The kitchen and living area have great views and plenty of natural light

Large picture windows, folding sliding door screen and strategically placed rooflights allow plenty of light to permeate the interior and take advantage of solar gain. Clever use of mirrors, splayed walls, glass balustrades, and tall ceilings combine to create a sense of spaciousness and light.

A cantilevered external balcony with glass balustrade provides a welcome outdoor area with broad views of the valley. And to think this same area was once no more than a shelter for the family goat! ■



Hard to believe this was once a goat shelter!



The character of aged bricks

Thick as a brick

Bricks are like human faces, all are essentially the same and yet seemingly minor differences in the features produces enormous variety and gives each its particular character

The main constituents of most bricks are sand and clay. The varieties of these materials, the other ingredients added and the firing temperature are the main determinants of the final look. Plus of course whether the brick is hand or machine made. Not surprisingly all bricks were originally hand made but with the industrial revolution mass production methods were developed. Pressing the clay mix into moulds is one method and extrusion is another – rather like squeezing toothpaste through a giant former and then cutting the resulting rectangular ribbon of material into brick sized chunks.

Originally, as with so many of our traditional building materials, the clay and sand that was available locally produced distinctive bricks in terms of colour and texture. Thus different areas of the country became associated with particular bricks: London yellow bricks and Cambridge whites reflected the high lime content of the mixes. More commonly, bricks tend towards shades of red and brown. As the firing temperature rises colour goes from dark red through shades of purple then onto browns and eventually these take on a grey tinge.

Bricks fired at higher temperatures tend to be more durable. Engineering bricks are a particular form of dense, hardwearing and water resistant brick with high strength characteristics. They are often recognisable by blue colouring and semi-gloss surface. As a 'workhorse' brick they are generally deployed where the finished work is unseen, in contrast with soft handmade bricks which may have highly textured surfaces so appealing as the facing to walls.



Herringbone infill brick panels

Suffice it to say that the performance of walls depends on the interaction of brick and mortar, rather as a Victoria sponge depends on the jam and cream as well the eponymous sponge layers.

Besides the colour and character of the brick itself, there are two other major factors determining the look of a brick wall: the mortar that holds them together and the pattern or bond in which they are laid. Mortar mixes and strengths is a world of its own and there is not time to go into any detail here. Suffice it to say that the performance of walls depends on the interaction of brick and mortar, rather as a Victoria sponge depends on the jam and cream as well the eponymous sponge layers.

The majority of bricks you will encounter are typically 215mm long by 102.5mm wide (yes, you do wonder, don't you?) by 65mm high. If you pick one up you realise it sits reasonably comfortably in a large male hand, making the process of bricklaying – a process still almost exclusively manual – as convenient as it can reasonably get. Smaller bricks would take longer to lay, require more mortar and, for whatever reason, bricks of this size seem to produce walls that look 'just right'. Mortar joints are typically 10 mm in both horizontal and vertical dimensions and the ability to produce these thicknesses accurately by eye day after day is one of the great skills of the master bricklayer. Furthermore the vertical joints, known as perpend, must be consistent one below the other throughout a wall. If they are not, the wavy lines produced have an effect reminiscent of Edvard Munch's "The Scream". »

Special shaped bricks provide architects and designers with the freedom to create distinctive buildings - photo courtesy ©Ibstock





Beautiful patterns of layers of rammed earth



The Colosseum in Rome is a great example of how the Romans used bricks in construction
- photograph by Diliff, edited by Vassil, via Wikimedia Commons

Just laying bricks end to end with each row overlapping the one below by half a brick produces the classic stretcher bond. But there are many other ways of combining bricks to produce alternative bonds. Two of the most common are English bond when stretcher courses are alternated with header courses (the header being the short end of the brick) and Flemish bond, where headers and stretchers are alternated in the same course. The Dutch also have a strong brick tradition.

The modularity of brick construction brings a challenge for architects: designing to brick dimensions. Brick buildings should always be set out to full or half brick dimensions. So in the vertical plane one works in modules of 75 mm (65 mm of brick plus a 10 mm joint) whilst horizontally one works to a 225 mm module (215 mm of brick plus a 10 mm joint). Complications arise if a stretch of wall ends at an internal corner when there will be an 'extra' mortar joint compared with a wall terminating at an external corner. That may seem bad enough but the industry has also developed a whole range of what is known as specials, which are bricks designed to achieve particular effects in various construction circumstances and these can be all manner of sizes. Ultimately they relate to the good old standard brick module but many a trainee designer has run screaming from the drawing board or computer screen when first faced with these complexities.

Bricks have been around nearly as long as people. By the time of the Romans they were a commonplace building material and many examples of Roman brick buildings still exist today. The majority of brick buildings with which we are familiar are made from fired or baked bricks, but there is a long and honourable tradition of unfired (basically sun-dried) bricks in many countries. There is also a tradition of rammed earth construction where soil with a reasonable clay content was compressed in moulds or frames and often reinforced with straw. Protected from ground water and given a 'hat' in the form of a good overhanging roof to ward off rain, rammed earth walls can last a surprisingly long time – even in England.



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Those were the days!

One of the great relatively unsung children's construction toys was produced by the Premo Rubber Company of Petersfield in Hampshire. It had its heyday in the first half of the 20th century and was called Minibrix. It comprised little red-brown rubber 'bricks' that linked together plus windows, roofs etc to enable the budding builder or architect to create mini buildings. Yes I did possess such a set and yes it brings back many happy memories even now. How that upstart Lego took over I will never know. ■

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ONE17

ARCHITECTS & INTERIOR DESIGNERS



ONE17 are architects and interior designers with exceptional vision and relentless attention to detail. Whatever the project we are interested in working with clients who understand the value of design and have an interest in striving for the highest possible quality.

Good design has the ability to improve our quality of life. We seek clients who wish to achieve something beyond the norm.

ONE17DESIGN.COM

The Dyehouse, Armitage Bridge, Huddersfield, West Yorkshire HD4 7PD
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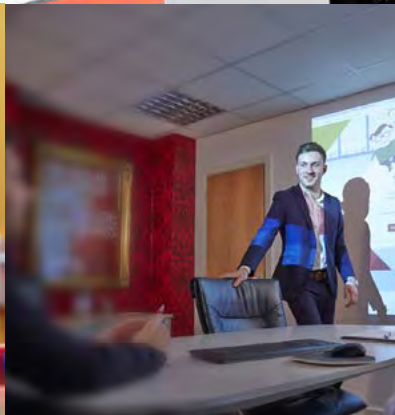
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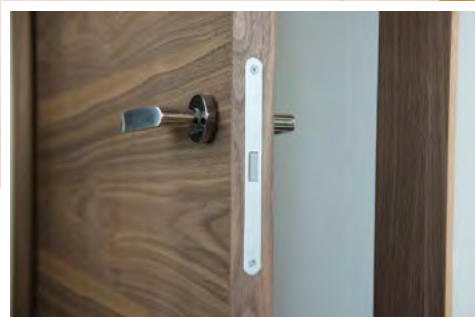
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Julie Gauthier, daughter of an architect and an artist, is founder and director of the splendidly named property rental company Art De Vivre. This British based business specialises in renting some of the

most exquisite, privately owned villas and chalets around the globe. The properties reflect the passions of their owners for design, art and the good things in life

Art de Vivre

Art De Vivre's clients are as demanding as the owners of the properties being offered and Julie's skill (plus that of her staff, of course) is in matching properties with people to produce exceptional experiences. We wanted to know more and took the opportunity to put a few questions to the lady herself.

Julie, we're fascinated to learn that you are the daughter of an architect and an artist. What influence would you say this has had on your choice of occupation and how you run your business?

I was lucky to have grown up in such a beautiful modernist home, built by my father, with his architectural studio right next door, and enjoyed accompanying him on the occasional client site visit as I grew up. With artistic parents we travelled a lot as a family and enjoyed the beauty of Italy and France, visiting many cities, art galleries and museums. My parents passed on to me a profound appreciation of craftsmanship, architecture and art. This is what I believe enables me to understand what makes these properties so special and to understand the years of hard work and love that has gone into creating them. My business is run with a deep appreciation of the vision of the architect and owner, and I want to share these stunning properties with clients who will appreciate them and the owner's lifestyle. Relationships with clients and suppliers were also always important to my father, and my strong relationship with owners and clients continues today.

When it comes to choosing properties to add to your portfolio, how important is design?

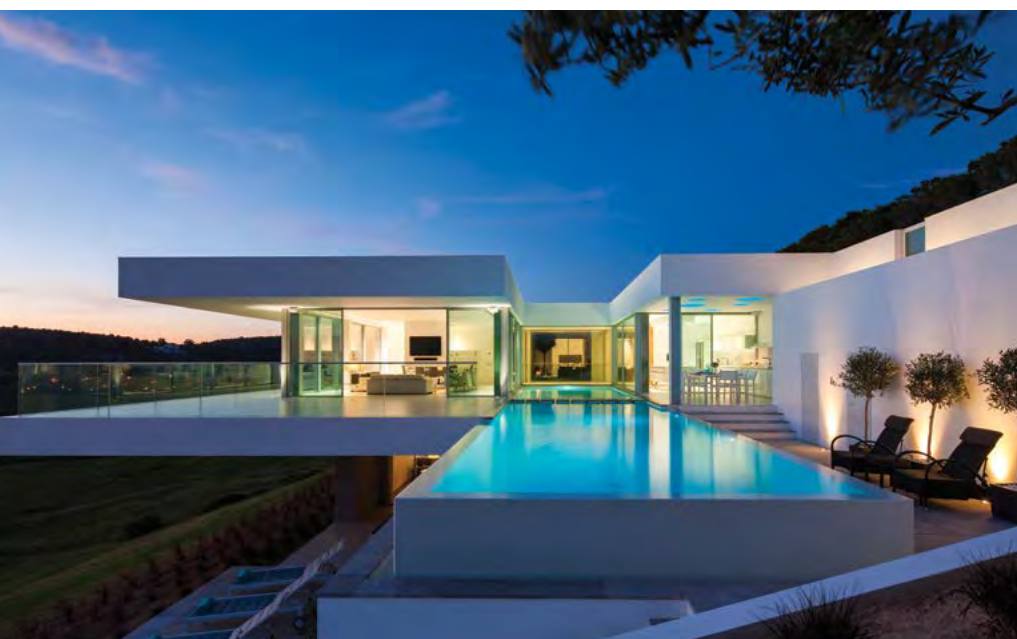
When choosing properties to add to the portfolio, we always start with the design of property, and throughout the years, I have gained a great understanding of what good design is. We look at the properties' architecture, often from a famous local architect who has won many awards, and how they have made best use of the owner's prime plot with a fantastic vista. We are also interested in whether the interiors have been created from the owner's own eclectic furniture collection, or whether a renowned interior designer has been commissioned to transform the space. Each property is an individual work of art - with its location, architecture, interior design, use of local materials, sustainability considerations and recycled architectural artefacts all forming its identity. It is through its design that each property becomes very individual and memorable, ensuring the perfect stay.

How important a factor is design for clients booking with you? As opposed to location, type of accommodation and price for example?

When visiting the properties, I always put myself in my clients' shoes, to get a feel for which clients I can recommend the property to based on its design and atmosphere. Our clients come to us knowing that our expertise is not only in the rental of properties, but also in handpicking the best in each location with flawless design, whether a modern white cube or a truly beautiful restoration. Some of these properties are off-market and do not appear online, which adds to their exclusive nature. Our clients have stunning homes themselves and want to enjoy the owner's unique property and the lifestyle that goes with its design. Location is not always as important, as clients are open to a choice of countries like properties in the Mediterranean such as Italy, Greece, Majorca or France, or those in the Indian Ocean such as Mauritius or Seychelles. Most of the properties have 8+ bedrooms and are designed for extended families. Although most clients have a vague budget in mind, price is not usually the deciding factor.

How do you go about determining what properties to suggest to particular clients?

Some of my clients book with me every year, which means I know their family make-up and what is most important to them, which could be cuisine, good wine or activities they and their guests enjoy doing together. They often ask for suggestions for specific dates, and I put forward 2-3 options I know they would love. When I look at the properties, I keep what's important to them and how they want their stay to unfold in the back of my mind, which helps me choose the perfect property. When the client is new, I spend as much time as I can discussing their requirements, and often meet them in London, Paris, Geneva or Zurich in order to form a relationship of trust and to understand their needs fully. It's a very personal approach for a property rental, as it is such an important decision in which they should love the design, location and fascinating lifestyle that the right property will provide. »



Villa Escarpa, Algarve, Portugal





Castell de Manresa, Mallorca

Do property owners come to you, or do you seek them out?

Initially, our property collection was created from existing owners who recommended their friends' stunning properties. More recently, we are finding that property owners come to us through recommendations.

What are the factors that help you decide to include a property in your portfolio?

Firstly, the property needs to be unique, and not part of some large real estate scheme. They are people's second homes that are rented out a few weeks a year to the privileged few. Secondly, they need to be in a desirable location for our clients, where they can enjoy either the sea or the countryside, as well as the local activities. Design is very important, as is the highest quality of furnishings and fittings, with great attention to detail. The properties are also well maintained and serviced with a house manager, housekeepers and gardeners as a minimum. We then often organise a private chef and butler on our guests' request.

Presumably many of your properties contain significant artworks?

Yes, our owners are avid collectors of paintings, sculpture, photography and artefacts. We and our clients are privileged to enjoy them, as they are in such a private setting.

Do you generally find there is a relationship between those artworks and the design of the properties?

Many of our owners use artworks to accent the beautifully minimal spaces they have created, but we also have owners who have a truly eclectic collection of artworks and artefacts, which transforms the architectural space into a private museum.

Do you find that the interior design of the properties you deal with generally matches well with the architecture?

As our owners have commissioned a talented architect and interior designer to work closely together on the project over many years, we have seen beautiful collaborations between the owner, architect and interior designers. It is really important that both are in harmony as this is what our clients expect.

To what extent have the travelling you do and the properties you handle influenced your own attitude to design?

Through my travels, I have learnt to appreciate a vast range of design and architectural styles, and what I love most is the way that different locations and climates can give the same design new meaning. The exceptional local design in these different locations across the world provides our guests with an endless source of inspiration for their stay. I am now more critical of design and really appreciate when an architect and interior designer have created something truly outstanding.

**Have you ever found a disparity between property and owner?
*No names, no locations, of course!***

We have always found that our owners are fascinating individuals and their homes usually match their unique personalities and interests perfectly, as they have been at the heart of the design process.

Is it possible to run your business without getting to know property owners and clients quite closely?

I believe that trust is the most important aspect of our business, and it is imperative that the owners know me well and that I understand their wishes, as they are renting out their own home. Some of the properties

are among the world's most expensive real estate, and it is a privilege to be able to rent them to our discerning clients. The more I know and understand my clients, the better I can advise them, which is why I encourage my clients to meet me at their convenience. Art de Vivre enjoys a close relationship with both clients and owners which is what makes our service so unique.

Do you have a favourite property in your portfolio, and if so, why?

I have so many favourites across our portfolio, so I shall select a few that are true masterpieces. In the Alps, my favourite could be none other than Chalet Les Anges, in Zermatt, with its open plan design, the delicious cuisine and the fact that the bath had such a stunning view of the Matterhorn. In the Mediterranean area, Castell de Manresa in Mallorca is definitely a favourite, with the beauty of its restoration of an old fortress dating back to 1715, and its privileged location offering a kilometre of coastline and panoramic views. I have always had a soft spot for the Seychelles and the variety of its architecture in our portfolio. We have a colonial mansion built into the rock with architectural antiques named Residence on the Rocks, Li Al Do Maison, which is an Italian designed African-inspired oceanfront property, and the breathtakingly rare Villa Praslin, a new beachfront villa with astounding modern tropical design.

How would you describe your own attitude to art and design?

I grew up surrounded by modern design and nature, and this is what I appreciate most in life. I love clean lines and large windows letting the boundaries between the outside and inside blur, especially when the view is breath taking. Although my taste in art and design has always been quite classic, I have grown to appreciate and love some more unusual pieces, especially within

the villa setting. Also, as I have grown older, I have come to enjoy historical design and admire craftsmanship in all its forms. I am also a fan of architectural antiques, which feature in many of our properties such as Residence on the Rocks in Seychelles, where the owner sourced Haveli Palace Doors from India, and many other colonial antiques. ■

For further information on designer villa and alpine chalet rentals, please contact Julie:

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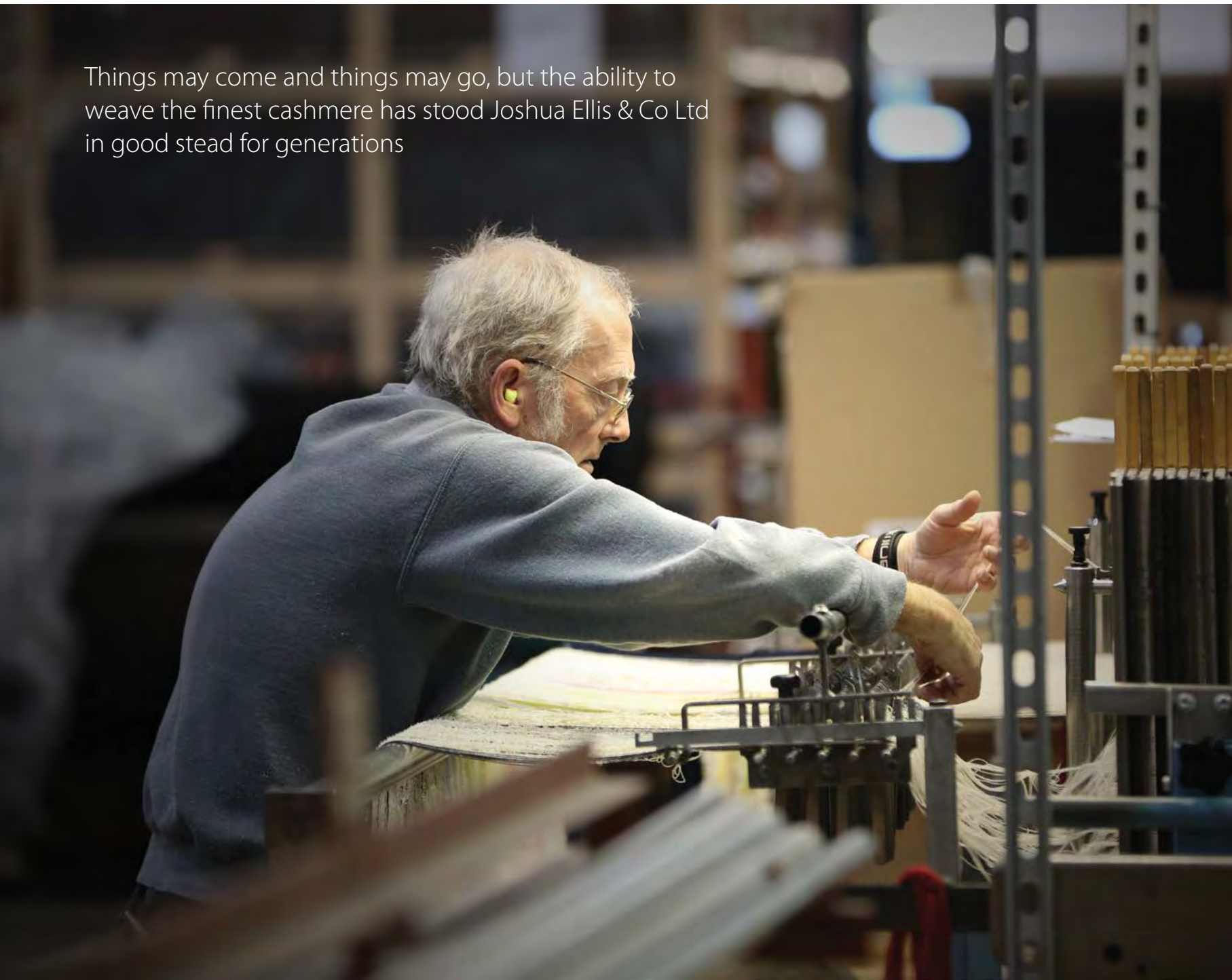


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Things may come and things may go, but the ability to weave the finest cashmere has stood Joshua Ellis & Co Ltd in good stead for generations



Mill photos courtesy ©John Britton

Crème de la crème of cloth

You may be flicking through the clothes racks of Bergdorf Goodman in New York, or wandering the halls of Le Bon Marché in Paris. Perhaps you are in Milan, trawling the designer temples along the Via Monte Napoleone. If so there is a very strong chance you will be within caressing distance of something produced in a mill in Batley, West Yorkshire.

Nothing denotes luxury better than cashmere. The very word sounds soft and exotic. It is the staple fibre in many of the finest garments and furnishing fabrics money can buy and for good reason: in comparison with most other natural fibres it is lighter, softer and offers more insulation for less bulk. Plus it feels like heaven. If clouds could be woven, they would probably resemble cashmere. »



If clouds could be woven,
they would probably
resemble cashmere.

What smacks you in the eye are the parallels with other luxury industries such as fine wine and malt whisky.

However any fool can ruin great ingredients, as many of us know to our cost. The fibres are just the starting point. "Part of our success is the fact that we still have all the preliminary processes carried out locally, so we have longstanding relationships with the fibre blenders, dyers and spinners all of whom are hugely experienced, based in this area and know that we expect the best" Liz told us. Despite the closure of vast numbers of mills in recent times, West Yorkshire is still understood around the globe as the mecca of the woollen industry. If that industry is a mere shadow of what it was in its heyday, what is now left is the crème de la crème of cloth production. And the crème de la crème of cloth is cashmere and its associates.

A combination of a highly skilled workforce, machinery that produces cloth with a distinctive 'handle', designers capable of interpreting the needs of demanding clients and marketing personnel finely attuned to the changing global luxury climate keep Joshua Ellis at the top. »

And although cashmere is produced in many parts of the world, some of the very, very best is produced by Joshua Ellis & Co Ltd in the heart of West Yorkshire. What is more, they have been doing so continuously for nearly 250 years. So what makes Joshua Ellis cashmere special? We met with Liz Harper, Sales Executive at the company, to find out.

"At a simple level it's about the quality of the fibres we source and how we process them" explained Liz. If practice makes perfect then it's perhaps not surprising that making these luxurious cloths since 1767 has given Joshua Ellis something of an edge. "We buy direct from the goat farmers and have long established relationships with them. We can trace the provenance of our raw material back to individual herds." Rather in the way that the foodie movement has made the provenance of ingredients a vital component in the success of a restaurant, so it is for Joshua Ellis. Liz explained how goats from different areas produce different colours and textures. She then began to talk about staple length and micron thickness, but that's for another day.



Some cloths for example have a ripple effect that is still achieved using dried teasel heads (yes, those thistle-like things) a process unchanged for generations. Yet it appears in designs that are bang up to date.

It's the blend of tradition and innovation that gives the company the edge. Some cloths for example have a ripple effect that is still achieved using dried teasel heads (yes, those thistle-like things) a process unchanged for generations. Yet it appears in designs that are bang up to date.

Some of the biggest names in fashion deal with the company directly such as as Edward Crutchley, Bamford, Ralph Lauren and Celine to name a few. Provenance is still a jealously guarded secret for many design houses – one of their USPs; but today some are deciding they are happy for it to be known where they source their fabrics, such is the mill's prestige.

Whilst some design houses work with Joshua Ellis to produce fabrics exclusive to them, the company's in-house designers are skilled at interpreting the changing demands of fashion and produce jacketing and coating ranges each season to produce their own Fabric Collection. Joshua Ellis 'handwriting' is evident to the experienced by the handle of the cloths alone.

No visit to a cashmere mill would be complete without seeing and sampling the product. As finished throws and scarves were brought out and sample books of fabrics unveiled, the mix of colour, design and the sheer sensuousness of the material put us into sensory overload. Then just when we thought we'd seen it all, Liz brought out a sample in a cashmere and vicuna mix. It turns out you can weave clouds after all!

So here we were, sitting in a mill in the decidedly unglamorous town of Batley, West Yorkshire with huge machines clattering away only yards from where we were sitting, whilst we stroked and cooed over the finest cloth money could buy. That same cloth will be found in the staterooms of millionaires' yachts, the boudoirs of billionaires' palaces and the après ski lounges of the most exclusive Alpine chalets.

The worlds of the goat farmer, the weavers and the end users may seem very different but there is a clear thread that connects them. The same holds true for many other luxury products. Tradition and sustainability can be essential components in the production of the most luxurious creations. The more we understand, appreciate and value each part of the process, the better the chance that companies such as Joshua Ellis will thrive for many generations to come. ■

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English Pressed Cashmere Overshirt - Photos courtesy ©Edward Crutchley



Cashmere throws by Joshua Ellis



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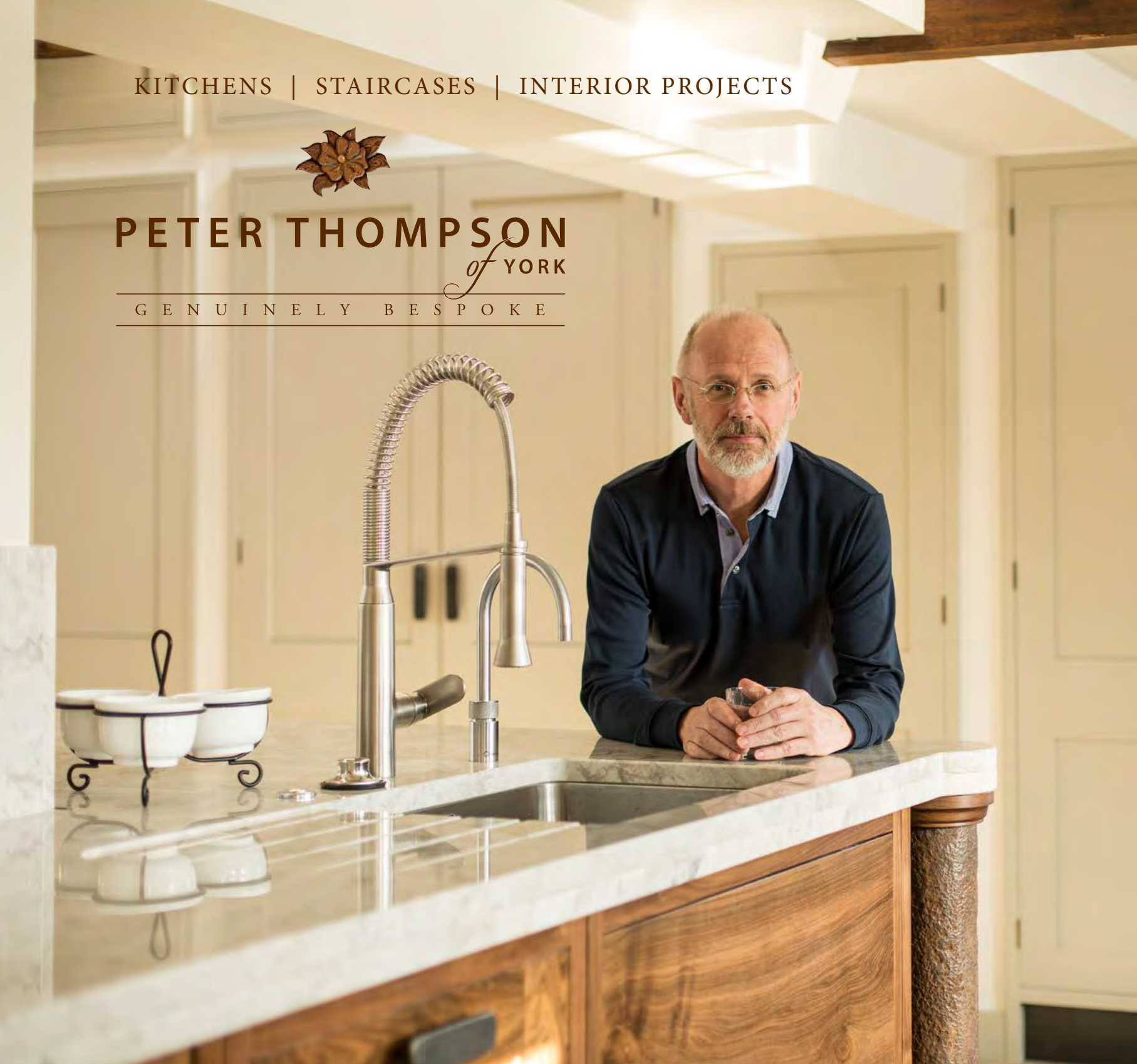


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The London restaurant Engawa, redefines the ambience of food and how it can be presented. Nathan Clegg reports

Restaurant: Engawa

A colleague returned recently from his first ever visit to Japan. Being what most people would regard as a well-travelled individual, I was surprised to hear him say that it was unlike anywhere else he had been and definitely the culture furthest removed from our own that he had ever experienced.

Japanese culture exerts a fascination for many designers, perhaps because of its ability to develop particular facets to an exquisite level of detail. So well are these concepts understood within Japan that they have names which immediately convey subtle and complex meanings. Something that would take paragraphs to explain in English. Take the term wabi sabi for example. Crudely translated it refers to a view of aesthetics that comprehends the necessity of transience and imperfection. But not imperfection as a western mind might understand. Wabi sabi deals with the positive contributions of simplicity, economy, austerity, modesty, and an appreciation of the imperfection of natural materials and techniques. So far, so straightforward.

The exquisitely developed Japanese sense of aesthetic is as well represented in the kitchen as anywhere. Food, its preparation and consumption has been raised to a level by some Japanese chefs that the French, the traditional western food experts, can only dream of. Japanese kitchen knives for example are generally acknowledged to be the best in the world and have an entire subculture of their own.

So when I booked a table at Engawa restaurant in the heart of London's Piccadilly for myself and my wife, I wasn't sure what to expect. Reviews I had read suggested the meal would certainly be good, but I was unprepared for the impact of the overall experience. Let me explain.



Photos courtesy ©Engawa

Engawa's busy but effortlessly efficient kitchen



Engawa lunch - a feast for the eyes!

Japanese culture exerts a fascination for many designers, perhaps because of its ability to develop particular facets to an exquisite level of detail.

Engawa is situated on the ground floor of a modern, fairly unremarkable commercial development in London's West End. This I knew, having looked it up when I booked. So as we turned off the bustle and clamour of Shaftesbury Avenue it was somewhat unnerving to find ourselves in a little haven of peace and tranquillity. It was as if the restaurant was projecting an aura of serenity into the courtyard in front of it. As we stepped through the door, the tranquillity reading shot off the dial. It is impossible to convey how calm, organised and welcoming everything felt. Nor how tiny it was. I said it was a little haven and I meant it. The phrase 'small but perfectly formed' could have been coined for Engawa. »



Hakozen Bento Box - a selection of 15 dishes

I had booked the meal as a result of eating a piece of Kobe beef at Gordon Ramsay's Maze some time ago. It was good, very good. I like beef. I definitely liked Kobe beef. When I learned that Engawa was both the only restaurant in Britain to import the whole Kobe cow and also the closest thing to an authentic Japanese Kobe restaurant setting that didn't involve flying half way round the world, I was sold.

Kobe cows are reputed to live the life of Riley before being transformed into 'the caviar of beef'. They have special food, beer, are given regular massages, reside in luxury accommodation with piped music – you get the idea. The resulting meat is distinguished by a marbling of fat that gives it a unique texture and flavour.

Seated at our dolls house table with the menus it took me a moment to identify what was unusual about the atmosphere. It was the silence. Despite the presence of a barman, four busy chefs just feet away, numerous waiting staff and our

fellow diners, a quiet calm pervaded the room. We had definitely entered a parallel universe, and a sublimely peaceful one it was.

We ordered bento boxes: 14 separate dishes that arrived in a wooden box with each immaculately presented creation on its own delicate little porcelain dish. This was food for the eyes and brain as much as the tongue. Our pristine waitress gently and quietly explained each little work of art; I understood very little but somehow it didn't matter. I was in a dream state where the feelings of peace, tranquillity and pleasure outweighed such minor matters.

We ate and we ate. How could 14 dishes be so different and yet equally delicious? How could the waiting staff know I needed a fresh napkin and materialise silently by my side with one just as the thought began to form in my own mind? The meal was an object lesson in the Japanese concept of omotenashi: hospitality. This was restaurant hospitality and it was

definitely not as we know it Jim. It was an object lesson in the difference between Japanese and British culture.

Towards the end of the meal, as the bento boxes had been removed and we lingered over the last of our wine, we had an opportunity to study the chefs at work. It was like watching silent theatre, as choreographed movements and flashing blades produced delicately sliced ingredients that moved across the kitchen as one stage of preparation followed another. The concentration and skill was tangible.

Eventually it was time to leave. From nowhere our coats were presented (where and when had they gone in the first place?) and we stepped back onto Shaftesbury Avenue. It would not have surprised me if I had glanced back to see no trace of Engawa. The whole event had a mythical quality that had left a powerful impression. The food had been superb, but it was the total experience that stayed



Preparing the Kobe beef

Kobe cows are reputed to live the life of Riley before being transformed into 'the caviar of beef.'

with me. The sense of a clear, highly refined vision delivered with complete control in every detail. Of peace, pleasure, harmony and refinement. Had I been dreaming?

Some weeks later, remembering the earlier meal we had enjoyed at Maze, we watched a rerun of an episode of Ramsay's Kitchen Nightmares. At one point my wife turned to look at me. She didn't need to say anything. The silence was sufficiently eloquent. ■

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Paul Stephens

If form is temporary but class is permanent, the Porsche 911 is pure class. Associations with the 1980s excess have long faded but the beauty of the machine goes on

Porsche perfect: icons perfected in England...

September, 1963 and Porsche launches its new sports car, the 901, at the Frankfurt Motor Show. The car that was to become the iconic 911 was designed by Ferdinand "Butzi" Porsche, son of the company founder Dr. Ferry Porsche. Who could have guessed that this would become one of the most celebrated and coveted marques in automotive history?

This special combination of cultural heritage and design genius has held a singular fascination for serious car enthusiasts and designers for decades that continues to this day. Would Saga Noren in the Scandinavian drama 'The Bridge' be the same character driving any other vehicle? We think not.

Paul Stephens is a lifelong car man, a petrol head with the ability to build and race the very best sports machines. He is also an astute businessman, one with the enviable knack of being able to sense the "zeitgeist" and in 1994 Paul started his business specialising in the classic, air cooled Porsches. It was good timing. His rise has mirrored that of the value of these sought after automobiles.

Based in North Essex Paul Stephens has built a reputation amongst Porsche devotees based upon infectious enthusiasm, knowledge and integrity. A call to Paul will ensure that you get to share the experience that he has accrued from his decades of dealing with Porsches of all types. The core of his business is meticulous, not to say obsessive restoration and re-engineering of classic 911s. An obsession with quality is no bad thing when these beautiful machines can be up to fifty years old! »



All photos courtesy ©Paul Stephens

It's all in the detail

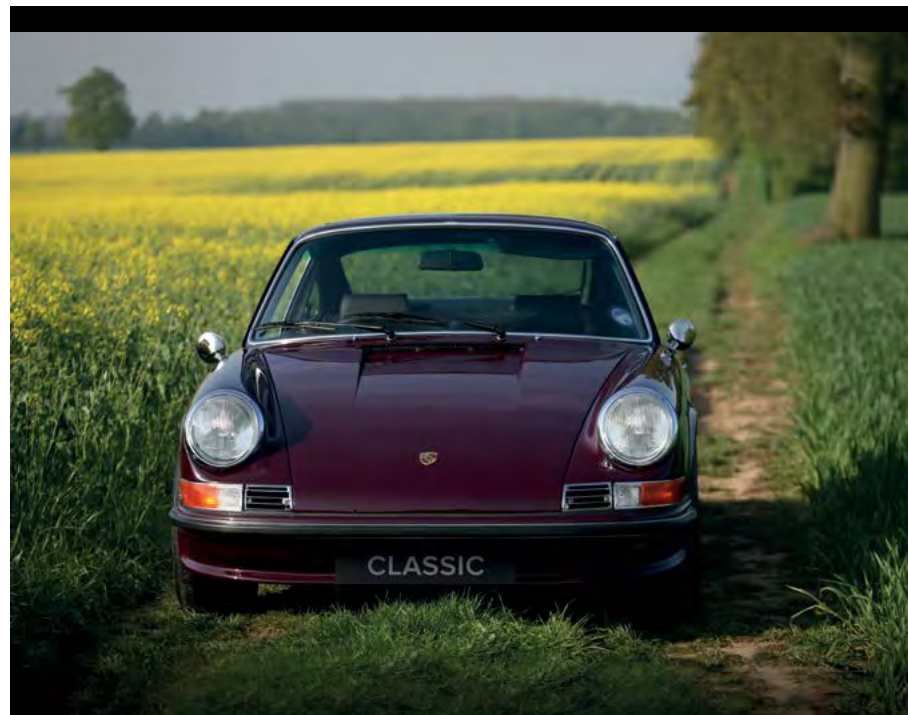


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The 911 has become an iconic object of desire. Compact and beautifully proportioned, the 911 2.2, 2.4 and 2.7 models from 1970 to 1973 are probably the prettiest cars Porsche has ever produced. It is these cars that have become the focal point for Paul Stephens' "PS Autoart", a range of bespoke cars featuring timeless style combined with modern engineering and performance. Hand built and specified in consultation with their future owners, who come from across the globe, these cars, with modern warranties, mean guaranteed peace of mind. The PS Autoart range of 911's consists of four main derivatives.

Paul Stephens is a lifelong car man, a petrol head with the ability to build and race the very best sports machines.

The "PS Classic Touring" faithfully captures the appearance of these beautiful sports cars and like the original is available in Coupe or Targa with T,E or S variants. Meticulously engineered with a range of power options and enhanced for daily use this model never lets you forget you are driving a thoroughbred.



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For further information, please contact Paul Stephens:

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PS Classic M471 Lightweight



Top right: PS Retro Touring R, Right: PS Retro Touring

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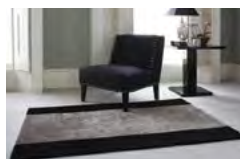
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Health & Welfare

BY BERTIE THE CHOCOLATE LABRADOR

I should say straight away that my comments here are aimed at my canine colleagues rather than the staff. So if you are a human reading this by mistake please stop immediately and pass this to an appropriately responsible dog. Or you could perhaps read it to them. Yes, that might be preferable.

It may seem a bit of a bind but the fact is that we dogs have a responsibility for the health and welfare of our carers. The sad truth is that many cannot be relied upon to look after themselves and if they are to continue to provide the services we have every right to expect for many years to come, then we must take on responsibility for their general wellbeing. Here then is a brief guide to some of the key areas of concern and what we, as responsible companions, can do about them.

Exercise: let's be honest, many of them just don't get enough. Unlike dogs, humans cannot loaf around all day without suffering serious consequences. So I don't care how comfy they appear to be sprawled across the sofa staring at that rectangle that seems to take up so much of their attention, get them up, get them out and make sure they do a minimum of a good hour's brisk walking every day. If they appear reluctant I find staring piteously into their eyes with my head on their knees works quite well. Or find a ball, your lead or some other piece of kit and dump it in their laps – they'll soon get the idea. If all else fails, stand at the door (scratch at it if you must) and bark persistently. Whatever you do don't take any excuses: rain, snow, gale force winds and time of day must not be allowed to interfere with their exercise.

Diet: here's the thing, given a free hand many of them will eat completely the wrong things – and often they don't know when to stop. You must monitor this very carefully. Eternal vigilance is required. The best thing I can suggest is that whenever you find some of their rubbish – sorry - food unattended, just steel yourself and get it down you. This is a toughie but sometimes you have to take one for the team. Yes I know it sometimes leads to tummy upsets and the inevitable consequences but think of it like this: better for you to suffer than them and anyway clearing it all up is a bit more useful exercise for them.

Sleep: do they get enough? Is it at the right time? Is it the right sort? Questions, questions! I like to let my staff have a bit of privacy in their off time so I don't insist on access to their bedroom. Trouble is, some nights the noises coming from the room suggest they're quite restless, which can't be good for them. In the beginning this gave me a few concerns so I used to check up during the night by barking so the old man would come out and I could see if he was OK. We're over that now (thank goodness) but I still insist on early rising. Oversleeping can lead to horrendous problems for humans so you simply must ensure they are up with the lark every single day of their lives. No ifs, no buts. Trust me, they will thank you for it.

Social interaction: apparently loneliness for humans is on the increase and likely to become a major source of illness before very long. OK, they've got you to look after, which is clearly fantastic and many have a litter of small people at home, but a lot of

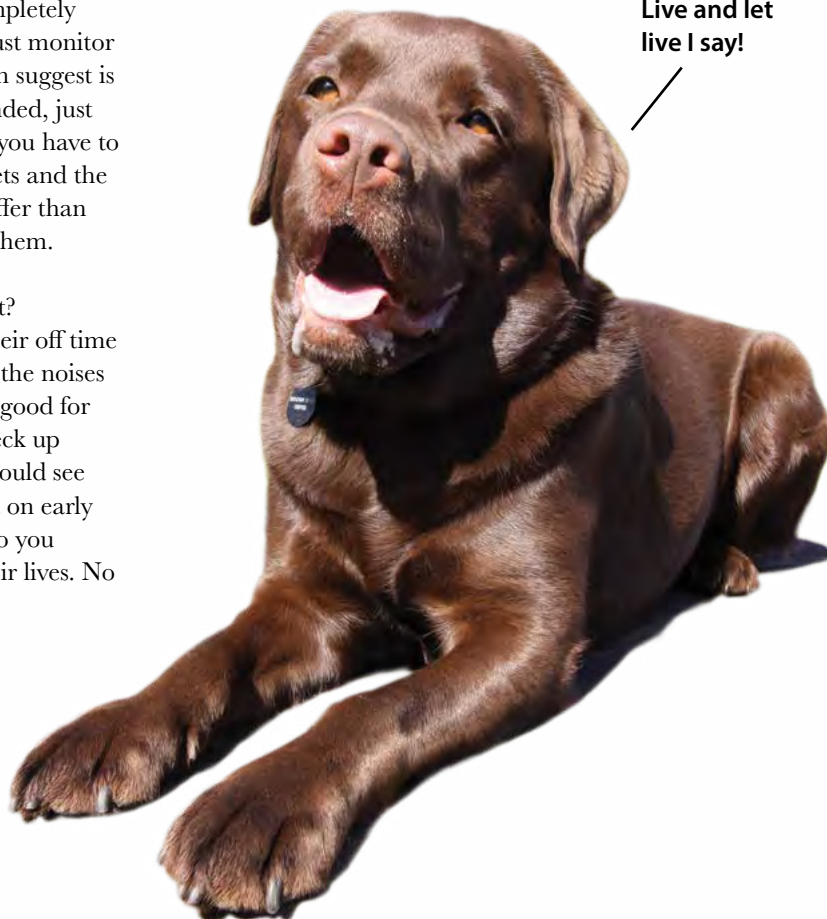
the wrinklier ones seem to get left out of things. Those oh so important walks are the perfect time to introduce them to new acquaintances.

To be blunt, I can take or leave many of the dogs we meet on the street or in the park – some are weird shapes, some a funny colour, some are downright standoffish (Come to think of it, the staff they're with can be a mixed bunch too. Still, it takes all sorts) – but I make a point of dragging my old man over to as many as I can and breaking the ice for him. Pretty soon he's yacking away as if he's known them for years. Total contrast when he's on his own: I've watched him when he's flying solo (either from the car or out of the window) and he hardly speaks to anyone. Poor soul.

If yours is a bit reticent about striking up a conversation, try tangling up your lead with the other chap, or nick their bone or ball if they have one; if push comes to shove you can always start a fight, although that one occasionally ends badly.... just promise me you'll make the effort OK?

Without labouring the point you must understand the tremendous responsibility you have. Don't stress about it (I'll come clean – I've no idea what stress is, but I've heard the word bandied about by the old man so thought I'd drop it in here. Hope I haven't made a fool of myself....), just get into a steady routine and you'll be amazed how they respond. Good luck.

Quick kitten update: still around, bit bigger, occasionally stropky but the treats keep coming so no complaints really.



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