



## FORECAST

Virginia van Heythuysen



Song for the Mute's concept store proved to be such a success that the brand is set to open a permanent flagship in Sydney, at 350 George Street, in August. For the 2000 collection, creative director Lyna Ty employs clothes as tools of dissent with clashing textures, colours and threadbare cuffs juxtaposed against workwear silhouettes. *Balaclava*, \$595, *painter's jacket*, \$2595 and *square blazer*, \$1995. [songforthemute.com](http://songforthemute.com)

Queensland-based designer Fritz has collaborated with Australian singer-songwriter, musician and author Bertie Blackman on a limited-edition range of eyewear. The six Mary Galore frames are crafted in silver ash and feature unique lyrics from Blackman's song *Maps* that was released in 2012 as well as hand-drawn illustrations that are engraved and filled with 24-carat gold. \$3000, [fritzframes.com.au](http://fritzframes.com.au)



To celebrate 75 years of Porsche, the Petersen Automotive Museum in Los Angeles is exhibiting 40 exceptional vehicles including a 1953 550 Spyder raced by Betty Shutes and Ken Miles as well as Steve McQueen's 911 Turbo. There is also this 904 GT3 from 1964, which marked the company's successful return to sports car racing. Until April 2024. [petersen.org](http://petersen.org)

## FASHION



London-based fashion designer Henry Holland sold his fashion brand at the start of COVID and embarked on intensive classes in ceramics, resulting in a career evolution. His 10-piece set of tableware for Australian design and interiors company Jardan is inspired by the blues and greens of Bondi and Bronte beaches. It uses the Japanese Nerikomi technique of making geometric patterns with coloured clays. *Medium Profumo* (yes, that Profumo) *Ocean vessel*, \$350. [jardan.com.au](http://jardan.com.au)



Melbourne-based jewellery designer William Llewellyn Griffiths, of Metal Couture, is a medieval tragic. The Carousel ring crafted in gold with pearls, sapphires, diamonds and a ruby was inspired by the knights of the Middle Ages that used carousels to train in combat. It features a fully functioning set of gears constructed using antique watchmaking equipment. *Made to order*, \$45,000. [metalcouture.com](http://metalcouture.com)



## COUTURE CARRY-ON

Lauren Sams

FOR MANY YEARS, A DRESS HUNG IN MY WARDROBE, LONELY and utterly unworn. A month ago I took pity on it and donated it to charity. Maybe somebody at my local Vinnies would fare better with the batik-print halterneck cotton dress I'd purchased in Ubud 15 years ago. Maybe someone moving to Ubud.

Who among us has not been guilty of the naive, ill-advised holiday purchase? My personal list is long and embarrassing. That navy shift dress with a Peter Pan collar, its hem lined with black lace, bought in Paris during our honeymoon? I wore it approximately once – in Paris. That linen tunic purchased in Dubai? Relegated to the bottom of a drawer somewhere. On Norfolk Island last year I was overcome with excitement in a store called Craig's Knitwear, a treasure trove of Scottish and Italian woollens clearly shipped over in the 1980s and still in their plastic wrapping. I spent \$400 in about four minutes and, in the 12 months since, have worn those heavy Fair Isle knits ... never. Because, I came to understand as soon as we touched down on the mainland, I live in Sydney, not Glasgow.

Those now returning from European jaunts (all of you, from the looks of my social media feed) will likely know this regret all too well. There is a reason luxury hotels and resorts are increasingly partnering with clothing brands – Frame with The Ritz in Paris, Orlebar Brown with Eden Rock St Barths, La Double J with Passalacqua on Lake Como, Pucci with Florence's Hotel Savoy, among others. (See also: the Camilla store opposite the Hamilton Island gate at Sydney Airport.) Away from our everyday lives, we become different people. We take a breath. We sleep longer, we swim more, we walk, we drink Aperol spritzes at 3 in the afternoon, we read the books we have kept on our nightstands for the past year. We imagine that we are becoming the people we are meant to be: holiday people. And holiday people need holiday clothing.

We also get a taste of how the rest of the world dresses. In Paris this year I was struck by how well the women accessorised, and how nattily almost every man dressed. Australians appeared almost slovenly by comparison. (Related: the breezy way Italian men wear linen pants *all day* without stains or crumpling. How?) We become holiday people but we also become, temporarily, citizens of another place. And we need wardrobes to match.

And on holiday, we give ourselves permission to buy in a way that would otherwise make us wince. For those in the business of selling resort wear, it's known as the "golden window" – the weeks between booking a holiday and departure, where the anticipation accumulates like compound interest and you decide you need three new pairs of shoes for your Puglian adventure. Then, at the airport, the time between check-in and boarding is referred to as "happy hour" by retailers for its opportunity to spend up before your flight.

One way to assuage your holiday purchase regret is to designate a part of your wardrobe that is purposefully *for* holiday clothing. My husband has a couple of "holiday shirts" (i.e. collared shirts with prints, suitable for resort dinners and such) that he would never dream of wearing in Sydney, but will always take with him when we head to the beach. My version of this is a pair of Rebecca Vallance palazzo pants that do not make any sense for my regular life but look great with swimmers and a pair of sandals on holiday. These kinds of clothes should be kept, and cherished, and worn again and again to remind us of our best selves, our holiday selves. The person who doesn't need to drink seven coffees a day because they are rested enough, thanks. The person who can actually stop at one negroni because life is pretty relaxing already. They might also serve to remind us that fashion is transient and that even though our world is so globalised, people do dress differently, and we could all learn a thing or two from that. I look forward to buying something very silly – and something very stylish – very soon. ●

ILLUSTRATION BY SIMON LETCH