Volume 24

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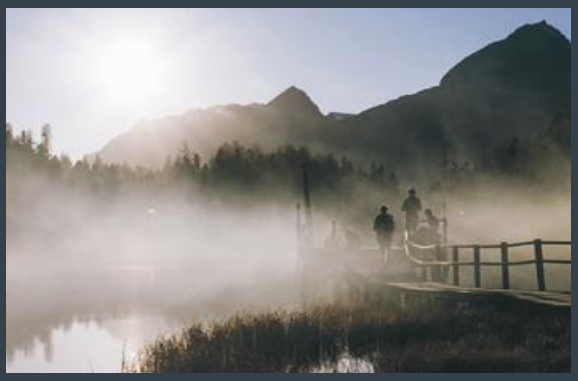
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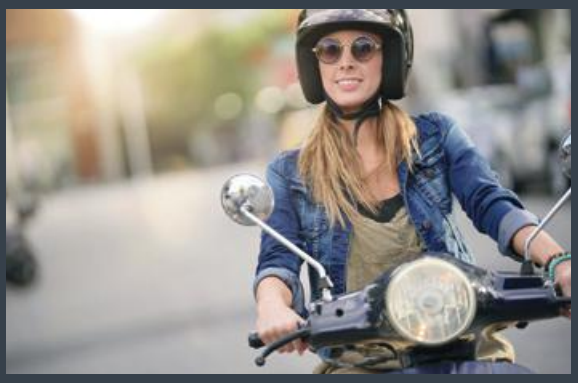
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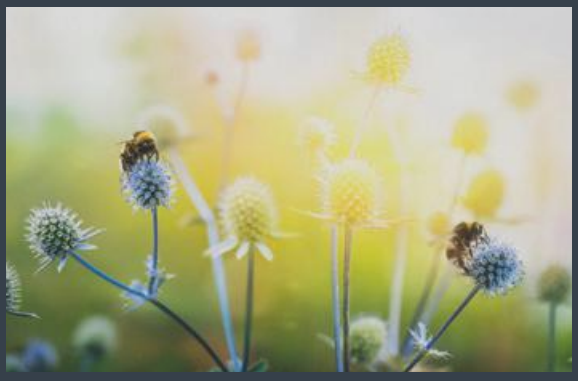
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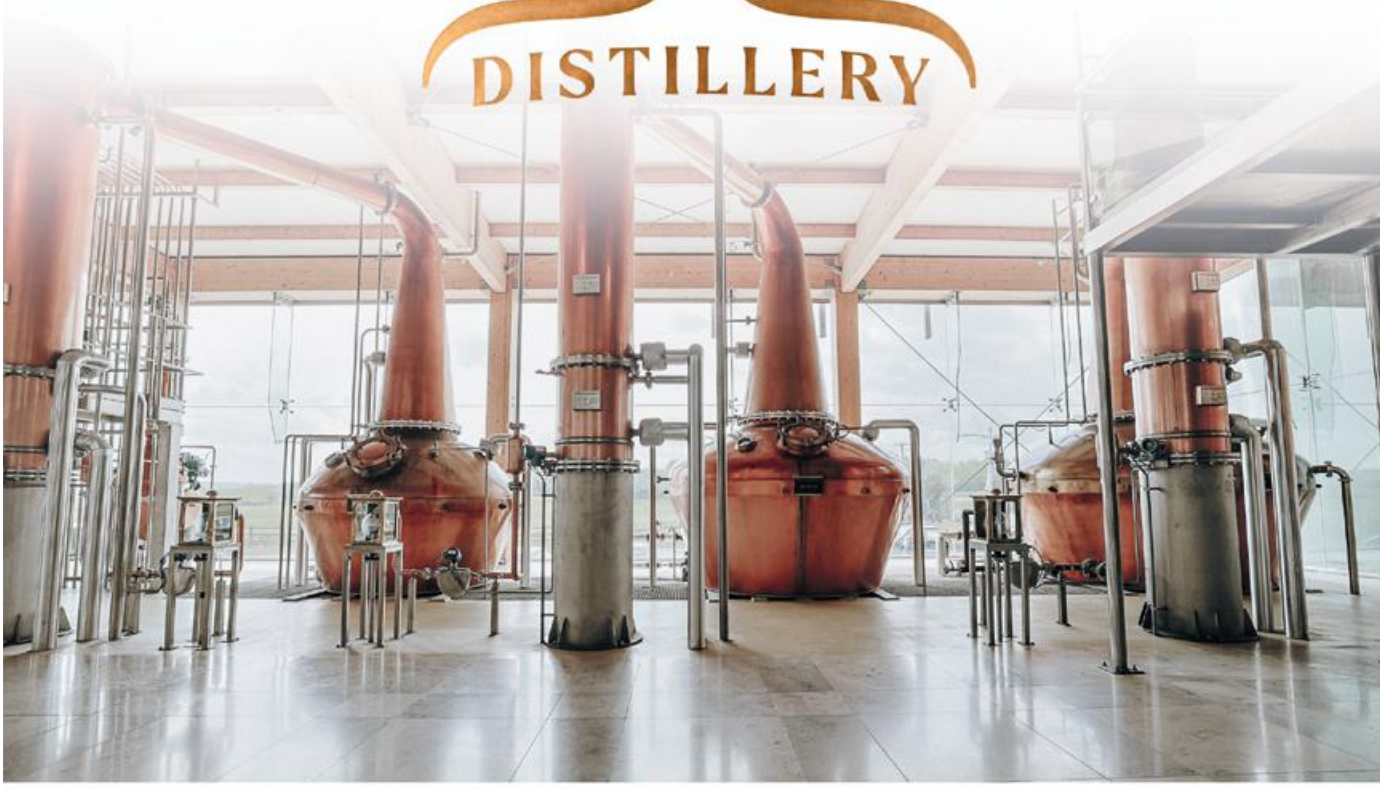
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Hello...

Welcome to *Anthology* Volume 24. As the pace of the year begins to slow, this winter issue invites moments of reflection and quiet discovery – a space to appreciate creativity, culture and timeless design.

A new book paying visual tribute to the pioneering spirit of Martha Graham reminds us of the transformative power of movement – how expression and motion together gave shape to the language of modern dance. From stage to court, we turn to the world of Marie Antoinette, tracing the complex sartorial narrative of a queen whose sense of style defined an era and whose story of glamour and tragedy continues to captivate. Fashion also became a symbol of continuity and grace throughout the reign of Queen Elizabeth II, where dress played a subtle yet powerful role in public life.

A life dedicated to art is reflected in Pauline Bewick's retrospective, a moving chronicle of seven decades of an extraordinary creative journey. Zheng Lu's sculptural forms weave together words, water and metal in a graceful meditation on balance and flow.

Our travels this season trace stories etched across Europe: from Switzerland's serene lakes and living legends to France's vibrant cities, where history and innovation meet in surprising harmony. In Lyon, cinematic streets reveal a city defined by its artistry and cuisine, while in Nantes, creativity flows through every corner as art and history intertwine.

Further south, we embrace the Purobeach lifestyle with sun, style and skyline brought together across three cosmopolitan destinations. In contrast, the tranquil rhythm of Cascais reveals a meeting of coastal charm and cultural heritage, along with some unexpected Irish connections. The Hague adds another layer of contrast, a city of diplomacy and design, where old masters meet modern vision.

Through these pages, we hope you'll find inspiration in the stories, artistry and imagination that connect us all. Thank you for continuing the journey with us. It's a privilege to share these worlds with you.

Edel Cassidy
Editor & Publisher

ON THE COVER



Natasha Diamond-Walker dancing *Cave of the Heart*, featured in *Martha Graham Dance Company 100 Years* by Ken Browar and Deborah Ory. **Costume re-creation:** Karen Young. Story on p. 24.

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Marie Antoinette Style

Glamour, tragedy and the making of an icon

Through rare treasures, couture and cinematic fantasy, the V&A examines the life and legacy of history's most captivating queen

WORDS **DOLORES O'DONOGHUE**

OPPOSITE: (Centre) *Marie Antoinette with a Rose*, 1783, by Élisabeth Louise Vigée Le Brun. Oil on canvas. Château de Versailles. *Photo: Christophe Fouin.* (Border) Fragments of a court gown belonging to Marie Antoinette. *© Victoria and Albert Museum, London.*





The V&A South Kensington is hosting the UK's first exhibition dedicated to Marie Antoinette, one of history's most enigmatic fashion icons. *Marie Antoinette Style* brings together 250 objects, ranging from rare personal possessions never before seen outside Versailles to haute couture creations by Dior, Chanel, Moschino and Vivienne Westwood, charting the extravagant aesthetic of the ill-fated French queen and her lasting influence on over two centuries of art, fashion and design.

On view are the queen's silk slippers, jewels from her private collection, fragments of court gowns and even the poignant final note she penned before her execution. Many of these treasures, including her delicate dinner service from the Petit Trianon and accessories from her personal toilette case, are travelling to London for the first time, thanks to exceptional loans from the Château de Versailles.

The exhibition will not only explore the fashions of 18th-century France, but also how Marie Antoinette's image has been endlessly reinterpreted. Through immersive displays, theatrical staging and a specially created scent experience evoking the aromas of the French court, her world will be vividly reimagined. Exhibits include costumes from Sofia Coppola's Oscar-winning *Marie Antoinette*, starring Kirsten Dunst, as well as shoes designed by Manolo Blahnik for the film. These will appear alongside contemporary couture, illustrating how her style has inspired designers and creatives for generations.

Far more than a tale of silk and embroidery, *Marie Antoinette Style* examines the cultural

ABOVE: Slippers belonging to Marie Antoinette in beaded pink silk. *Photo: CC0 Paris Musées / Musée Carnavalet-Histoire de Paris.*
OPPOSITE: A 1920s 'robe de style' designed by the Boué Sisters. It draws inspiration from the wide pannier hips and elegant silhouettes of the court dresses worn by Marie Antoinette.







legacy of a woman whose life embodied glamour, spectacle and tragedy. Curator Sarah Grant describes her as, 'The most fashionable, scrutinised and controversial queen in history. Marie Antoinette's name summons both visions of excess and objects and interiors of great beauty. The Austrian archduchess turned queen of France had an enormous impact on European taste and fashion in her own time, creating a distinctive style that now has universal appeal and application. This exhibition explores that style and the figure at its centre, using a range of exquisite objects belonging to Marie Antoinette, alongside the most beautiful fine and decorative objects that her legacy has inspired. This is the design legacy of an early modern celebrity and the story of a woman whose power to fascinate has never ebbed.' Presented chronologically, the exhibition is staged in three sections:

Marie Antoinette: The Origins of a Style. Beginning with her arrival in France in 1770, the collection reveals the origins of her signature aesthetic, a blend of opulence, refinement and a flair for spectacle, through exquisite furniture, porcelain, musical instruments and jewels, including a replica

ABOVE: (Clockwise from top left) Breast-shaped bowl on tripod stand, designed by Jean-Jacques Lagrenée le Jeune (1739–1821) and Louis-Simon Boizot (1743–1809), Manufacture Royale de Sèvres; crystal flask with label 'Eau de Cologne' from the 'nécessaire de voyage' (travel kit), belonging to Marie Antoinette. *© Grand Palais RMN (Musée du Louvre) / Michel Urtado*; Manolo Blahnik's 'Antonietta' (2005). The designer created custom footwear for Sofia Coppola's *Marie Antoinette* and is a sponsor of this exhibition. OPPOSITE: Restored chair from a suite of furniture created for Marie Antoinette in 1788 for her private apartment at Versailles. Crafted by Jean-Baptiste-Claude Sené and painted and gilded by Louis-François Chatard. *© Victoria and Albert Museum, London.*




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of the infamous Boehmer and Bassenge diamond necklace from the diamond necklace affair of 1784–85, as well as intimate personal effects.

Marie Antoinette Memorialised: The Birth of a Style Cult. Here, the narrative moves through the 19th century's romantic reinventions, where Empress Eugénie and leading couturiers recast the queen as an icon of elegance and tragedy, sparking a frenzy among collectors and inspiring lavish French Revival interiors. Highlight objects include fancy dress costumes by Worth and other couturiers and photographs by Eugène Atget and Francis Frith.

Marie Antoinette Re-Styled. In the final section, Marie Antoinette steps firmly into the modern imagination, her style reimagined by fashion houses from Dior to Westwood and revived in cinema, photography and even music videos. From Dunst's pastel-hued costumes in Coppola's film to contemporary works by artists and designers, the display reveals how the queen's legend, part glamour, part tragedy, continues to inspire, provoke and captivate.

The exhibition runs at V&A South Kensington until 22 March 2026 and is sponsored by Manolo Blahnik, with support from Kathryn Uhde.

ABOVE: Wedding gown of Duchess Hedvig Elisabeth Charlotta (later Queen of Sweden), regarded as a close representation of Marie Antoinette's own wedding dress, which, like much of her wardrobe, was destroyed during the French Revolution. *Photo: Göran Schmidt, Livrustkammaren/SHM.* OPPOSITE: Moschino show, runway, autumn/winter 2020, Milan Fashion Week. *Photo: PixelFormula/SIPA/Shutterstock.*



ABOVE: Replica of the diamond necklace commissioned by Louis XV of France for his mistress, Madame du Barry. At the death of Louis XV, the necklace was unpaid for, which almost bankrupted the jewellers and then led to various unsuccessful schemes to secure a sale to Queen Marie Antoinette. *Château de Breteuil (Breteuil Castle), France.* OPPOSITE: ***Portrait of Marie Antoinette***, painters of the cabinet of the King after Élisabeth Louise Vigée Le Brun. *© Grand Palais RMN (Château de Versailles) / Gérard Blot.*







TOP: Film still from Sofia Coppola's *Marie Antoinette*. *Photo courtesy of I WANT CANDY LLC and Zoetrope Corp.*
ABOVE: Kate Moss, Fashion: Sarah Burton for Alexander McQueen, Van Cleef & Arpels and Julian d'Ys, The Ritz, Paris 2012. For *Vogue* US April 2012 issue. *© Tim Walker.*

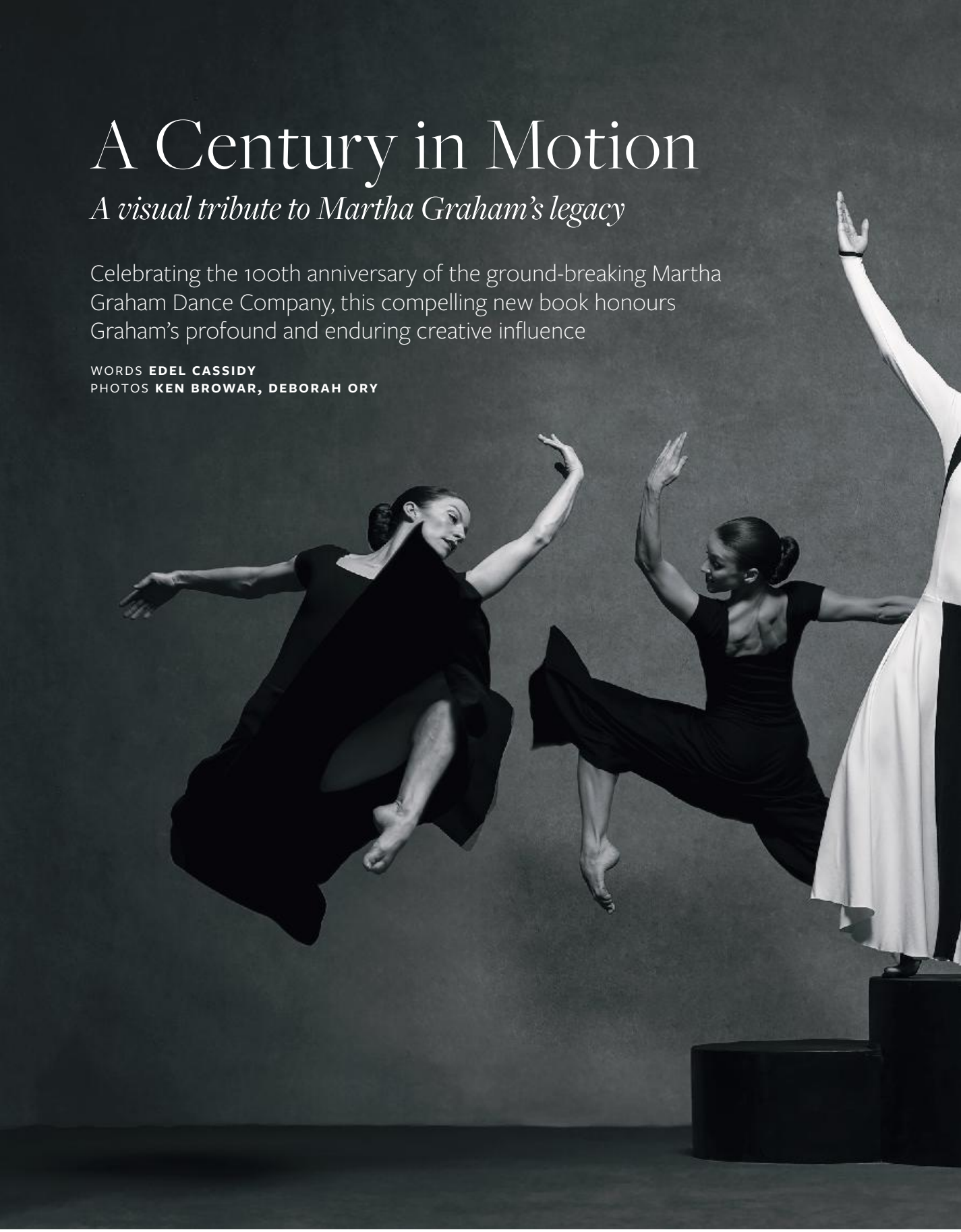

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A Century in Motion

A visual tribute to Martha Graham's legacy

Celebrating the 100th anniversary of the ground-breaking Martha Graham Dance Company, this compelling new book honours Graham's profound and enduring creative influence

WORDS **EDEL CASSIDY**
PHOTOS **KEN BROWAR, DEBORAH ORY**



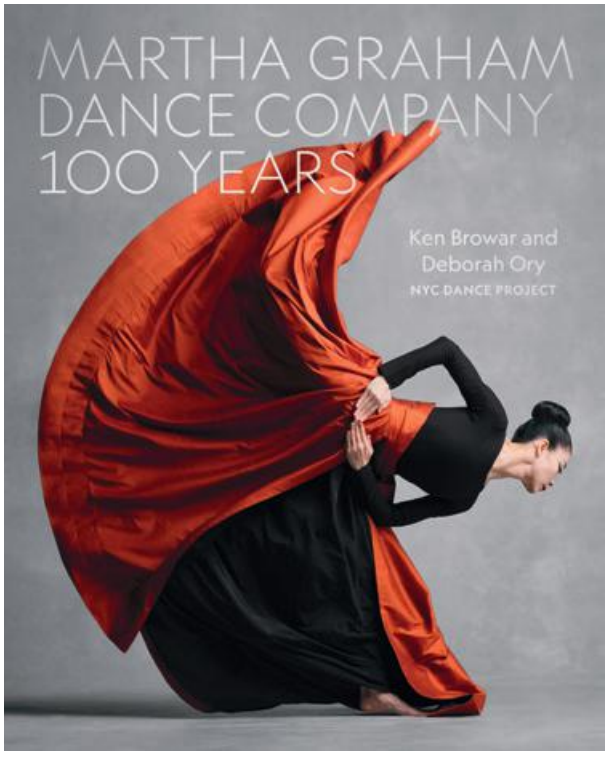


Dance has a special way of capturing a moment – a leap, a pause, a movement filled with emotion. Martha Graham, the ground-breaking American dancer and choreographer who revolutionised modern dance in the 20th century with her innovative techniques and dramatic, emotional performances, also believed in the power of stillness.

'It may surprise people to know that Martha Graham was a great believer in stillness. Though she was recognised as the genius inventor of an entirely new way of moving, Graham was a devotee of stopping time,' writes Janet Eilber, Artistic Director of the Martha Graham Dance Company, in her introduction to *Martha Graham Dance Company 100 Years*. Now, photographers Ken Browar and Deborah Ory (NYC Dance Project) embody that very ideal in this new tome. Through striking still images of Graham's work, they capture and preserve fleeting moments.

Arriving just in time for the company's centennial, this lavish volume is more than a tribute; it's an invitation to linger inside Graham's world. Through the lenses of the photographers, Graham's iconic works come alive in vivid detail, frozen in exquisite moments. Spanning 200+ images, the book pairs contemporary recreations of the beauty and the precision of dancers who carry the mantle of Graham's legacy today with archival glimpses of the legend herself.

The selections span Graham's most celebrated works: *Lamentation* (1930), Graham's most iconic solo, is a meditation on grief in motion; *Primitive Mysteries* (1931) gives life to the desire for transformative ritual; and *Imperial Gesture* (1935) offers a portrait of demagoguery, created as fascism rose in Europe. *Chronicle* (1936) stands as a powerful indictment of the horrors of war, while *Appalachian Spring* (1944) became an



ABOVE: *Martha Graham Dance Company 100 Years* book cover.

OPPOSITE: *Hérodiade*. **Dancer:** Anne Souder. **Costume re-creation:** Karen Young.

PREVIOUS PAGE: **'Prelude to Action' from *Chronicle*. Lead dancer:** Leslie Andrea Williams. **Dancers:** Laurel Dalley Smith, Anne O'Donnell, Anne Souder and Marzia Memoli.





ode to the American spirit and a cultural export. Later works include *Night Journey* (1947), a reimagining of the Greek tragedy *Oedipus Rex*; *Embattled Garden* (1958), drawing on the Biblical story of Adam and Eve; and *Maple Leaf Rag* (1990), Graham's last complete work, a playful send-up of the beleaguered artist that revealed her ability to laugh at herself.

Each featured dance is introduced with notes on its inspiration and the collaborations that shaped it – costume design, set design and accompanying music. There is also an in-depth feature on Isamu Noguchi's legendary set designs. But the heart of this project lies in the photographs – a monumental tribute to Graham's profound creative legacy and a gift to lovers of dance and art, now and for generations to come.

These images remind us that dance can live in a suspended moment – when motion becomes memory and a single frame holds the weight of an entire story.

Behind the vision

The striking photography of NYC Dance Project springs from the unique partnership of Ken Browar and Deborah Ory. Browar, a celebrated fashion and editorial photographer, discovered his love for dance when he photographed the Paris Opera Ballet dancers. Ory, a former dancer, turned to photography during an injury.

Janet Eilber has served as Artistic Director of the Martha Graham Dance Company since 2005. Earlier, she worked directly with the legendary choreographer, dancing many of her most iconic works.

Completing this creative team is Peter Sparling – Graham dancer, José Limón collaborator, and University of Michigan dance professor whose career has blossomed into poetry and painting.

Together, this visionary team merges artistry, experience and passion to create a book that keeps the spirit of Martha Graham alive.

Excerpted from Martha Graham Dance Company 100 Years (*Black Dog & Leventhal*). *Copyright © 2025. Photographs by Ken Browar and Deborah Ory.*



ABOVE: Lloyd Knight dancing *Appalachian Spring*.

OPPOSITE: *Appalachian Spring*. **Dancer:** Laurel Dalley Smith. **Costume re-creation:** Karen Young.

NEXT PAGE: 'Conversations with Lovers' from *Acts of Life*. **Lead dancer:** Lloyd Knight. **Dancer:** Charlotte Landreau. **Costume re-creation:** Karen Young.











ABOVE: Anne Souder in *Dark Meadow*.

PREVIOUS PAGE: *Primitive Mysteries*. **Lead dancer:** So Young An. **Dancers:** Anne O'Donnell, Marzia Memoli, Amanda Moreira, Kate Reyes, Anne Souder, Laurel Dalley Smith. **Costume re-creation:** Karen Young.



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Between Stillness and Motion

The sculptural world of Zheng Lu

Drawing on Chinese philosophy, poetry and contemporary techniques, Zheng Lu freezes the ephemeral beauty of movement in striking sculptures

WORDS **EDEL CASSIDY**





Beijing-based artist Zheng Lu has built a reputation for creating gravity-defying sculptures that appear to suspend time. Drawing on Chinese philosophy, literature and calligraphy, his works capture fleeting moments of movement – the arc of a splash, the curl of a wave, the surge of a dragon in flight – and render them permanent. His art inhabits a space between motion and stillness, weight and weightlessness, appearing to ripple like water while gravity seems temporarily suspended.

The philosophy of stillness and motion

At the heart of Zheng Lu's practice is a deep engagement with Chinese thought, particularly the interplay between permanence and transience. The *Water in Dripping* series, one of his most iconic collections, is built around the Chinese character 止 (zhǐ), meaning 'stillness' or 'to stop'. In ancient script, the character resembles a foot, suggesting both movement and arrival. This duality fascinates Lu, who explores how stillness contains the memory of motion.

As he explains, early Chinese philosophy often used natural metaphors to convey profound truths. Water, in particular, served as a mirror for self-reflection, but only when still. The ancient Chinese philosopher Zhuangzi's analogy of water as a reflective surface resonates in Lu's work, where polished steel pieces mimic the fluidity of liquids while defying their impermanence.

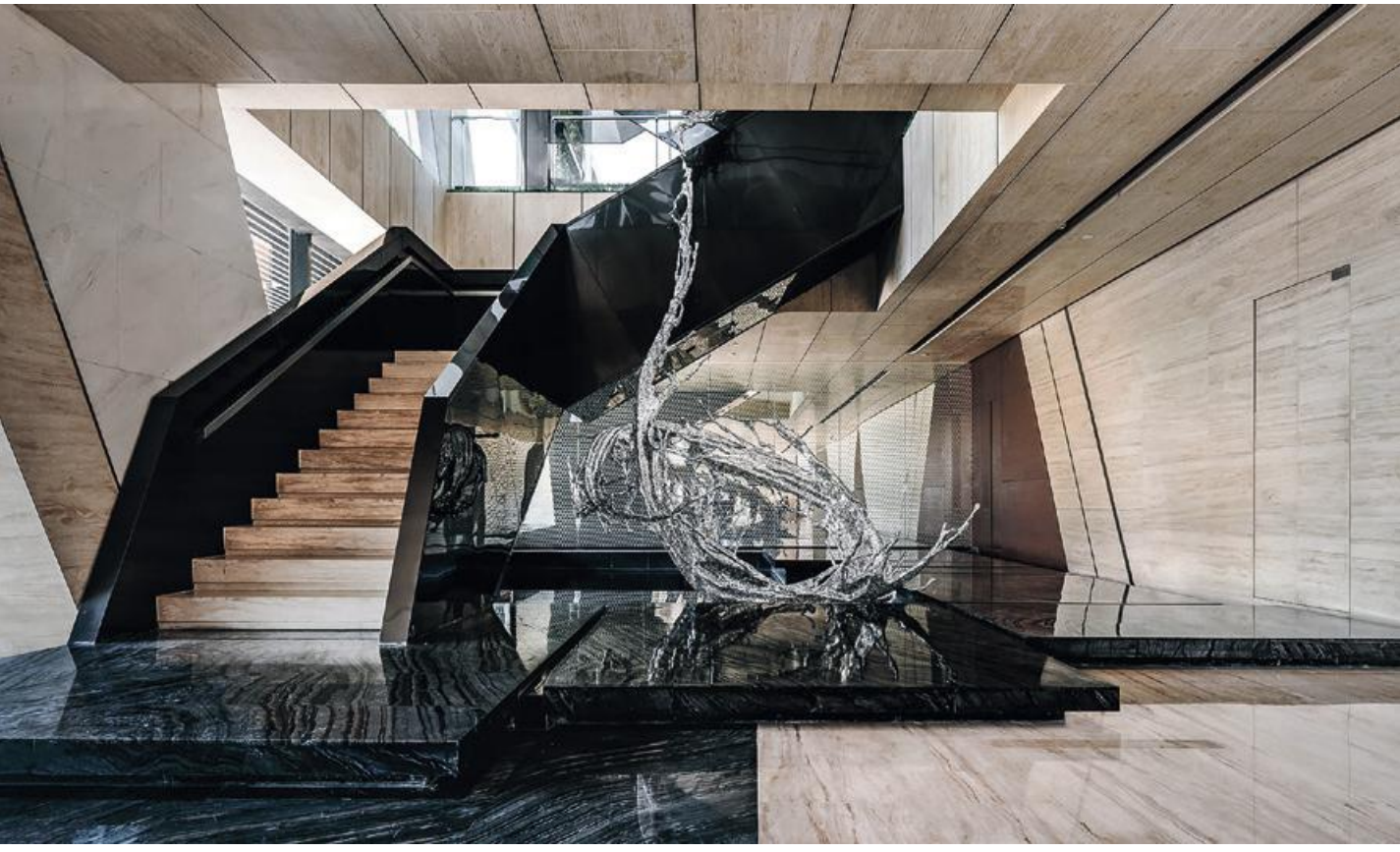
The work *Drifting Dust* reimagines the relationship between sand and sea and is a narrative of the reversal of the natural order of subject and object. Waves were originally the shapers of sand, and tidal movements inscribed their mark along the coastline. Zheng reverses that process: sand itself is used to reconstruct the waves, transforming the created into the creator. In doing so, he stages a symbolic theatre of inversion, where nature's roles are unsettled and redefined.

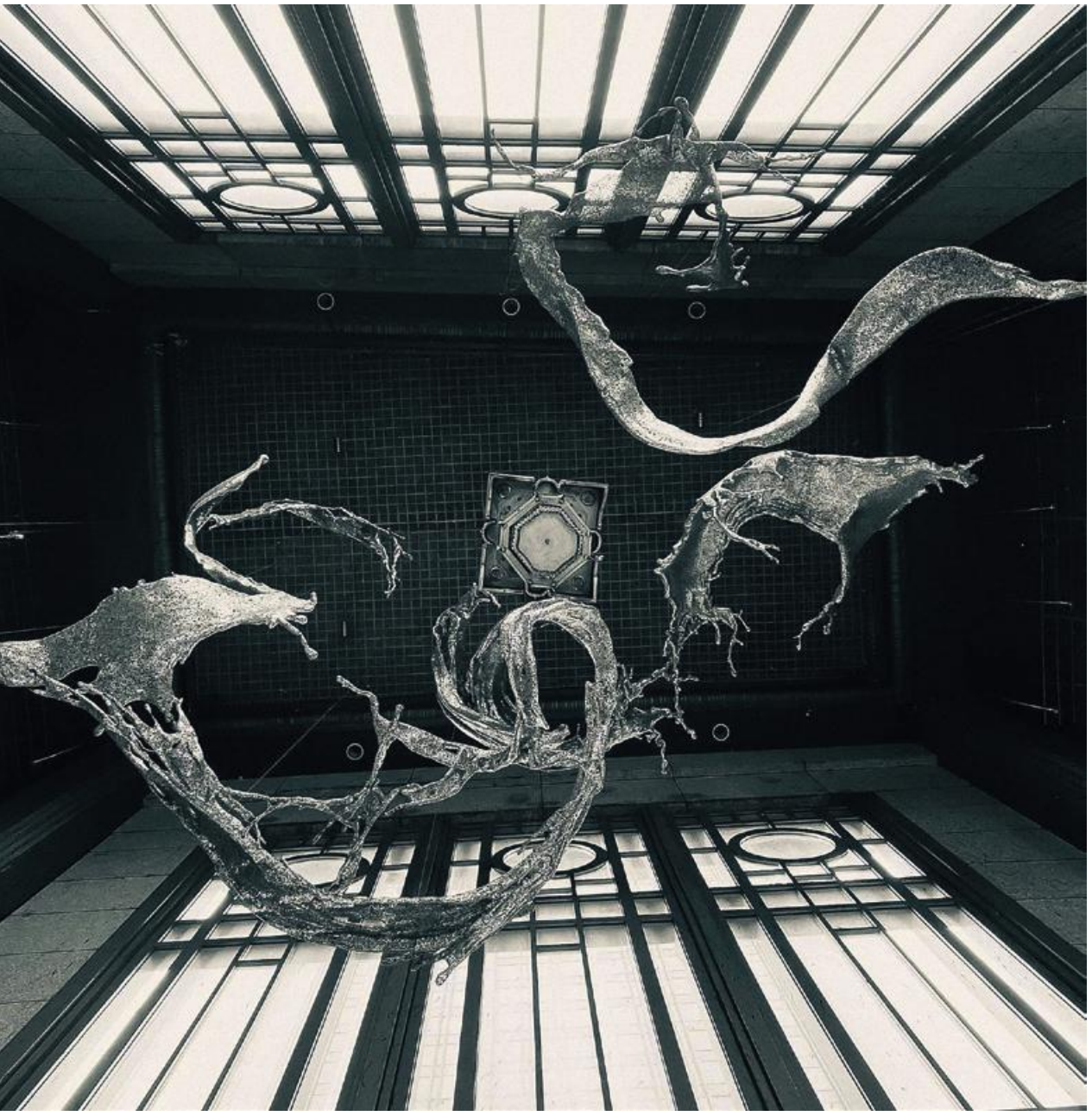


BELOW: From the *Water in Dripping* series, 2023. Stainless steel. Exhibited at London Design Week, HOFA Gallery, Mayfair.

OPPOSITE: *Xingyun*, 2023. Haute Orfèvrerie, created in collaboration with French silverware brand Christofle to mark the Year of the Dragon.

PREVIOUS PAGE: *Water in Dripping – Group of Warblers*, 2022. Stainless steel. From the *Water in Dripping* series.





ABOVE: From the *Water in Dripping* series, 2018. Stainless steel.

OPPOSITE: Zheng Lu with his stainless steel sculpture, *Water in Dripping – Silent Spring*, 2022.

Collaboration

A notable recent work is *Xingyun, The Flowing Dragon*, created in collaboration with the French silverware brand Christofle to mark the Year of the Dragon. Here, Lu merges two enduring motifs from Chinese culture: the dragon, a symbol of transformation, strength and nobility, and water, with its associations of continuity and change.

Forged in silver, the piece embodies both elegance and energy, its sinuous form suggesting the flow of great rivers such as the Yangtze and the Yellow. By merging the symbolic energy of the dragon with the flowing qualities of water, Zheng creates a work that bridges tradition and innovation, echoing his broader practice of uniting ancient philosophy with contemporary technique.

Sculpting a legacy

Zheng Lu's sculptures are more than aesthetic marvels; they are meditations on time, culture and the forces that shape our world. Whether through the stillness of water, the grandeur of imagined monuments, or the dynamism of mythic creatures, his work invites viewers to pause and then to see the movement hidden within the pause.

Zheng Lu was born in Inner Mongolia in 1978 and now lives in Beijing. He began his artistic training at the Lu Xun Fine Art Academy before further honing his skills at the prestigious Central Academy of Fine Arts in Beijing. Early in his career, he won the LVMH Prize, which led to further training at the École nationale supérieure des Beaux-Arts in Paris. Since his first solo exhibition in Beijing in 2009, he has presented his work widely across China and internationally, with exhibitions in Shanghai, Hong Kong, Taipei and beyond.







ABOVE: *Rolling Clouds*, 2018.
Stainless steel. Shanghai, China.





BELOW: *Drifting Dust*, 2025. Mixed media spatial installation. A sea wave composed of sand, exploring the reversal of subject and object.

OPPOSITE: *Drifting Dust*, 2025. Mixed media spatial installation. Exhibited at QIMU Space, Beijing.

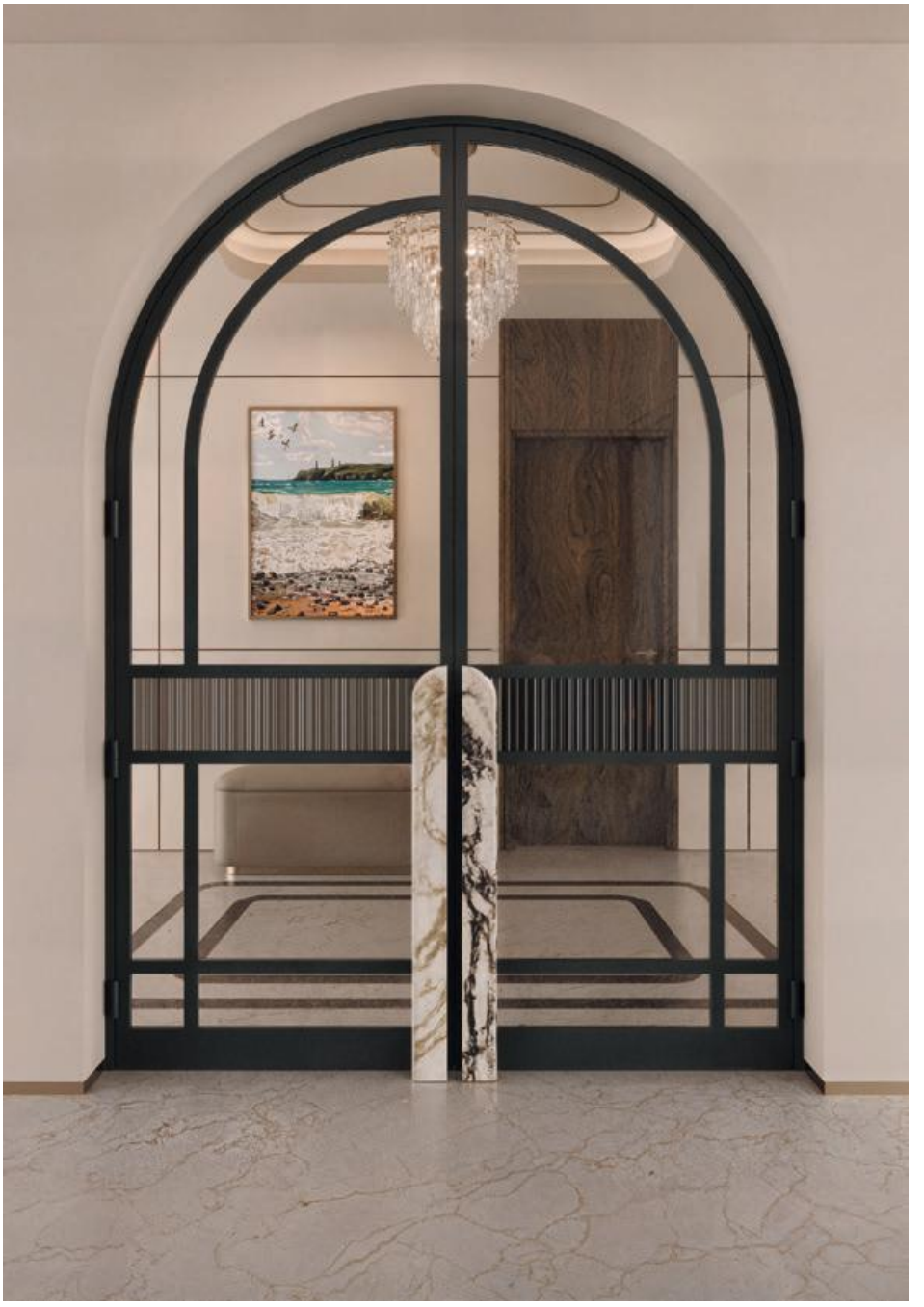




ABOVE: *Colosseum*, 2024. Stainless steel. A large-scale, walk-in vortex sculpture that immerses viewers in shifting visual and spatial perspectives.

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Understanding COLOUR

How to mix, match and choose wisely

A simple guide to understanding shades, tones and textures to make confident choices for every room

WORDS **ORNA O'REILLY**







Colour has a powerful influence on how a space feels, affecting mood, atmosphere and even how a room is used. With so many shades and tones available, it can be difficult to know where to begin. One of the simplest and most effective ways to understand colour is by understanding the colour wheel.

A simple colour wheel is a useful tool for identifying tone, shade, warmth, coolness and the other variables of a colour scheme. Red, yellow and blue are the primary colours, so called because they cannot be created by mixing any others. Black and white could also fall into the same category, but as they are technically non-colours, are not included.

The secondary colours are produced by mixing two primary colours. For example, red and yellow make orange; yellow and blue make green; red and blue produce purple. The secondary colours, therefore, are orange, green and purple.

The colour wheel is then divided further by mixing those that are side by side, producing a 'warm' side and a 'cool' side. Red, orange and yellow form the 'warm' side, while blue, green and purple make up the 'cool' side. Red with a touch of purple is considered 'cool', while red with a touch of orange is 'warm'. This provides a way to subtly warm or cool the atmosphere of a room.







Basic colour schemes

• **Monochromatic:** The use of one colour only, for example, a room decorated in various tones and shades of cream. Such a scheme needs clever use of pattern and texture to maintain interest. It is a calm and tranquil way to decorate a formal sitting room or bedroom.

• **Neutral:** A scheme with an absence of colour, using black, grey and white with tones of grey or beige. It works well in minimalist interiors, especially where chrome and glass are present. This type of scheme makes a good backdrop for displaying modern art.

• **Close-colour or harmonious:** A restful and elegant scheme achieved when the main colour is matched with one of the colours beside it on the wheel. For example, a yellow room with yellow-green or yellow-orange accents. A crisp white or pale cream is essential to bring this scheme to life, whether in trim or accessories.

• **Three-colour scheme:** The most common approach. One colour is chosen for the walls, a second for large furniture, and a third for accent pieces such as cushions or throws. Strong colours work best as accents, as they have greater impact when used cleverly and with restraint.

• **Contrast:** Created by using colours opposite each other on the wheel; for example, red with green or orange with blue. This straightforward, unsophisticated scheme can be very effective in a child's bedroom or playroom.



Don’t be lured into choosing a paint colour just because you like the name. A good rule of thumb is that the busiest living areas of a home should have the largest areas in colours which are the most neutral, with the stronger colours reserved for furnishings and accent pieces. Large areas painted in a strong colour can quickly become overwhelming.

When combining colours, patterns and textures will inevitably come into play. In modern homes that lack internal architectural detail, the right blend of colour, texture and pattern, balanced with appropriate furniture and soft furnishings, can transform a space.







The psychology of colour

Red is a strong colour to live with and best employed in rooms which are not used for long periods. It is an excellent colour for a dining room as it stimulates the senses. However, as it can actually raise one's blood pressure, it is not suitable for use in areas where calmness is required, such as bedrooms or main living areas.

Blue, by contrast, has a calming and focusing effect. It is said to promote clear thinking, and studies suggest that high IQ scores are often recorded in rooms which were painted blue.

Pink has the opposite effect. Overexposure is claimed to dull concentration, and unless balanced with contrasting colours, it can appear bland.



Green is associated with nature, health, healing and calm. It can be particularly effective for hyperactive children, as pale cucumber-greens are soothing. However, as it is also linked with passivity, it may not be the best choice for a study or work space.

Yellow, the colour of sunshine, brings vitality to almost any area. It is especially effective in halls and children's playrooms. In dining spaces, however, it should lean towards the warm side of the spectrum, free of green undertones. In bedrooms, soft creamy yellows are best. A

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A VOYAGE THROUGH

Swiss History

Legends, lakes and the birth of a nation

My journey across Lake Lucerne, where spectacular Alpine scenery is interwoven with the founding stories and events that created modern Switzerland

WORDS **EDEL CASSIDY**







Undoubtedly one of the most beautiful cities I have visited, Lucerne is framed by a glittering lake and dramatic Alpine peaks. Its old town, with painted façades and mediaeval bridges, exudes charm and character at every turn. Yet Lucerne's magic extends beyond its immediate beauty; the surrounding region is central to Swiss identity, with Lake Lucerne at its heart. Often described as the cradle of the Swiss Confederation, Lake Lucerne has shores dotted with landmarks steeped in the stories of William Tell and the signing of the Rütli Oath, the foundational pact of modern Switzerland. Exploring this landscape is to journey through the very origins of a nation, where every curve of the lake reveals spectacular scenery intertwined with the echoes of both myth and history.

According to tradition, it was on a secluded meadow on the western shore of Lake Lucerne – the Rütli – that the founding pact was sealed in 1291. Here, representatives of the three forest cantons of Uri, Schwyz and Unterwalden met in secret to swear an oath of mutual defence against Habsburg rule. This small alliance became a nucleus, steadily expanding over the centuries as other communities

ABOVE: Chapel Bridge (Kapellbrücke) in Lucerne, a covered wooden footbridge that spans the Reuss River.

OPPOSITE: (Left) *Chronicon Helveticum*, a historical book by Aegidius Tschudi, which is a chronicle of the early history of the Swiss Confederation. (Right) Museum of the Swiss Charters of Confederation (Bundesbriefmuseum) in Schwyz, whose façade is adorned with the fresco *Fundamentum* by Heinrich Danioth, a tribute to the Swiss virtues of labour and resilience.

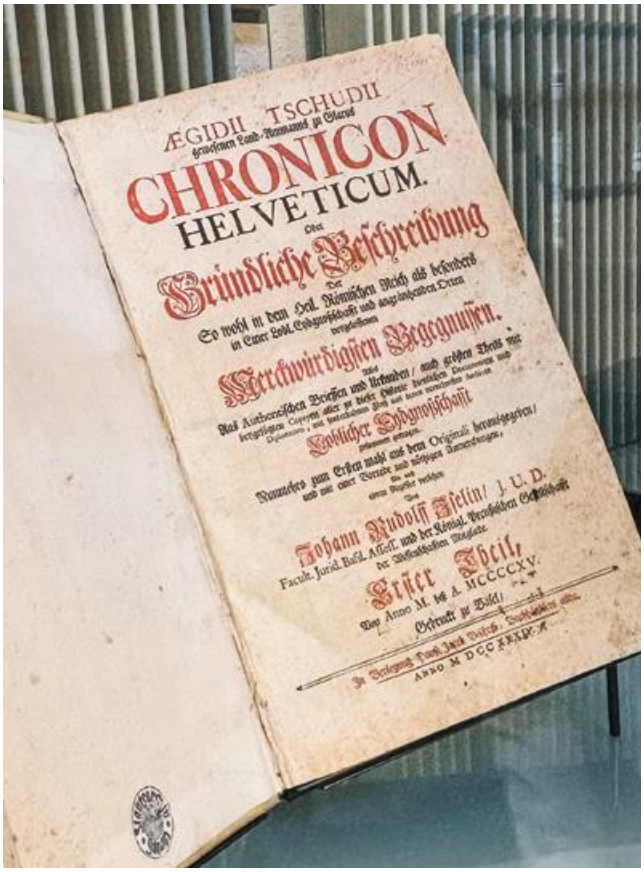
PREVIOUS PAGE: A public alphorn concert at the lakeside in Brunnen.

were drawn to the promise of mutual protection, autonomy and shared prosperity. Today, the Rütli Oath is revered as Switzerland's founding act, and the meadow itself is a powerful national symbol.

My journey began with a few days in Brunnen, a town beautifully set on the northern shore of the lake beneath the slopes of Axen Mountain. The Hotel Waldstätterhof made an ideal base with its sweeping lake views, private bathing area and a rooftop spa – luxuries that felt especially welcome after long days exploring the region's history. From here, I was within easy reach of several significant historical sites.

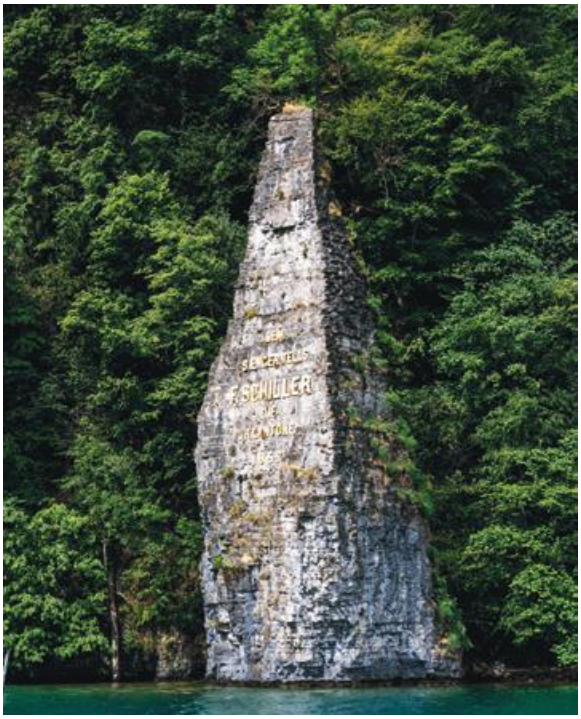
Bundesbriefmuseum in Schwyz

Just a ten-minute bus ride from Brunnen, this was my first stop in exploring Switzerland's early history. The museum safeguards the 1291 Federal Charter, alongside a compelling collection of mediaeval manuscripts, maps and artefacts that trace the Confederation's expansion and the unique development of Swiss democracy.











ABOVE: (Left) Schiller Rock, a monument dedicated to Friedrich Schiller, author of *William Tell*. (Right) Wirtshaus zur Treib, the historic tavern where the Old Swiss Confederacy once met.

OPPOSITE: Panoramic views from Seelisberg stretch over Lake Lucerne, the surrounding mountains, and down to the historic Rütli Meadow.

Canoe tour on Lake Lucerne

From Brunnen, a canoe trip across the still waters of Lake Lucerne leads to Schiller Rock, a sheer granite pillar dedicated in 1859 to the German author Friedrich Schiller. His play, *William Tell* dramatises the legend of the Swiss marksman who was ordered by the tyrannical Austrian governor, Albrecht Gessler to shoot an apple from his son's head. Tell's successful shot, and his subsequent assassination of Gessler, became an enduring symbol of resistance against oppression. Though his story is legend rather than fact, Tell remains a powerful emblem of Swiss independence and national identity.

Treib and Seelisberg

A ten-minute boat tour across the lake brought me to the foot of the Treib–Seelisberg funicular, marked by the picturesque Wirtshaus zur Treib, a tavern of historical importance where the Old Swiss Confederacy once met.

The funicular carries visitors from the lakeshore up to Seelisberg. Here, the small and beautiful Maria Sonnenberg Chapel is a popular place of pilgrimage, while the former Grand Hotel Sonnenberg, once a fashionable spa resort, later served as the international headquarters of the Transcendental Meditation movement.

From this vantage point, panoramic views extend over Lake Lucerne and the surrounding mountains. Seelisberg also marks the starting point of the Swiss Path, a scenic trail created for Switzerland's 700th anniversary, which offers direct hiking routes down to the Rütli Meadow.

The Swiss army knife experience

After my time immersed in the history of the region, I visited the Victorinox brand store in Brunnen, where I discovered another connection to Swiss heritage. With assistance, I assembled my own Swiss army knife – selecting the components, fitting them together and engraving it as a keepsake. More than a souvenir, it felt like a personal link to Switzerland's tradition of precision and craftsmanship, and a fitting reminder of my travels.

Legends of Lake Lucerne

For my final day, I returned to Lucerne on an early morning train for the Legends of Lake Lucerne cruise aboard the historic steamboat, *Gallia*. Having explored the region's history on land, this voyage offered a chance to see it all come together from a different perspective.

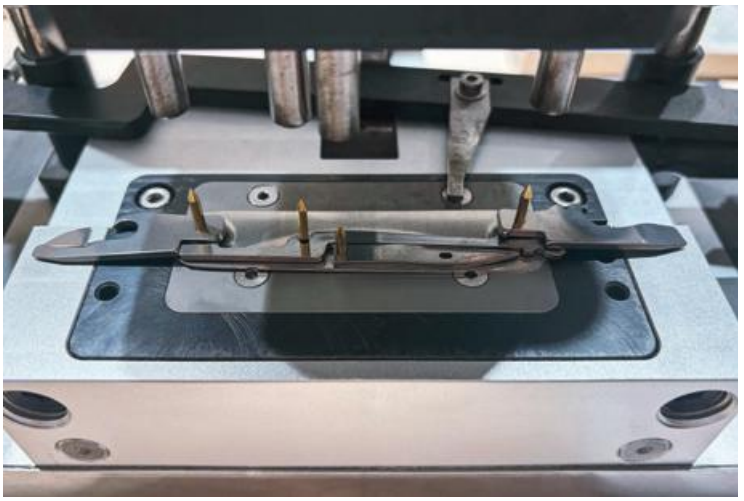
As the *Gallia*'s paddlewheels churned, we were served exquisite local cuisine and wine, gliding past the very landmarks I had visited days before. Seeing them from this new vantage point – from the Rütli Meadow to Tell's Chapel and Schiller Rock – felt like watching the final pieces of a story fall into place. An actor portraying Casimir Friedrich Knörr, the 19th-century pioneer of steam navigation on the lake, provided a narrative thread, his vision echoing my own journey of discovery.

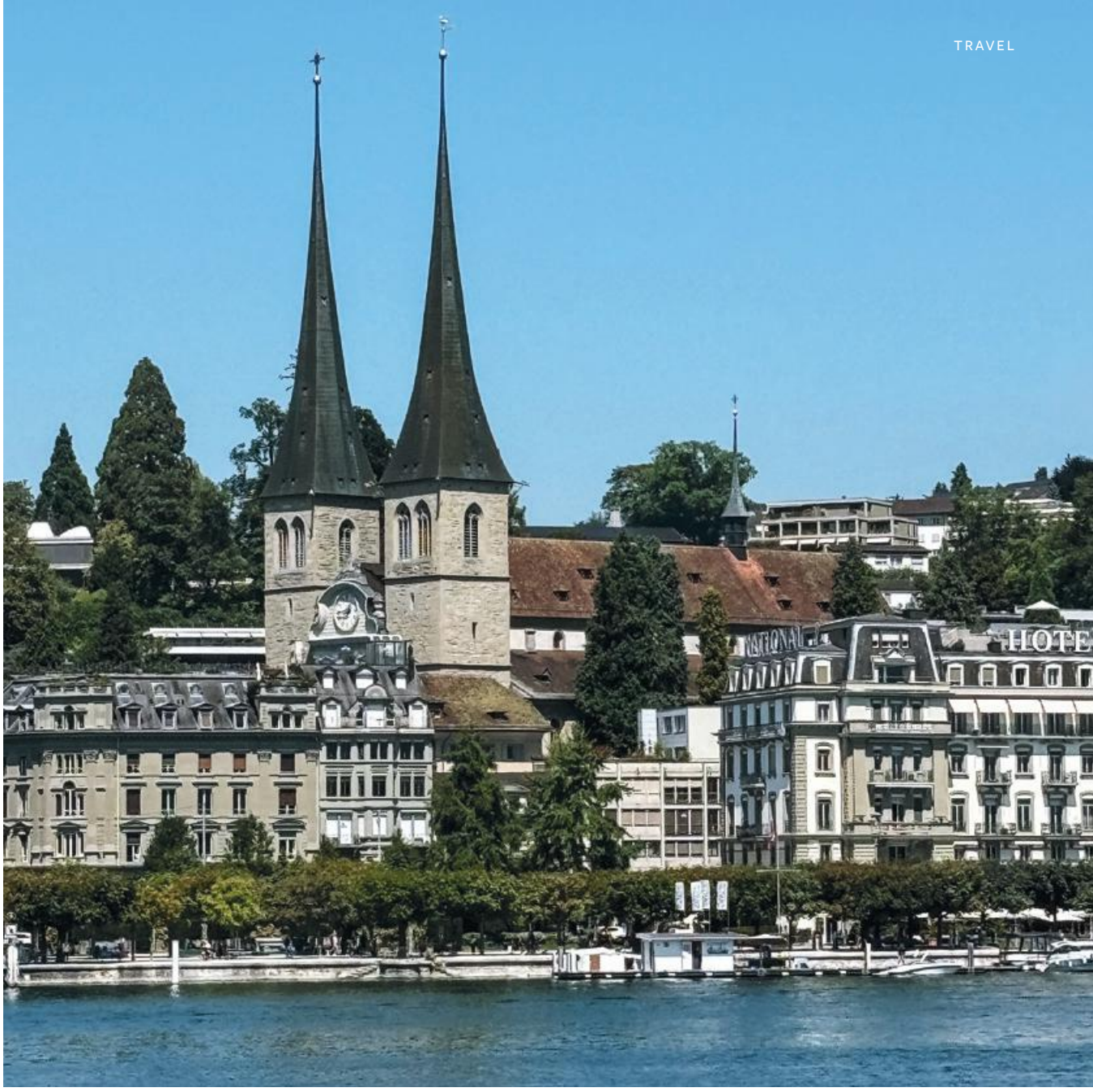
As we approached the city, Lucerne's skyline emerged – the church spires rising above the Old Town and the grand façades of lakeside hotels. It was a final, panoramic view that perfectly framed my trip: a beautiful blend of history, legend and landscape, now seen with a deeper, more personal understanding.

BELOW: (Left) The Victorinox store in Brunnen, makers of the original Swiss army knife. (Right) Assembling a personal Swiss army knife at Victorinox.

OPPOSITE: Lucerne comes into view from the Legends of Lake Lucerne cruise, its skyline defined by the twin spires of St. Leodegar above the Old Town.







Travel tips

The Swiss Travel Pass offers unlimited journeys on trains, buses and boats, including premium panoramic routes and public transport in over 90 cities. The pass also grants free entry to over 500 museums and includes select mountain excursions.

Swiss International Air Lines (SWISS) operates from its main hubs in Zurich and Geneva with a network that connects to major capital cities in Europe. Their worldwide reach extends across the Atlantic to North and South America, and eastward to key destinations throughout Asia, Africa and the Middle East.

A Weekend in The Hague



A city of surprising contrasts

A compact city blending royal heritage, world-class museums and seaside charm – ideal for a short cultural getaway

WORDS **EDEL CASSIDY**



Hague

Known globally as the city of international law and diplomacy – home to the International Court of Justice, the Peace Palace and Europol – The Hague (Den Haag) can be overlooked as a tourist destination. Yet, beyond its political prestige, The Hague is a sophisticated and diverse city, boasting stunning architecture, world-class museums, a royal touch and even a seaside escape.

Founded in the 13th century as a hunting residence for Dutch nobles, it soon grew into a thriving settlement. By the 15th century, the counts had made The Hague their official residence, solidifying its political importance.

During the Dutch Golden Age, the Netherlands flourished as a global trading empire. The Hague became renowned for its wealth, culture and influence, attracting diplomats, artists and aristocrats.

In 1830, Amsterdam was declared the capital, but The Hague retained its role as

ABOVE: The Binnenhof can be viewed from the Hofvijver, a small lake located directly in front of the complex.

the seat of government. The famed Hague Conventions of 1899 and 1907, where world leaders gathered to shape the future of international law, cemented the city's reputation as a beacon of diplomacy.

The 20th century was a time of turmoil and triumph for The Hague. Despite the devastation of two World Wars, the city rebuilt itself and emerged as a key global economic hub, now home to many international organisations. It also thrives as an academic centre, attracting students with its renowned educational institutions.

Yet for all its gravitas, The Hague remains surprisingly intimate – a city where history lives not just in grand institutions, but in cobbled lanes, royal gardens and the ever-present whisper of the North Sea breeze. From a noble hunting ground to the world's 'City of Peace and Justice', its journey is as remarkable as the treasures it holds.

TOP HIGHLIGHTS – WHERE TO GO AND WHAT TO SEE:

Scheveningen beach

It was late afternoon when I checked into my comfortable and conveniently central hotel, voco The Hague by IHG. Blessed with beautiful weather, once settled in, I headed straight to Scheveningen beach, just twenty minutes away, to have dinner at one of the beachfront restaurants and watch the sun set.

As the sun dipped towards the sea, the shoreline transformed into a golden-hour paradise. Restaurants along the lively promenade lit up, serving fresh seafood and chilled Dutch beer on breezy terraces. It was the perfect finish to my first day in The Hague.

The Binnenhof and Ridderzaal

My first stop the following morning was The Binnenhof, the political centre of the Netherlands, a historic complex featuring Gothic and Renaissance styles. It has served as the seat of the Dutch government since the 13th century. The Ridderzaal (Knights' Hall), its centrepiece, is known for its iconic Gothic architecture and magnificent stained glass windows. This is where the Dutch monarch delivers the annual king's speech.

BELOW: *The Goldfinch*, 1654, by Carel Fabritius. Oil on panel. Mauritshuis, The Hague.











Mauritshuis museum

Very close to the Binnenhof, the Mauritshuis, a 17th-century palace-turned-museum, houses many Dutch Golden Age masterpieces, including Vermeer's *Girl with a Pearl Earring* and *The Goldfinch* by Fabritius. The Mauritshuis and Rembrandt are inextricably linked, with eleven works by the famous artist in situ. They include *The Anatomy Lesson of Dr. Nicolaes Tulp*, *Homer* and a *Self-Portrait*, painted in the year of his death. There are also notable works by Rubens and Steen.

ABOVE: Inner courtyard of the Binnenhof with a view of the Gothic façade of the Ridderzaal.

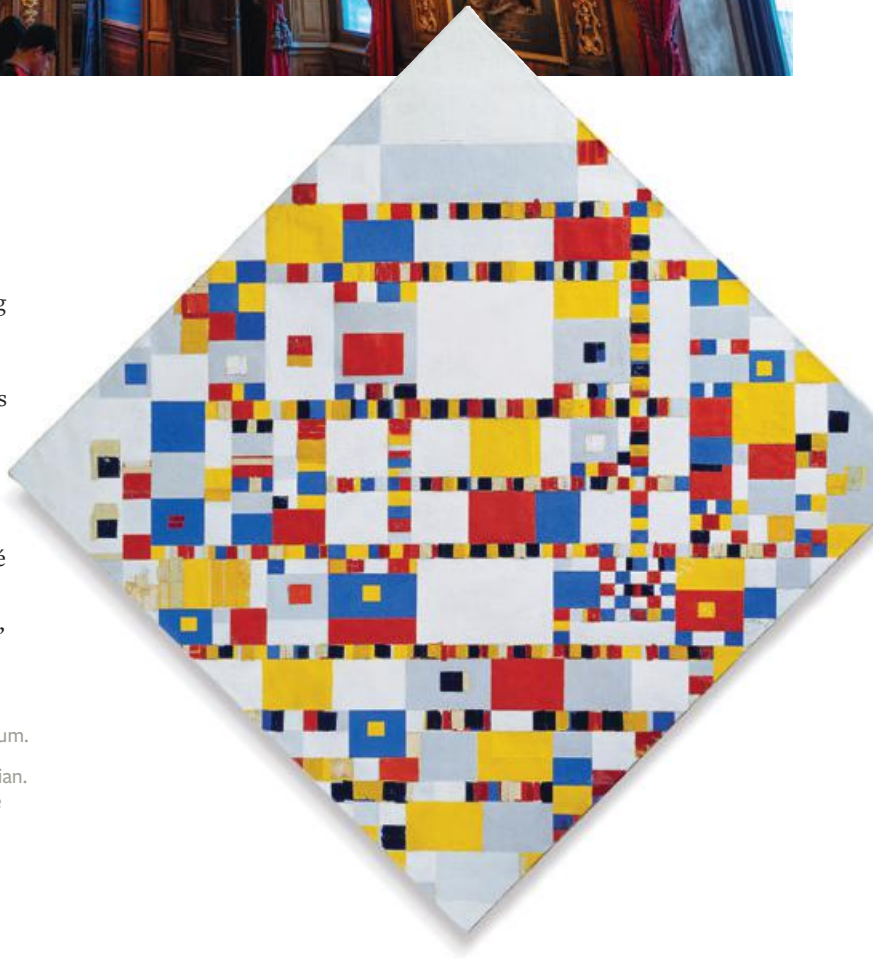
LEFT: De Scheveningse Pier is a prominent attraction on Scheveningen beach.



Noordeinde Palace

One of the Dutch royal family's official residences, Noordeinde Palace is a striking 17th-century landmark in The Hague's historic centre. While the palace itself is closed to the public, visitors can admire its imposing façade and explore the vibrant surrounding area, filled with upscale boutiques and cafés.

For a change of pace, I stopped by Bookstor, a century-old bookshop and café near the palace. It offers a well-curated selection of books, along with great coffee, homemade lemonade and fresh pastries.



ABOVE: The Golden Room of the Mauritshuis museum.

RIGHT: *Victory Boogie Woogie*, 1944, by Piet Mondrian. Oil and paper on canvas. Kunstmuseum, The Hague

The Kunstmuseum

Just outside the city centre, close to Scheveningen beach, the Kunstmuseum features a wide-ranging collection that includes modern art, Dutch delftware, fashion, decorative arts and historical musical instruments.

Among its treasures is Piet Mondrian's *Victory Boogie Woogie*, his final, unfinished piece. With its bold grid of coloured squares, the painting captures his signature style. The museum also holds other key Mondrian works and major pieces from the De Stijl movement, which he helped pioneer.

Grote Markt

At the heart of The Hague, this cobblestone square buzzes with energy, day and night. Once a historic market, it's now lined with lively bars, pubs and international restaurants, all within steps of each other, making bar hopping a natural and popular way to spend an evening.

The Hague surprised me – its blend of history, culture and coastal ease made me want to stay longer. I'll certainly be back.

BELOW: Sunset at Zuiderstrand beach, south of Scheveningen's port.

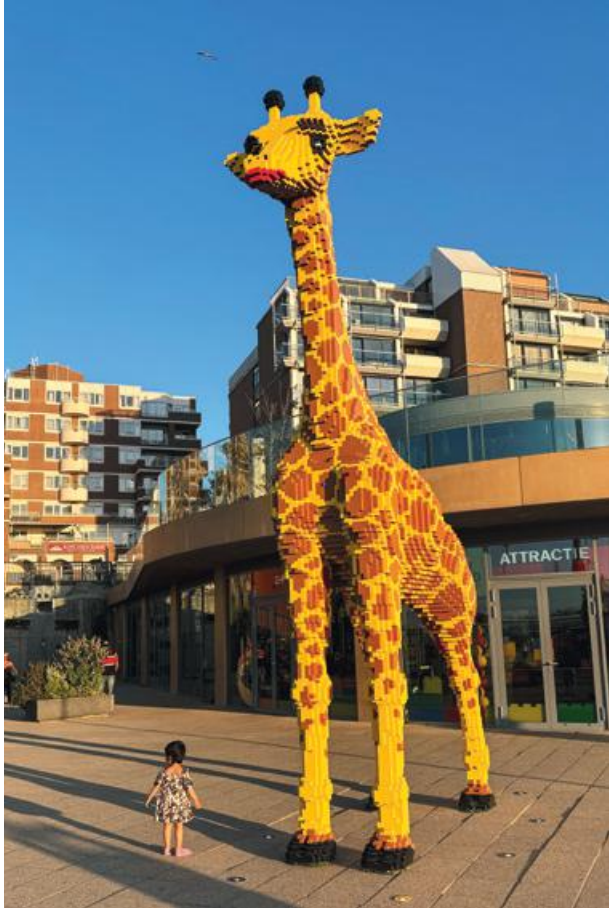


Where to stay: voco The Hague

Perfectly positioned in The Hague's Royal Quarter, this hotel offers easy access to top sights. The Mauritshuis and Binnenhof are just a short walk away, while Scheveningen beach is a quick tram ride. voco The Hague, an IHG hotel, delivers both convenience and comfort. A converted 1920s bank, the hotel retains its grand façade while offering contemporary interiors like the impressive atrium, where a 143-metre-long 3D butterfly installation leads to a tranquil garden.

The generous breakfast features Dutch and international options, while Ultramarijn, the on-site gastropub, serves inventive drinks and dishes inspired by Dutch maritime history. For evening intrigue, descend the spiral staircase to the original bank vault, now a distinctive cocktail space.

Service strikes the right balance: attentive but unfussy, matching the hotel's boutique vibe. Whether visiting for business or leisure, voco's polished yet relaxed atmosphere, paired with its prime location, makes it a standout option. A



RIGHT: Meeting the giant LEGO giraffe at the entrance to LEGOLAND Discovery Centre Scheveningen.

BELOW: The basement cocktail bar at Hotel voco The Hague still features the original bank vault.



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ANTOON KNAAP

Bridging past and present through colour and form

Born amid the restless energy of 1960s Amsterdam, Antoon Knaap grew up in a city alive with transformation, where music, art and rebellion danced together through narrow streets and along the canals. Those formative years, steeped in the cultural revolution that made Amsterdam a beacon of creative freedom, left an indelible mark on his spirit.

In the early 1990s, he crossed the sea to Ireland, eventually finding in Maynooth a new rhythm, one that resonated with stillness, history and the lyrical beauty of the Irish landscape. Here, he built a life and a practice that weave together his European roots and adopted Irish soul.

His work moves gracefully between the figurative and the abstract, between what is known and what is felt. When calm steadies his hand, he paints from the head – images shaped by memory and reflection. When emotion takes over, he paints from the heart – colour and form surrendering to pure feeling. Over time, these energies have merged, creating pieces that hover between worlds: intimate yet universal, structured yet untamed.

Working with acrylics, watercolour, spray paint and yarn, he gives form to encounters between past and present, order and emotion. His canvases often echo Irish culture, landscape, geometric patterns and traces of street art – symbols through which he explores connection, time and the resilience of the human spirit.

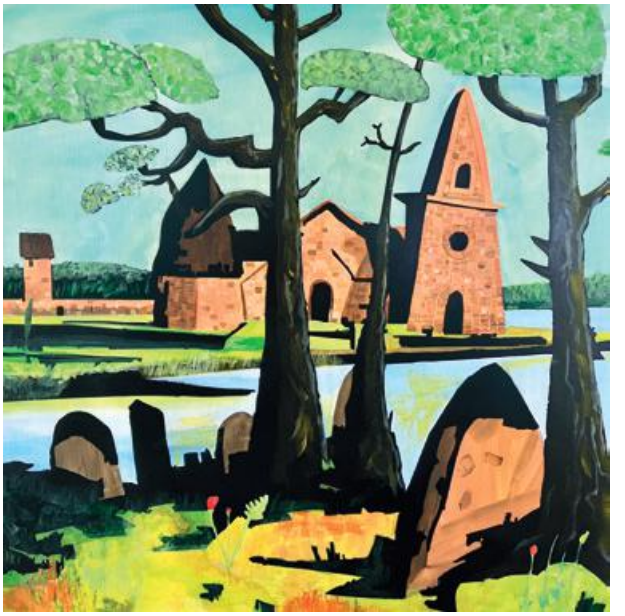
Unafraid to engage with the world around him, Antoon also channels global events, such as the recent horrors in Gaza, into his art – using painting to process the deep emotions they awaken. In doing so, his work becomes both witness and balm: expressions of compassion, grief and hope in the face of turmoil.

With his vivid palette and instinct for balance, he creates modern icons that invite reflection and feeling – moments of colour that transcend time. His work has appeared in galleries, art fairs and on Dublin's Merrion Square railings, finding homes in collections across Ireland and beyond.

In every piece, there is a sense of journey, from Amsterdam's revolutionary heartbeat to Ireland's reflective calm, and in that space between, Antoon continues to explore the boundless landscapes of art, emotion and humanity.

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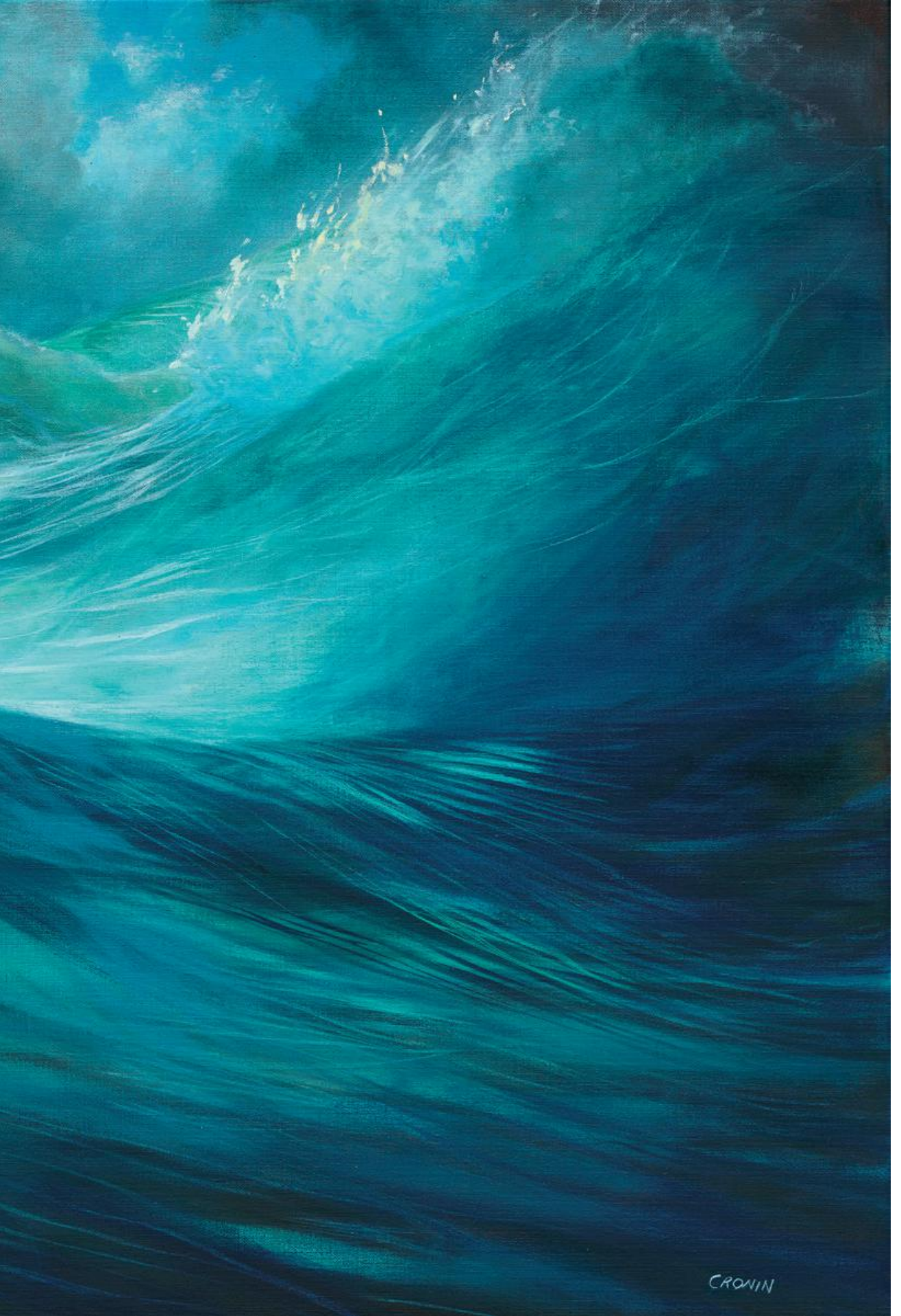








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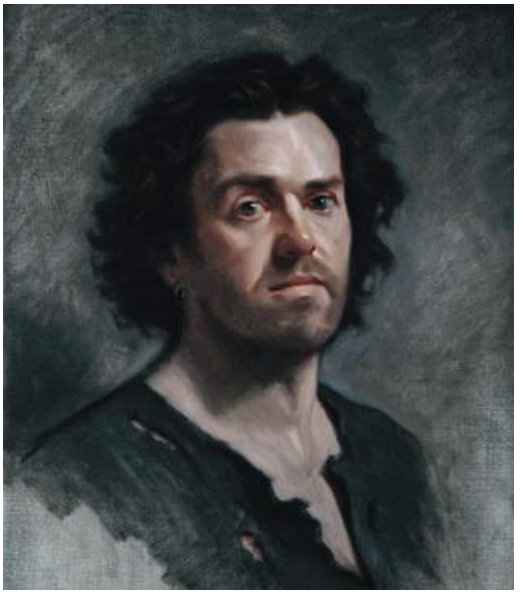
Eco artist

Working with nature for nature



'Nettle leaf bellflower and bull thistle'
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GEARÓID ARTHUR HAYES

PORTRAIT PAINTER

Where has Gearóid Arthur Hayes been? As he himself would jest, 'Rumours of my demise have been greatly exaggerated.' In recent years, his attention has been diverted to PhD research at Trinity College Dublin on the Irish artist Walter Frederick Osborne, but this curtailed rather than concluded his studio practice and he is now set to return to the fray with a solo exhibition at the Gorry Gallery, Dublin this coming spring (final date to be announced).

To the uninitiated, Hayes (b.1980), a product of Clongowes Wood College, moved to Florence in 2003 to study fine art at the Accademia but transferred soon after securing a place at the prestigious atelier of Charles H. Cecil, where he received his classical training. This was supplemented by periods of study at Sarum Studio, Salisbury under the tutelage of Nicholas Beer. In the autumn of 2008, he returned to Ireland to establish his portrait practice.

For his work in portraiture, he has received the Adams Award at the Royal Hibernian Academy in 2011 and was shortlisted for the AIB Portrait Prize at the National Gallery of Ireland in 2024 for his depiction of Johannesburg photographer, Kwena Chokoe. Whilst portrait commissions constitute the bulk of Hayes's practice, his oeuvre has been reinvigorated by revisiting his childhood preoccupation: the horse, examples of which will feature at the forthcoming Gorry Gallery show.

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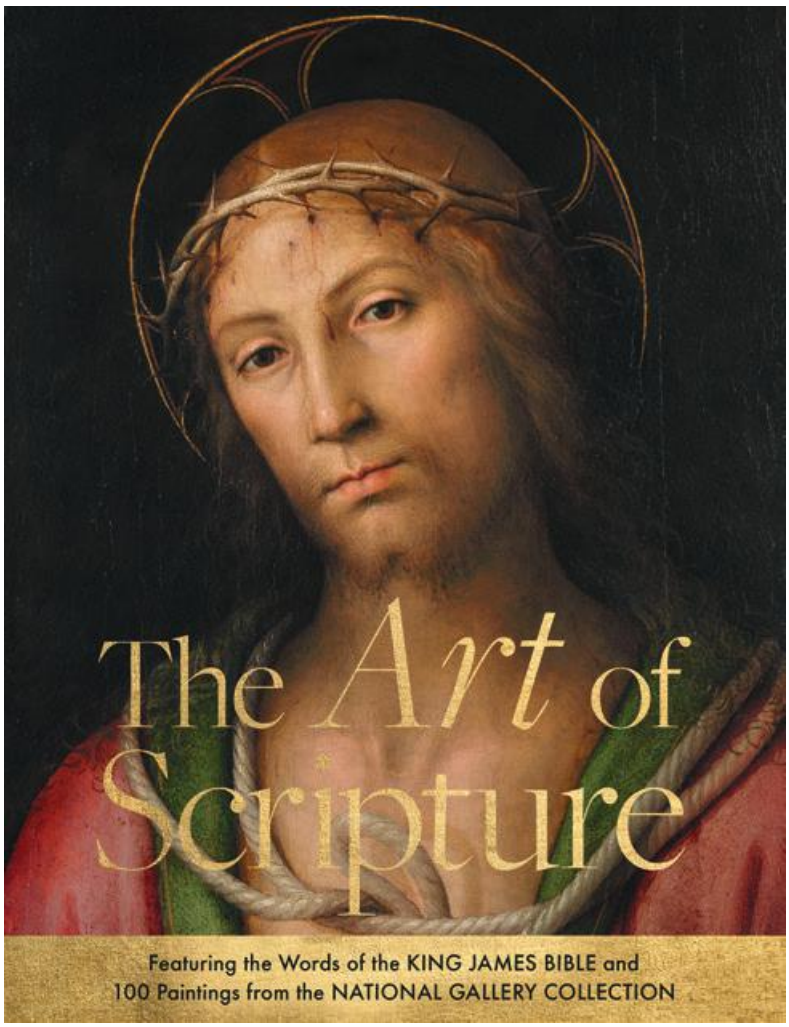
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The *Art* of Scripture

THE KING JAMES BIBLE IN MASTERPIECES

A landmark new book from the National Gallery, London unites the King James Bible with some of the world's greatest art



In a beautiful fusion of sacred text and visual masterpiece, *The Art of Scripture* offers a resonant new way to experience the Bible through the lens of Western art. Published by the National Gallery, London, this landmark volume pairs 100 paintings from its collection with the King James Bible, creating a dialogue that is as much a cultural document as a spiritual one.

The selection thoughtfully reflects the scriptures accepted by the Church of England, presenting a canon that has profoundly shaped British history and the National Gallery's own collection. From the dramatic Old Testament stories of Adam and Eve, Moses and David, as envisioned by masters like Rembrandt and Rubens, to the New Testament miracles captured by Caravaggio and Raphael, the book is a curated journey through the narratives that have anchored the Church's tradition for centuries.

Broadcaster Andrew Marr, in his foreword, praises the volume for placing great art 'back in its original narrative setting'. The book is not only a visual delight but also an invitation: every

The book is a curated journey through the narratives that have anchored the Church's tradition for centuries

artwork featured can be seen in person at the National Gallery in London.

Arriving during a resurgence of interest in Christian heritage, *The Art of Scripture* provides a focused gateway into the biblical stories that are central to the Anglican tradition. As a gift or a personal treasury, this elegant hardback is a testament to the enduring power of the Word, as preserved and celebrated within the Christian faith. A



RIGHT: *God the Father*, c.1430–40, Italian, Florentine. Egg tempera on wood. The National Gallery, London. BELOW: *The Finding Of Moses*, c.1630 by Orazio Gentileschi. Oil on canvas. The National Gallery, London.




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HISTORY, HARMONY AND SEA

Finding the soul of Cascais

Discover the essence of this Portuguese Riviera gem, where the rhythms of cool jazz, the Atlantic breeze and centuries of history converge

WORDS AND PHOTOS **EDEL CASSIDY**



A former fishing village and once a summer retreat for Portuguese royalty, Cascais has blossomed into a cosmopolitan seaside hideaway. Just half an hour from Lisbon, it is renowned for its golden beaches, elegant architecture and vibrant cultural scene. I spent a few days in this coastal town, drawn by the Ageas Cooljazz festival.

By day, I explored its streets and waterfront, uncovering the layers of its rich and varied history. To appreciate Cascais today, it helps to see it in the context of Portugal's past of royal glamour, wartime intrigue and global ties.

Portugal's global influence has been forged by centuries of exploration and diplomacy. Its alliance with England, dating back to the 14th century, remains the world's oldest diplomatic treaty. Portuguese merchants introduced New World crops like chillies and potatoes to Europe, and even inspired the Japanese classic tempura with their fried vegetable dish, 'peixinhos da horta'.

The 20th century added another layer of intrigue. During WWII, neutral Portugal made Cascais and nearby Estoril a refuge for exiled monarchs and spies. Ian Fleming found inspiration at Casino Estoril for his first James Bond novel, *Casino Royale*.

OPPOSITE: The historic Cascais town centre with a stone bridge and the Palácio dos Condes de Castro Guimarães in the background.

These international connections also reached Ireland. The O'Neill family, part of a powerful Irish dynasty, settled here in the 18th century. Jorge O'Neill built the striking, castle-like Palácio dos Condes de Castro Guimarães, now a museum. In Lisbon, the Church of St. John the Baptist holds relics of St. Brigid, Ireland's beloved patroness saint, a poignant reminder of the centuries-old ties between the two nations.







Just as Portugal's influence has long reached beyond its borders, Cascais continues to draw international visitors through its vibrant cultural calendar, including the Festas do Mar, celebrating the town's maritime traditions and the nearby Estoril Film Festival, which brings global cinema to the region.

The Ageas Cooljazz festival is a highlight of Cascais's summer, perfectly reflecting its cosmopolitan spirit by drawing world-renowned musicians to the open-air gardens of Parque Marechal Carmona. The 2025 edition continued this tradition, but I was most excited for one act: the enormously successful Ezra Collective. They delivered an utterly captivating performance. Energetic and uplifting, they masterfully blended jazz with Afrobeat and reggae. The line between stage and audience blurred as they encouraged participation, transforming the evening into something more carnival-like than a traditional concert. It was a celebration of shared energy and a testament to their global appeal.

Away from the festival stage, I found that Cascais offered a wealth of experiences. A boat trip along the coastline provided a stunning new perspective. With a cocktail in hand, I watched the town's whitewashed buildings and beaches slip by. The real thrill came when a pod of dolphins appeared and swam playfully alongside the boat.

ABOVE: The main plaza, featuring a statue of King Pedro I (king of Portugal from 1357 to 1367), is paved with traditional Portuguese mosaics in the distinctive wave-like patterns that are a hallmark of Cascais.

OPPOSITE: (Top) Ezra Collective perform at the Ageas Cooljazz festival. (Bottom) Cascais is renowned for its beautiful beaches, historic sites and modern marina.













Inland, I visited Quinta do Pisão in the Sintra-Cascais Natural Park. The air there smelled of wild herbs and tilled earth, and after a walk through its gardens, I enjoyed a fresh, seasonal al fresco lunch at the Cascais Food Lab – a perfect farm-to-table experience.

Of course, Cascais is famous for its beaches. The town's main ones are ideal for sunbathing, while a short drive west brings you to the windswept Guincho Beach, a haven for surfers and kiteboarders. Nearby, the historic Fortaleza do Guincho now houses a boutique hotel and a Michelin-starred restaurant with sweeping Atlantic views.

While I didn't have time to cycle the coastal paths, take a scenic helicopter ride or visit the fairytale palaces of Sintra, I left knowing there were still countless adventures, well worth saving for a return trip.

ABOVE: A boat trip along the coastline offered spectacular views of the shore.

OPPOSITE: (Top) Lunch with Fernanda Botelho, a brilliant botanist who shared her deep knowledge of local plants at Quinta do Pisão. (Bottom) Quinta do Pisão restaurant serves local organic and seasonal food.

Where to stay

Hotel Vila Galé: Located just a five-minute walk from the historic centre and marina, and right next to the Palácio dos Condes de Castro Guimarães Museum, this modern hotel features a full-service spa, outdoor pool and sauna, making it ideal for families.



Where to eat

Cantinho do Avillez: Experience a taste of local celebrity chef José Avillez's genius without the formality in this stylish bistro. The perfect place to share plates of incredibly creative Portuguese 'petiscos'.

O Pescador Restaurante: Here, I tucked into the day's catch grilled over charcoal and served with no pretence. It's a timeless Cascais institution favoured by international celebrities whose photos grace the walls.

Fortaleza do Guincho: Dining within the stone walls of a 17th-century fort, with the Atlantic crashing below the window, is magic. The Michelin-starred cuisine pays homage to Portuguese flavours, making dining here an unforgettable event.

Marisco na Praça: Here, at the Cascais market, I selected seafood from the ice, and moments later, perfectly grilled, it was brought to my table – a fresh and fun culinary experience.



ABOVE: Mercado da Vila, a vibrant daily market in central Cascais.

LEFT: Marisco na Praça at Cascais market.

OPPOSITE: (Top) Ariel view of the Hotel Fortaleza do Guincho. (Bottom) A narrow cobblestone street in Cascais, framed by vibrant pink bougainvillea, a typical scene of the town's historic centre.












CÆLO SOLO : SALO POTENTES.



MUSEU CONDES DE CASTRO GUIMARÃES

A fairy-tale castle built by an Irish nobleman

At the entrance to Parque Marechal Carmona, near the Cascais marina, stands the Museu Condes de Castro Guimarães. Originally named Torre de São Sebastião, the house is a striking example of revivalist eclecticism, blending Neo-Manueline, Neo-Gothic, Neo-Romantic, and Neo-Moorish styles. With its mediaeval-style tower, decorative façades and azulejo panels, it evokes a fairy-tale castle more than a conventional manor. It was built in 1900 by Jorge O'Neill, a wealthy businessman and heir to a distinguished Irish-Portuguese lineage.

The O'Neill family first came to Portugal in the 18th century. Colonel João (Seán) O'Neill and his brothers Féilim and Cathal arrived in Portugal in 1740, part of the ongoing diaspora of Irish exiles known as the 'Wild Geese' that followed the Jacobite defeat in Ireland and the introduction of the Penal Laws. Many of Ireland's noble families sought refuge in Catholic Europe, finding welcome and purpose through service in the armies of France, Spain, Austria and Portugal. Over time, the O'Neill family secured official recognition of their noble titles and established themselves as part of Portuguese society.

Jorge O'Neill, born in 1849, inherited this legacy and expanded the family fortune through business, notably as a director and shareholder of the Portuguese railway company. Well-connected at home and abroad, he was the Honorary Officer-Major of the Royal Household and a personal friend of King D. Carlos. He was a supporter of Irish nationalist causes, including the Irish Volunteers. He was also acquainted with Roger Casement during Casement's tenure as British consul in Lisbon. Casement, a knighted diplomat, was later executed for treason for his part in the Irish struggle.

In Cascais, O'Neill moved in elite circles as co-founder of the Royal Sporting Club in 1879 and built Torre de São Sebastião near the royal summer retreat. But his fortunes declined after the fall of the monarchy in 1910, when many aristocrats lost wealth and influence in the new republican era. Forced to sell, the property passed to Count Manuel de Castro Guimarães, who, on his death, in 1927 bequeathed it, along with his art and manuscript collection, to the town of Cascais.

Today, Torre de São Sebastião is home to the Museu Condes de Castro Guimarães, where visitors can admire both the Count's legacy and Jorge O'Neill's Irish heritage. One of the highlights is the Sala dos Trevos (Shamrock Room), with shamrocks in the wrought-iron door and painted on the ceiling. In the turret's ceiling, the O'Neill coat of arms is depicted, a proud reminder of the O'Neill family's Irish origins.

OPPOSITE: (Clockwise from top left) Museu Condes de Castro Guimarães, originally named Torre de São Sebastião, was built in 1900 by Jorge O'Neill; the Sala dos Trevos (Shamrock Room) is one of the museum highlights; today, Torre de São Sebastião is home to the Museu Condes de Castro Guimarães; the O'Neill coat of arms – featuring the Red Hand of Ulster, which is a symbol of the ancient Irish O'Neill clan – is depicted on the turret's ceiling.

SAINT BRIGID'S JOURNEY

The Irish saint who found a home in Portugal

The Igreja de São João Baptista (Church of St. John the Baptist) in Lumiar, just outside Lisbon and a half-hour drive from Cascais, holds a remarkable treasure: a relic of Ireland's beloved Saint Brigid of Kildare. Tradition tells that a fragment of her skull was brought by three Irish knights travelling during the time of the Crusades, possibly on their way to the Holy Land.

Saint Brigid died around 524 AD and was buried in Kildare. In the 8th century, fearing Viking raids, her remains were moved for safekeeping and reburied in the tomb of Saints Patrick and Columba in Downpatrick, Northern Ireland. Over time, many relics were lost or destroyed during religious and political upheavals, but a portion of her skull survived. It is said that the clergy entrusted it to three Irish knights who carried it to Portugal and presented it to King Dinis. He commanded that it be placed under the care of the Cistercian sisters in the Royal Monastery of Odivelas.

The relic, however, mysteriously disappeared. It was soon found near the church in Lumiar, where the parish priest declared this a sign from God that it should remain there. Yet, in obedience to the king's wish, the knights delivered it to Odivelas. The following day, it vanished once more, only to be discovered again in Lumiar.

When the strange recurrence was reported, King Dinis ordered the relic to remain in the parish church at Lumiar, where it has been kept for over 700 years. It is kept in a magnificent silver reliquary. The three knights remained in Lumiar as guardians of the relic, and when they died, they were said to have been buried within the church's walls. An inscription on the northern façade reads:

'Here, in these three tombs, lie the Irish knights who brought the head of Saint Brigid, a native of Ireland, whose relic is preserved in this chapel. In commemoration of this event, this inscription was placed here in January of the year 1283.'

In the 1930s, the Brigidine Sisters in Tullow, County Carlow, obtained a portion of the Lumiar relic. In 2024, to commemorate the 1,500th anniversary of Saint Brigid's death, the sisters returned the relic to St Brigid's Parish Church in Kildare. On my visit to Lumiar, I met the parish priest, Fr. Francisco Rodrigues S.J., who had travelled to Kildare for the return ceremony.

For centuries, the Portuguese have shown deep devotion to this Irish saint, with many mothers naming their daughters Brígida. The Irish Dominican Fathers, who have a house nearby, accompany numerous pilgrims from Ireland to venerate the relic. Fr. Rodrigues told me that many of these pilgrims also combine their visit with a pilgrimage to Fátima.

This story reflects the wider connections Ireland maintained with Portugal through trade and cultural exchange. Shared Celtic roots and the spread of Christianity fostered enduring religious and cultural ties, creating a lasting link between the two countries.

OPPOSITE: (Clockwise from top left) The interior of the Igreja de São João Baptista (Church of St. John the Baptist) in Lumiar; signage beside the church in Lumiar marking its devotion to Saint Brigid of Ireland; the relic is kept in a magnificent decorative reliquary; the parish church at Lumiar.




Santa Brígida
da Irlanda, no Lumiar
desde 1283
Conheça a vida e o testemunho desta Santa.
Padroeira dos pobres e doentes e também dos animais.
Visitas guiadas, no dia 1 de cada mês, às 10 e às 19 horas.









SUN, STYLE & SKYLINE

The Purobeach experience across three cities

From coastal calm to rooftop glamour, Purobeach reimagines the luxury beach club experience with panache

WORDS **EDEL CASSIDY**

From the rooftops of Barcelona to the cliffs of the Adriatic and the industrial-chic heart of Milan, Purobeach is redefining luxury escapes in some of Europe's most dynamic destinations. These are not your typical beach clubs – each location is designed as a sanctuary for the senses, where stylish design, curated music and elevated dining come together in a luxurious and relaxing setting. Whether set high above city skylines or unfolding along the shoreline, Purobeach delivers an effortless blend of wellness, gastronomy and laid-back elegance.

At the Hilton Diagonal Mar Barcelona, it's a rooftop oasis with Mediterranean flair; in Italy's Portopiccolo, a refined waterfront retreat steeped in history; and in Milan, a high-style urban escape in the city's creative core.

I had the opportunity to visit all three on short stays – part of a collection of seven Purobeach locations across Spain, Portugal and Italy. Each offers something distinct, yet all embody the same Purobeach signature: serenity, sophistication and a lifestyle you won't want to leave.







Hilton Diagonal Mar Barcelona and Purobeach: An urban oasis

Once an industrial zone, Barcelona's Diagonal Mar district now offers a refreshing blend of urban energy and seaside calm. Transformed into a modern hub, it is now home to luxury hotels, upscale apartments, a sprawling shopping mall and a sandy beach.

At its centre, the Hilton Diagonal Mar Barcelona strikes an ideal balance – sophisticated yet relaxed, business-friendly yet perfect for leisure. Just steps from the golden sands of Llevant Beach and the Diagonal Mar shopping centre, the hotel brings together the best of both worlds. It's a great choice for both work-related travel and holidaymakers looking to enjoy Barcelona's attractions while staying slightly removed from the crowds and intensity of the city centre.

The hotel exudes understated elegance, blending contemporary design with a light-filled, spacious feel. Guest rooms are sleek yet welcoming, designed with a modern aesthetic that features large windows to maximise natural light and views.

Purobeach Barcelona – a stylish rooftop hideaway

The real jewel here is Purobeach Barcelona, the hotel's rooftop oasis. Set high above the city, this beach club captures the essence of a seaside getaway bordered by the city skyline.



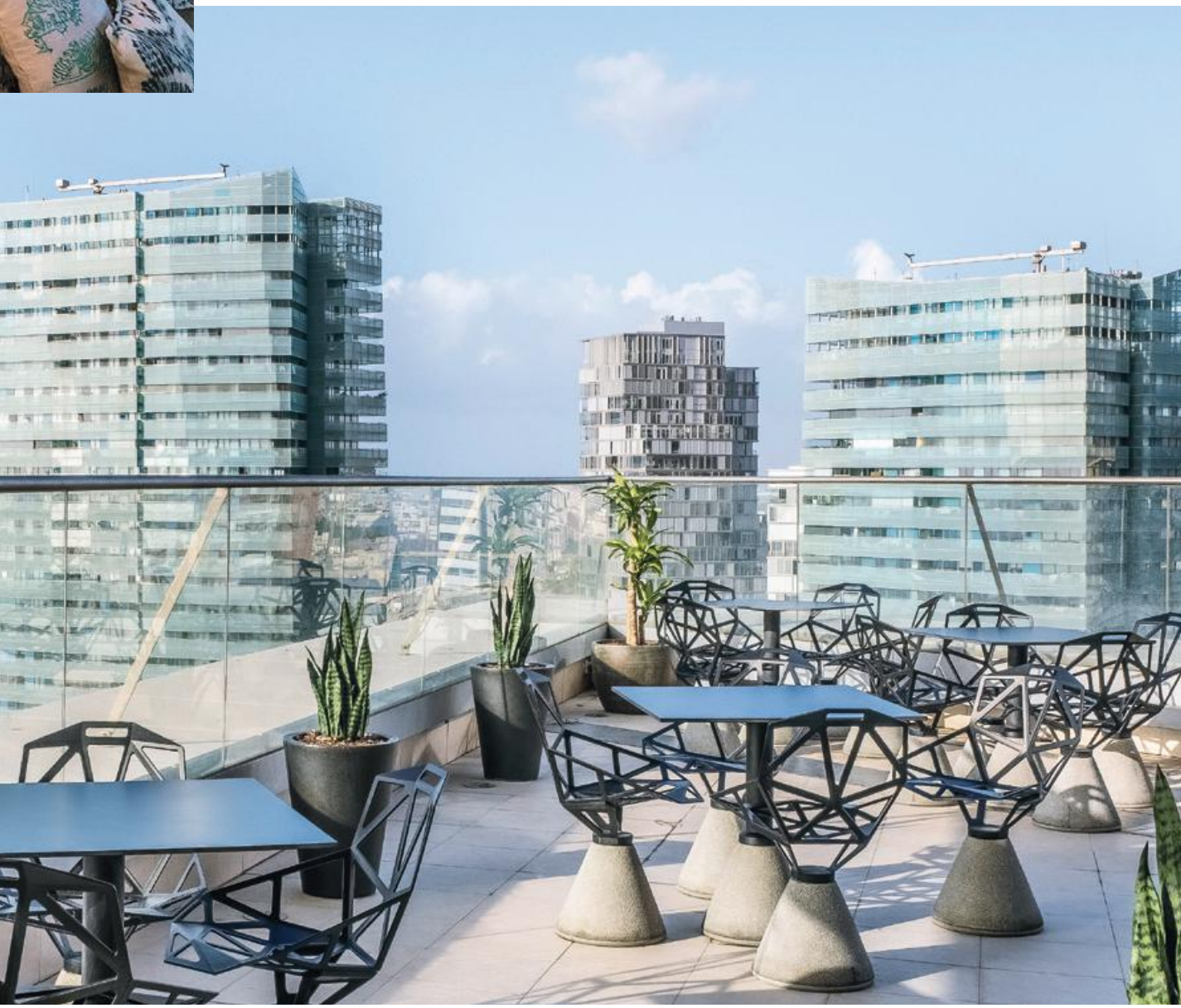
LEFT: The hotel offers luxurious accommodations with sea views.

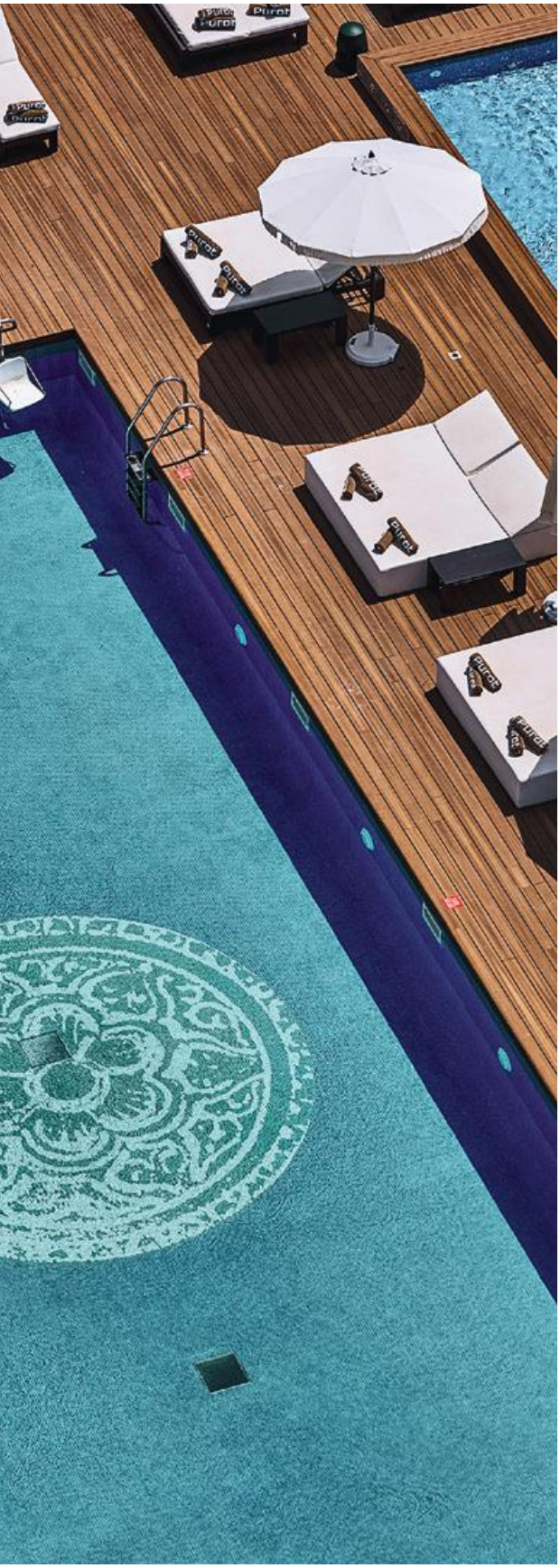
FAR LEFT: Lobby area of the Hilton Diagonal Mar Hotel, Barcelona.

BELOW: The view from the outdoor seating area of the Executive Lounge located on the 15th floor of the hotel.

The saltwater pool, framed by swaying palms and panoramic views, is surrounded by sleek loungers, shaded daybeds and crisp white parasols. Everything is designed with comfort in mind, from plush towels to discreet poolside service.

The atmosphere is effortlessly chic, with soft music drifting through the air and an attentive team that ensures everything runs smoothly. Though a refined retreat, the space remains family-friendly, with thoughtful consideration given to children's needs, with shaded seating areas and a leisurely pace that suits all ages. The venue also works well for private events, from corporate gatherings to intimate celebrations, offering tailored menus and a sleek backdrop.





When it comes to dining, Purobeach delivers a taste of the Mediterranean with a worldly twist. The menu features fresh, seasonal ingredients, complemented by an impressive range of cocktails, liqueurs, wines, spirits and champagnes – including a specially selected Puro wine collection. It's the kind of place where hours blur and, without realising it, a leisurely lunch quietly gives way to sunset cocktails.

Whether unwinding poolside, celebrating a special occasion or simply soaking up the atmosphere, Purobeach offers a serene escape above one of Barcelona's most vibrant districts.

Signature dining and a sky-high lounge

Back inside the hotel, Aürt provides a Michelin-starred culinary journey for those seeking something extraordinary, while Ma'i keeps things relaxed with authentic tapas and local wines. Mornings begin with a generous breakfast spread, complete with made-to-order dishes.

The Executive Lounge is an exclusive retreat for guests staying in Executive rooms or suites. Located on the 15th floor, with stunning views of the city or Mediterranean Sea, it provides a tranquil space to work or relax. With both indoor and outdoor seating, it serves complimentary breakfast, evening canapés and a selection of drinks in a smart setting.









ABOVE: (Left) The menu features an impressive range of cocktails, liqueurs, wines, spirits and champagnes. (Right) Purobeach delivers a taste of the Mediterranean with a worldly twist.

LEFT: The intricate spires of the Basílica de la Sagrada Família, one of Barcelona's most famous landmarks.

FAR LEFT: The pool and deck area of Purobeach at the Hilton Diagonal Mar.

Whether visiting Barcelona for work, to unwind or take in the magic of the Catalonian capital, a stay at the Hilton Diagonal Mar Barcelona delivers style, comfort and just the right amount of Mediterranean flair.

Nearby attractions

- Llevant Beach – a peaceful stretch of sand just steps away, ideal for morning walks or sunset dips.
- Diagonal Mar shopping centre – for high-end retail and dining, Catalonia's largest shopping centre is situated right across the street, with 200 shops, cinemas and restaurants spread over three floors.
- El Poblenou – Barcelona's creative quarter offers galleries, cafés and shopping with a laid-back and local atmosphere.
- CCIB (Centre de Convencions Internacional de Barcelona) – a premier hub for international conferences and exhibitions.
- The city's main attractions and Basílica de la Sagrada Família can be reached in ten minutes by subway from the Diagonal Mar shopping centre or by taxi.

Vertigo Rooftop by Purobeach at nhow Milan Hotel: A design lover's urban retreat

Located in Milan's trendy Zona Tortona district, nhow Milan stands out as a distinctive design hotel that perfectly captures the city's industrial past and creative present. Housed in a former General Electric factory, the building's conversion preserves its industrial character while injecting a bold, contemporary style. Exposed iron columns, raw concrete floors and visible exterior ductwork immediately signal this is no ordinary hotel stay – it's a lesson in urban design.

The hotel's signature orange colour scheme pays subtle homage to Milan's identity, particularly its public transport system, where orange has long featured in metro and tram designs. This thoughtful local reference extends throughout the property, creating a cohesive aesthetic. Guest rooms continue this design-forward approach with colour-blocked walls in vibrant hues – think deep purples, bright pinks and of course, orange – open wardrobe spaces with abstract backdrops and minimalist furnishings that prioritise both style and comfort.

The fourth-floor penthouse, spanning across two levels, is a loft-like space that masterfully blends industrial elements with modern luxury. Original vaulted ceilings and steel beams mix with contemporary white walls and colourful glass accents. The showstopper is undoubtedly











the glass-bottomed tub. With floor-to-ceiling windows offering panoramic city views, it's easy to see why this space has become a favourite for photo shoots, intimate corporate events and exclusive gatherings.

Vertigo Rooftop by Purobeach – Milan's coolest pool scene

The hotel's Vertigo rooftop takes the experience to another level – literally. This sprawling outdoor space offers one of Milan's most unique bathing settings: a 28-metre infinity pool with glass-bottom panels that may thrill swimmers but might unsettle those with a fear of heights, as it allows views right to the ground, three floors below.

Beyond the pool, Vertigo serves as a lively social hub throughout the day. By afternoon, guests lounge on stylish sunbeds, taking in Milan's iconic skyline, where historic

ABOVE: Vertigo Milano by Purobeach on the rooftop of the nhow hotel, Milan.

LEFT: Dining at the nhow Milan is a unique and stylish experience.

FAR LEFT: The reception area of the nhow hotel, which is known for its artistic and modern aesthetic.









LEFT: (Top) The food and beverage offerings are a blend of Italian flavours and international influences. (Bottom) The hotel's Vertigo rooftop boasts an unconventional orange glass-bottomed pool.

RIGHT: (Top) Mudec – Museum of Cultures is just across the road from the nhow hotel. (Bottom) Armani/Silos, celebrating Giorgio Armani's fashion legacy is just a five-minute walk from the hotel.

landmarks mix with converted industrial buildings. As evening approaches, the space transforms into a sophisticated cocktail destination. The food and beverage offerings impress with their imaginative blend of Italian flavours and international influences, from fresh, beautifully presented dishes to inventive cocktails that complement the trendy atmosphere.

Service throughout the hotel matches the property's youthful energy, with an attentive, friendly staff that enhances the experience without pretension.

nhow Milan delivers an exceptional hospitality experience that stands apart from the city's more traditional luxury hotels. From its factory-to-hotel conversion backstory to its bold design choices and showstopping rooftop pool, every element feels carefully considered. Whether you're a design enthusiast or business traveller looking for inspiring meeting or event spaces, nhow offers something memorable. Vertigo alone, with its incredible pool, quality dining and unrivalled views, makes this property worth considering for your next Milan stay.



Nearby attractions

- Mudec is just across the road. This intercultural museum explores global cultures through ethnographic collections, contemporary art exhibitions and community collaborations, blending anthropology with modern creative expression.
- The Navigli district, Milan's historic canal neighbourhood, is just a ten-minute walk away. This area is known for its vibrant nightlife and bohemian atmosphere, blending traditional trattorias with hip bars and art galleries.
- Armani/Silos is the city's temple to timeless style, celebrating Giorgio Armani's fashion legacy. Just a five-minute walk from the hotel, it chronicles how one designer redefined modern elegance through permanent collections and thematic temporary exhibitions.
- The hotel is conveniently located just twenty minutes by taxi from Milan's city centre and main attractions. For public transport, Porta Genova metro station is only a fifteen-minute walk away, providing quick access to the Duomo district and cultural landmarks.





Tivoli Portopiccolo and Purobeach: A coastal retreat in a timeless Italian village

Tucked into the cliffs above the Adriatic Sea, Portopiccolo is a contemporary coastal village just a short drive from Trieste. Once a limestone quarry, the site has been thoughtfully transformed into a car-free haven that blends the charm of an Italian seaside town with clean, modern design. Stone buildings rise in tiers around a central marina, their pale façades echoing the natural rock of the landscape. Winding lanes, open terraces and sea views at every turn give the town a relaxed, refined feel. A network of stairs and elevators is a key feature of the vertical transportation system, particularly in residential areas where they connect parking and living spaces.

The resort is located in the Friuli-Venezia Giulia region, a historically significant area that once served as a key



ABOVE: Tivoli Portopiccolo resort, where stone buildings rise in tiers wrapped around a central marina.

RIGHT: An outdoor seating area at the Purobeach club.

FAR RIGHT: A bedroom in the Tivoli Portopiccolo Sistiana Wellness Resort and Spa, overlooking the marina and Adriatic Sea.







maritime gateway for the Habsburg Empire. The nearby Castle of Miramare and the San Giusto Castle in Trieste are remarkable testaments to the area's rich history.

Accommodation includes the five-star Tivoli Portopiccolo Sistiana Wellness Resort and Spa, an elegant retreat that combines attentive service with sophisticated comfort. Many rooms offer views of the sea or marina, and the location places visitors within easy reach of the waterfront and village amenities. The resort also includes a small selection of boutique shops, from fashion and jewellery to homeware.

Purobeach Portopiccolo: A seaside escape for slower living

Opened in 2024, Purobeach Portopiccolo embodies the resort's commitment to refined elegance. Marking the brand's debut in Italy, this luxury beach club was carefully positioned to align with Purobeach's commitment to delivering a distinctive blend of beachside relaxation, gastronomy and wellness. The beach club extends along the entire shoreline of Portopiccolo, offering a range of distinct areas designed for different experiences.

At its heart, the Harbour Pool provides a truly exclusive setting, where guests can unwind in privacy as the infinity-edge waters appear to merge with the sea, creating a striking visual centrepiece.

Nearby, The Terraces offer a more serene alternative, featuring teak flooring and shaded gazebos – an inviting space for sunseekers and those looking to spend long, quiet hours by the water.









LEFT: (Top) Located on the Adriatic coast, the beach club has direct access to the sea. (Middle) Guests can enjoy cocktails by the pool or sea, with a wide selection of drinks served directly to loungers. (Bottom) The terraces offer a serene space with teak flooring and shaded gazebos.

ABOVE: A life-size statue of James Joyce along the Grand Canal, Trieste.

For families, Green Beach offers a more casual atmosphere designed to welcome children of all ages. With a variety of activities and dedicated play areas, it's a relaxed space where younger guests can be entertained and feel at ease. Meanwhile, parents can enjoy the sea views, open spaces and easy access to nearby amenities.

Nearby attractions

- The Castle of Miramare, a 19th-century clifftop residence overlooking the Gulf of Trieste, is just a short drive along the coast. It is known for its white façade, landscaped gardens and historical ties to Archduke Ferdinand Maximilian of Austria.
- Trieste, a historic port city where Central European and Mediterranean cultures converge, is just a twenty-minute drive away. Close to the Slovenian border, it's known for its picturesque seafront, historic cafés and vibrant literary legacy. James Joyce spent over fifteen years in Trieste and the city now honours him with a dedicated Joyce Museum and a life-size statue along the Grand Canal.
- The Carso hiking trails near Trieste offer scenic routes through limestone cliffs and forests, showcasing the unique Karst landscape with views of the Gulf and links to local villages and historic sites.









MIRAMARE CASTLE

A seaside jewel on the Adriatic Coast

A masterpiece of 19th-century design standing sentry over the Gulf of Trieste

WORDS **EDEL CASSIDY**

A twenty-minute drive from Trieste, Miramare Castle stands on the tip of a promontory overlooking the Adriatic Sea. An architectural gem, the castle embodies the majesty and romance of its imperial founders, Archduke Ferdinand Maximilian and his wife, Charlotte of Belgium. Built as a haven for love and culture, it is not only a masterpiece of 19th-century design but also a silent witness to the dramatic and tragic course of the couple's lives.

Maximilian, the younger brother of Franz Joseph I, Emperor of Austria and King of Hungary, was a naval officer with a deep attachment to the sea. He wanted a residence that combined imperial presence with personal retreat. He appointed architect Carl Junker to design the castle, and together they created a residence that balanced Neo-Gothic romanticism with modern comfort. A keen botanist, Maximilian developed extensive gardens around the castle, importing plants from across the world and shaping 22 hectares of terraces and paths that descend towards the shoreline.

Inside, the castle reflects both grandeur and intimacy. The state rooms display the ceremonial style of the Habsburg dynasty, while Maximilian's private apartments reveal his quieter character, interested in science, literature and travel. His library and study suggest a man of ideas, while the throne room, with its red silk-lined walls and ornate details, underlines his status within the imperial family.

Yet Miramare is most often remembered for the fate of its owner. In 1864, Maximilian accepted the throne of Mexico after being invited by the nation's conservative faction and backed by Napoleon III of France, who sought to expand his influence in Latin America. His liberal reforms, such as land redistribution, alienated the very conservatives who had supported him. When French military backing was withdrawn, Maximilian was left isolated. Captured by republican forces in Querétaro in 1867, he was tried and executed by firing squad at the age of 34, his short-lived empire collapsing with him.

The tragedy extended to his wife, Charlotte of Belgium, who had shared his early years at Miramare. She championed her husband's empire with determination, but as their rule faltered, she travelled to Europe in a desperate attempt to secure support from Napoleon III and the Pope. Rebuffed and increasingly fragile, she suffered a severe mental breakdown from which she never recovered, spending the remaining six decades of her life in seclusion.

Today, the castle is preserved as a museum, its rooms largely unchanged since the couple lived there. Visitors can walk through Maximilian's study, Charlotte's chambers and the grand reception halls, each space reflecting a moment in their short life together. The surrounding park remains integral to the experience, its paths and plantings shaped by Maximilian's own hand and his passion for botany and travel.

Miramare is more than an architectural landmark – it is a reminder of a life defined by vision, ambition and tragedy.

OPPOSITE: (Clockwise from top left) The balconies of Miramare Castle provide impressive and sweeping views of the open sea; Miramare Castle is positioned on a cliff overlooking the Gulf of Trieste; the library is preserved as it was when Archduke Ferdinand Maximilian of Habsburg lived there; Royal staircase in the castle gardens with blooming wisteria.

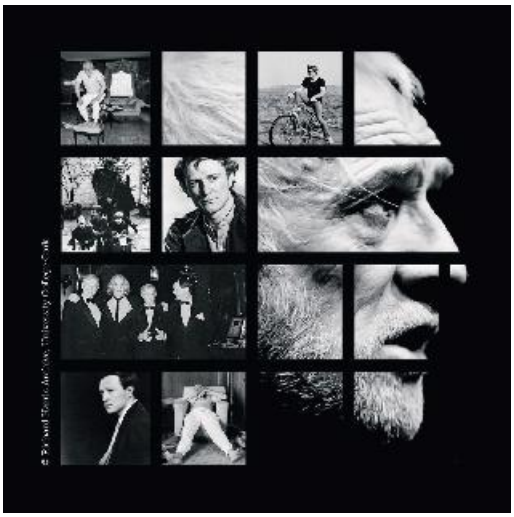


A Legacy Preserved

The Richard Harris Archive

Following its debut at Limerick's Hunt Museum, the actor's personal collection at University College Cork offers new insight into a life devoted to art and expression

WORDS **EDEL CASSIDY**



Richard Harris was more than a movie star; he was a force of nature. Born in Limerick in 1930, his path to international acclaim was as unconventional as his talent. A promising rugby career was cut short by illness, leading him to the stage and, ultimately, to the silver screen. He became one of the most iconic and versatile actors of his generation, earning Academy Award nominations for his raw power in *This Sporting Life* (1963) and his towering performance in *The Field* (1990). From King Arthur in *Camelot* to Marcus Aurelius in *Gladiator*, and beloved by a new generation as Professor Dumbledore in the first two *Harry Potter* films, Harris left an indelible mark on global cinema.

In a generous act that cements his legacy, the Harris family has donated his extensive personal archive to University College Cork (UCC). This remarkable collection, spanning over 50 years, offers an intimate glimpse into the man behind the legend. It is a treasure trove that includes personal manuscripts of poetry and short stories, annotated scripts, and a wealth of photographs from his performances and film sets. Beyond the professional accolades, the archive reveals the private individual through personal letters, memos and unique artefacts, including items from the set of *Harry Potter* and a Young Munster rugby plaque, honouring his lifelong passion for the sport.





This donation is more than a gift to a university; it is a gift to the Irish people. Harris, with his deep Limerick roots and rebellious spirit, always wore his Irish identity proudly. By entrusting his life's work to UCC, his family has ensured that his legacy will be preserved, studied and celebrated in his native province of Munster. The collection serves as a vital cultural record, bridging the gap between the public figure and the private man, and offering scholars and the public alike a deeper understanding of one of Ireland's most compelling artistic figures.

The first opportunity for the public to engage with this incredible archive was a special exhibition, *From 'Dickie to Richard' – Richard Harris: Role of a Lifetime*, held at the Hunt Museum in his native Limerick. This landmark exhibition was a fitting homecoming, celebrating the actor's deep roots in the city where his story began. The collection's successful debut in Limerick marks the beginning of its long-term preservation and study at UCC, where it will serve as a resource for years to come.

With plans for ongoing academic research and future public exhibitions, the rich story of Richard Harris is sure to captivate audiences for generations to come.

ABOVE: (Left) With his first wife Elizabeth and their three sons. (Right) With the crown from *Camelot*, 1967, a keepsake from his iconic role. OPPOSITE: (Clockwise from top left) The crown from *Camelot*, 1967; the *Henry IV* script notebook, its pages filled with meticulous notes that reveal Harris as both consummate professional and intellectual craftsman; Harris's sons, Damian, Jamie, and Jared at the opening of the Hunt Museum exhibition in their father's native Limerick.

A promising rugby career was cut short by illness, leading him to the stage and, ultimately, to the silver screen




Ruled
Acting Methods
Black hardcover notebook, relating to the theatre performance of Henry IV. Contains extensive notes and dialogue annotations written by Harris.
Richard Harris was known to have dyslexia, which influenced how he prepared for roles. This notebook shows his approach to preparing for Luigi Pirandello's Henry IV, offering a glimpse into his personal study method.
Richard Harris Archive, University College Cork



STYLE MEETS SCRIPT

The donation of Richard Harris's personal archive has become a catalyst for creativity far beyond the academic sphere. To celebrate the actor's legacy, the Council of Irish Fashion Designers (CIFD) tasked four of its members with a unique brief: to translate the magic of Hollywood and the singular spirit of Harris himself into high fashion. The result is a stunning collection of pieces that bridge the gap between cinematic inspiration and contemporary Irish design.

PHOTOS **LEON FARRELL**



SARAH FOY

Sarah Foy's designs are a love letter to the golden age of Hollywood. She dreams of the poised sophistication of Audrey Hepburn and the immense screen presence of Hitchcock's leading ladies. The woman who wears Sarah's pieces, she says, walks into a room and shines, becoming the star of her own world. Using an array of luxurious Roisin Cross silk fabrics, chiffon, velvet and lace, Foy creates classic silhouettes but adds special embellishments and accessories. This approach provides both a nod to the old Hollywood sirens and a modern view of what it means to command a room or a red carpet. Her colour palette is intentionally rich and warm, evoking a sense of old-world drama, with textures used to create depth and richness.



HELEN HAYES

For her collection, Helen Hayes delved directly into the multifaceted persona of Richard Harris, drawing from his deep love for rugby, his strong Limerick roots, and his reputation as both a charismatic rogue and a serious thespian. The collection features classically silhouetted gowns crafted from hand-folded squares of duchess satin, a technique evolved from her earlier work and subtly inspired by Vanessa Redgrave's costumes in *Camelot*. While deceptively simple at first glance, these pieces reveal their full complexity in motion. Helen's colour palette includes a deep red, a deliberate nod to Munster rugby, and elegant shades reflecting the glass fanlights of Georgian Limerick. Other pieces showcase her mastery of texture, with garments constructed from folded triangles of satin and intricate layers of ribbon, weaving cinematic references into a cohesive and modern narrative.





SHARON HOEY OF ANDTATE

This collection draws directly from the cinematic contrasts in Richard Harris's filmography. Hoey's work acknowledges Harris's bravery in taking on the role of Oliver Cromwell, delivering a powerful performance in his own Irish accent – a poignant choice given the complex history between Ireland and the historical figure. This led her to explore the stark puritan dress of the era. Sharon reimagines this severe aesthetic through a contemporary lens, with pieces that feature deep black fabrics and sharp white collars, elevated by sparkling beaded crystal appliqué in place of severe military insignia. The collection further spans cinematic genres, from the glamorous silhouettes of 1950s *High Society* rendered in vibrant red to powerful, layered ensembles in textured black that evoke the modern authority of films like *The Devil Wears Prada*. Each piece is designed to be sumptuous and luxurious, giving the wearer a fabulous sense of confidence.



AILISH McELROY

Milliner Ailish McElroy found a rich source of inspiration in the distinguished hats worn by Richard Harris, both on and off the screen. Studying the evolution of classic film hats as reflections of their time, politics and wearers, she immersed herself in new techniques to handcraft a collection of fedoras in her studio. Ailish applies age-old traditional hat-making methods to honour craftsmanship, which is integral to her artistic practice. This project marks a new creative departure for the designer, expanding her repertoire from occasionwear into daily wear. The resulting collection is her contemporary interpretation of the classic fedora silhouette, delivering stylish hats that combine the beauty of Irish design with exceptional craftsmanship.

More Than Less

Making space for meaning

How minimalism cultivates a calmer, richer life

WORDS **DOLORES O'DONOGHUE**



In a world that often equates 'more' with 'better', the philosophy of minimalism emerges as a powerful counter-narrative. Far from being a sterile aesthetic of empty white rooms or a life of deprivation, minimalism is an intentional practice of focusing on what truly adds value. By consciously removing excesses, whether physical possessions, digital clutter or overcommitted schedules, we can create space for what genuinely matters. The result is a profound and positive shift in our overall wellbeing, impacting our mental, emotional and even physical health.

The liberation of letting go

Our environments are not passive backdrops to our lives; they actively shape our mental state. A cluttered home or workspace is a constant source of visual noise. Each unfinished project, pile of unsorted mail and item we no longer use subconsciously calls for our attention, contributing to cognitive overload. This state of mental clutter can heighten stress, reduce focus and make it difficult to relax.

Minimalism directly counters this by promoting curation over accumulation. The process of decluttering is not just about organising shelves; it's about making a series of intentional decisions. It forces us to ask, 'Does this item serve a purpose or bring me joy?' This ritual trains the brain to prioritise and let go of what is no longer useful. The resulting environment is one of calm and order. With fewer distractions, the mind is freed from low-grade, chronic stress, leading to improved concentration, enhanced creativity and clarity.

From materialism to meaningful connection

The relentless pursuit of possessions is a treadmill that rarely leads to lasting happiness. Consumer culture often encourages us to fill emotional voids with material goods, creating a cycle of desire, purchase and fleeting satisfaction, followed by the need for the next new thing. This pattern can be draining on our finances and our spirits.

Minimalism challenges this by shifting the focus from *having* to *being*. When we stop defining ourselves by what we own, we create room to define ourselves by our experiences, relationships and personal growth. The time and energy once spent shopping, managing and cleaning our belongings can be redirected. This might mean more time for hobbies, deeper conversations with loved ones, or simply enjoying a moment of quiet. The joy derived from these experiences is often far more profound and enduring than the thrill of a new purchase, fostering a greater sense of fulfilment and purpose.

Reclaiming time and energy

Modern life is often a masterclass in over-commitment. Our calendars are packed, our inboxes are overflowing and we are constantly connected. This digital and social clutter can be just as exhausting as a messy home.

Applying minimalist principles to our time means auditing our commitments and digital habits. It involves learning to say 'no' to things that do not align with our core values and goals. This could mean unsubscribing from distracting newsletters, setting boundaries around work hours, or scheduling downtime. By decluttering our schedules, we reduce the feeling of being perpetually busy and rushed. This reclaims our most finite resource – time, and the energy to use it meaningfully, leading to reduced anxiety and burnout.

A tool, not a dogma

It's crucial to remember that minimalism is a personal tool, not a rigid set of rules. Its goal is not to achieve a perfectly sparse home, but to design a life that feels light, intentional and authentically yours. For one person, that might mean owning only 100 items; for another, it might simply mean having a well-organised closet and a clear schedule on weekends.

The journey toward minimalism begins with a single, simple question: 'Is this adding value to my life?' By repeatedly asking this of our possessions, our commitments and our habits, we slowly strip away the non-essential. In the spaciousness that remains, we don't find emptiness. We find peace, purpose and the freedom to focus on what makes us truly well.

Minimalism can improve wellbeing by reducing stress and mental clutter, fostering gratitude and allowing more time and energy for personal growth, relationships and experiences. By focusing on what is essential, it helps individuals find greater life satisfaction, purpose and a sense of control.


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Discovering Nantes
Where art and history mingle

Transformed by creativity, enriched by culture and powered by imagination

WORDS AND PHOTOS **DEARBHAILE NÍ DHUBHGHAILL**

Western France is often overlooked in favour of the glamorous allure of Paris or the sun-kissed Mediterranean coast, but it is here that I found a city transforming its past and future through the medium of art. Previously known primarily as an industrial hub, Nantes is gaining recognition for its unique blend of modern art, eco-conscious urban design and historical landmarks.

The beautiful architecture of the city's historic centre is now intertwined with colourful artworks, large-scale exhibitions and events that embrace its creative community.

The Île de Nantes, an island located in the centre of the city, surrounded by two branches of the river Loire, has undergone a remarkable transformation from an abandoned industrial wasteland into a hub of contemporary culture, design and urban renewal.

OPPOSITE: *The Canary Reader*, by Stéphane Phelippot, sits above Librairie Coiffard, an independent bookshop at 7–8 Rue de la Fosse.



Pass Nantes – the key to the city

An essential companion during my few days in the city, Pass Nantes is available for 24–72 hours, or even up to seven days. This convenient all-in-one pass gave me access to over 50 of Nantes's top attractions. From museums to art installations, it unlocks all the must-see sights, along with free public transport and even boat cruises along the Loire.

Les Machines de l'Île

A fantastical journey through art, technology and imagination, the Machines of the Isle of Nantes was an absolute highlight of my visit. This one-of-a-kind experience is located in Parc des Chantiers, in the old shipyards, where talented machinists create a bestiary of living machines that come to life in the Galerie des Machines.

Outside, the iconic Grand Éléphant transports visitors across the park, while within the workshop, I watched engineers collaborating on their next project. Further along the Île's coastline is Le Carrousel des Mondes Marins, with its extraordinary array of rideable machines, some seeming straight from the imagination of the city's most famous son, Jules Verne, whose literary legacy is a central inspiration behind the attraction.

ABOVE: A mechanical hummingbird collects nectar at La Galerie des Machines, one of many fantastical beasts to be found there.

OPPOSITE: The 12-metre-tall Grand Éléphant receiving maintenance before the yearly Voyage à Nantes Festival.





The Green Line

Spanning over twenty kilometres, this dedicated green trail links key attractions while promoting sustainable travel in the city. It's a pedestrian-friendly path that showcases both the city's urban art scene and its lush green spaces. More than 130 permanent artworks can be found along the line as it meanders through the downtown area, across the river and down the estuary. The Green Line formed the basis of my visit and provides the perfect itinerary for a city break.

Begin (or end) your journey at the Jardin des Plantes, an elegant botanical garden in the heart of the city, before continuing on to the Musée d'arts de Nantes, housed in a stunning 19th-century palais. With artworks dating from the





13th century to the present day, this museum is an essential exploration for any art lover.

Other stops along the line that highlight the diverse history of Nantes include the Jules Verne Museum, Passage Pommeraye – a beautiful Neo-Classical gallery lined with high-end boutiques – and Belvédère de l'Hermitage, a bird's nest-like structure leaning out over the city with views along the Loire.

ABOVE: (Left) *Air* by Rolf Julius (1939–2011) is a permanent artwork that creates an audible façade around the Manny building. (Right) *Éloge du pas de côté* by Philippe Ramette is an allegory of the side step and pays homage to the city's boldness and culture.

OPPOSITE: Many shop signs around the city are artworks in themselves.







The historic centre

While the Île de Nantes is embracing the city's future, the historic centre celebrates its past. From its imposing cathedral to the grand Château des ducs de Bretagne, I strolled down streets lined with art – some permanent, some temporary, some thought-provoking, some comedic. Murals adorning two-storey walls of Jules Verne ensure his enduring presence isn't forgotten.

ABOVE: (Top) Nantes's Natural History Museum houses an important collection of zoological and mineralogical specimens. (Bottom) Built in 1843, the Passage Pommeraye is an architecturally valuable arcade that houses high-end boutiques over three floors.

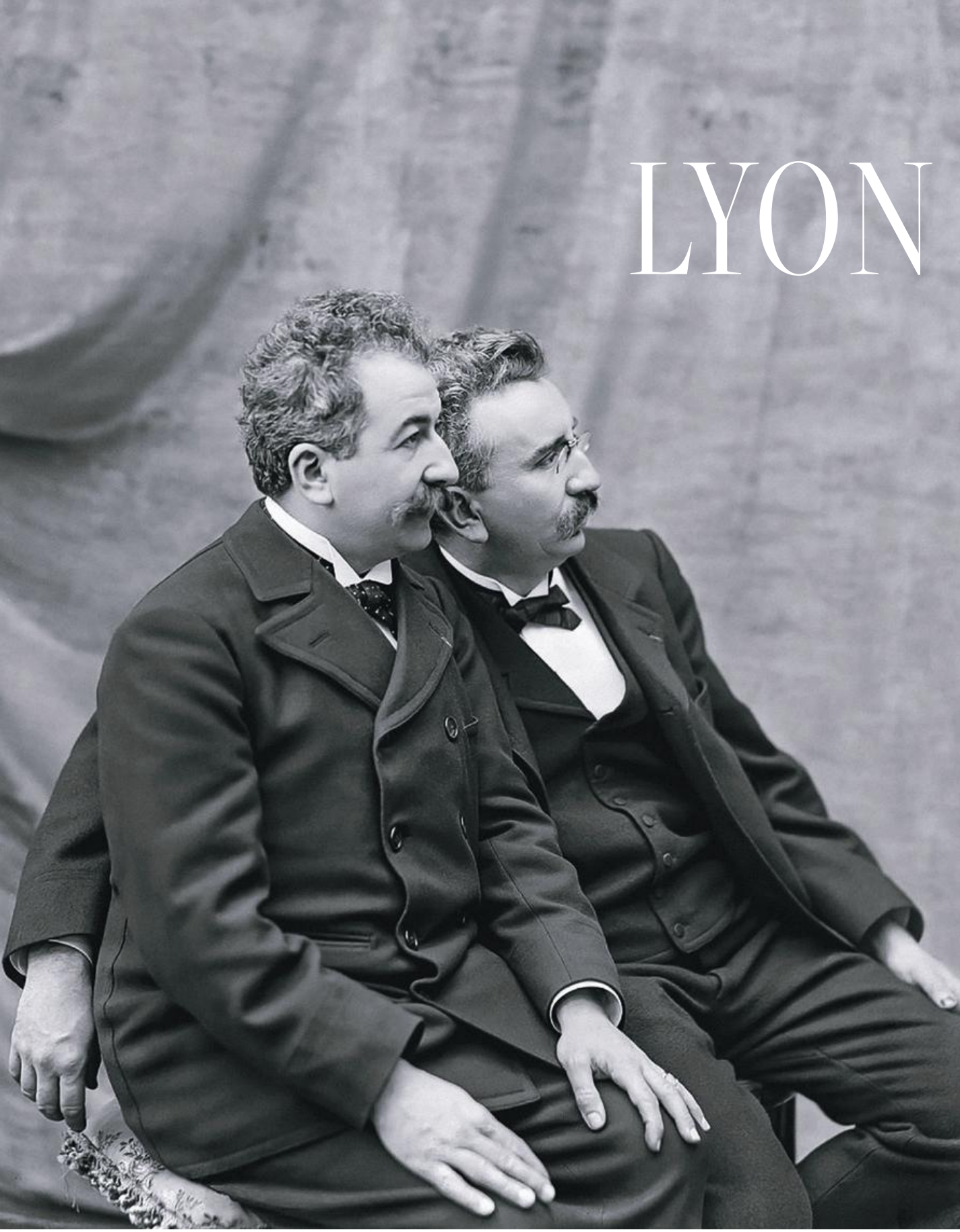
OPPOSITE: Place Graslin is a vibrant meeting place in the heart of Nantes, with open-air events bringing locals and visitors together.



The city also doesn't shy away from its darker history, with the Memorial to the Abolition of Slavery an important commemoration of Nantes's place as the largest slave-trading centre of 18th-century France.

Within the Château, the Musée d'Histoire de Nantes offers a deep dive into the city's complex past, while the castle's architecture serves as a reminder of Nantes's noble heritage. Stepping across the drawbridge into the impressive courtyard, I was reminded of how history and daily life intertwine here, where visitors pause to take in centuries of stories, and locals gather to enjoy a peaceful moment in the heart of their city.

LYON



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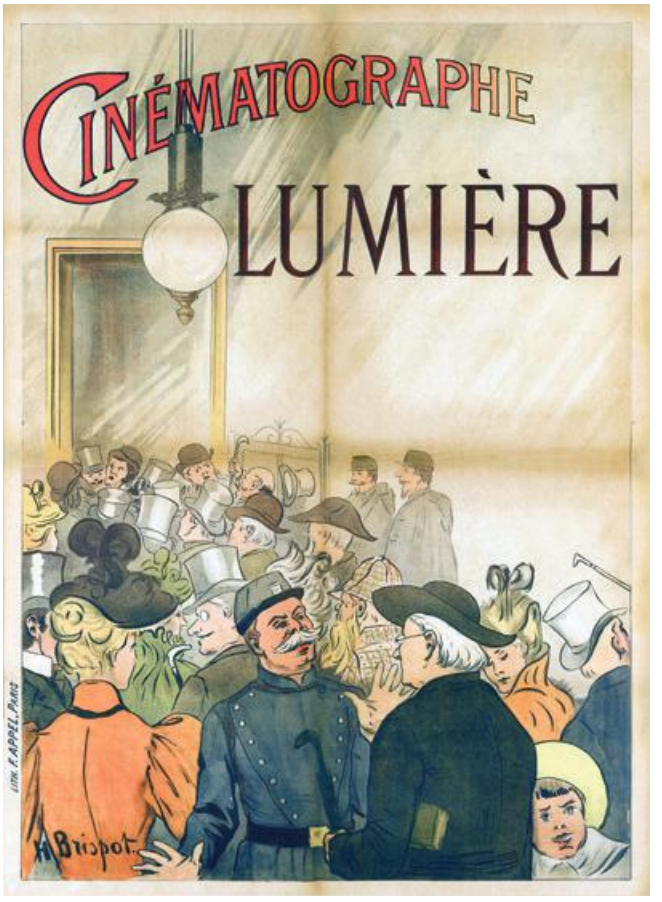
Film, food and French flair

Marking 130 years since the birth of cinema, Lyon offers a rich mix of history, gastronomy and creative energy

WORDS **CELIA DONOGHUE**

We take film and video for granted today, but imagine the excitement in 1895 when the first moving picture was filmed. The story behind that achievement is compelling. Auguste and Louis Lumière, inventors and industrialists, ran a large textile factory in Lyon. They patented the cinématographe – a device that could record, develop and project moving images. For their first production, they cast workers from their own factory. The mostly female staff were asked to dress smartly, exit the building at lunchtime, and not look at the camera. The result, just forty-six seconds long, was *Workers Leaving the Lumière Factory* – the beginning of cinematic history.

My sojourn to France's third-largest city (after Paris and Marseille) coincided with the 130th anniversary of that breakthrough moment. In addition to this cinematic history, Lyon's traditional cuisine, significant role in the silk industry for centuries, excellent museums and atmospheric mediaeval Old Town, and you have all the ingredients for a memorable stay.



RIGHT: Poster for the first ever public screening of a film, by Henri Brispot, 1896.

OPPOSITE: Auguste and Louis Lumière.

RIGHT: A 'traboule' in Old Town, part of a network of hidden passageways.

OPPOSITE: (Top) Maison Lumière. (Bottom) Place Bellecour featuring the equestrian statue of King Louis XIV.



Architectural and historical wonders

My introduction to Lyon's rich history started at my hotel – Hôtel de Verdun 1882, a boutique gem steeped in heritage. Once home to visionary engineer Michel Perrache whose 18th-century land reclamation enabled the creation of the Confluence district. It later became the private mansion of Georges Brasserie founder Fritz Hoffner. A fifteen-minute walk took me to Place Bellecour, the largest pedestrian square in Europe. Once owned by Louis XIV, it later became the site of a guillotine!

Wandering through Old Town, I looked up at the Basilica of Notre-Dame de Fourvière on the hill, then took the funicular for a closer look at its mix of Byzantine, Gothic and Romanesque architecture. From the top, there was the added bonus of a panoramic view over the city.

Lyon is known for its 'traboules' – hidden passageways once used by silk workers and later by the French Resistance. To appreciate their architectural details and historical significance, I took a guided walking tour. By chance, we arrived at Saint-Jean-Baptiste Cathedral just before midday, in time to see the astronomical clock chime, as tiny angelic figures moved daintily out and back, waving at me to my delight.

Must–stops for film fans

Maison Lumière is an essential stop for film enthusiasts and combines a museum, cinema and well-stocked shop. After visiting the site where the first moving picture was made, I explored the museum, which traces the inventions that made early cinema possible. The museum is thoughtfully laid out in the former Lumière family home, an elegant Art Nouveau building with an impressive winter conservatory.

With more time, I would have stayed for a screening; on offer were retrospectives of early French films by Jean Renoir, and a Scorsese season. Later, in Old Town, I visited the Cinema and Miniature Museum, which displays sets, props, costumes and intricate miniature scenes from films such as *Perfume*, *Jurassic Park* and *Beetlejuice*. I managed to resist climbing into Harry Potter's flying Ford Anglia, parked in the courtyard.











Lyon's evolving story

Lyon has plenty to offer the more offbeat traveller. The Pentes district, set between Old Town and the hills above, is gaining a reputation for its designer boutiques, speciality coffee spots and co-working spaces. In autumn, the Peinture Fraîche street art festival encourages visitors of all ages to pick up a pen and add their mark.

The Musée des Confluences, located at the meeting point of the Rhône and Saône rivers and suitable for all ages, is Lyon's most visited museum. Its exhibitions explore how people interact with their environments, with recent highlights including themes like 'dreaming' and the Amazon. The permanent collections trace the great story of humanity – Origins, Species, Societies and Eternities.

More than 130 years after the Lumière brothers rolled their first frame, Lyon continues to play an important part on the world's cultural stage.

Culinary traditions and trends

Lyon, boasting a rich culinary heritage and vibrant food scene, is widely recognised as the gastronomic capital of France. More than thirty restaurants hold Michelin stars but the city is also renowned for its traditional bouchons, which serve hearty, locally-sourced dishes. These bistros originally catered to silk workers in the Croix-Rousse district. I had a bountiful meal at Daniel et Denise (Rue de Créqui): a signature pâté-croûte (pork terrine in pastry), followed by pike quenelles and a 'floating island' meringue dessert. Wine came in the traditional pot Lyonnais – a bottle with a thick base, originally designed to disguise the short measure given to silk workers – reducing their measure to 460 ml rather than the 500 ml (½ litre) they were entitled to.

Catering to more contemporary tastes at Alebrije in Croix-Rousse, chef Carla Kirsch blends French and Mexican flavours in inventive ways. The small restaurant seats just twenty, but the eight-course tasting menu is a gastronomic triumph – highlights included red mullet with spring vegetables, saddle of lamb with minty peppers, and Savoie cheese in a chilli sauce.

For something more casual, La Commune food court draws a lively crowd. People meet for drinks before choosing a meal from one of eight kitchens offering various cuisines, from Italian to Indian to Ukrainian.



OPPOSITE: (Top) The ornate interior of the Basilica of Notre-Dame de Fourvière. (Bottom) Musée des Confluences.

LEFT: An old stone pathway with steps in Old Town, with the Saint-Jean-Baptiste Cathedral in the background.







TOP: Interior of Daniel et Denise, a typical Lyonnaise bouchon.

ABOVE: Elaborate Mexican cuisine captures the true character and flavours of Mexico at Alebrije.

LEFT: Alebrije, where French and Mexican flavours are artfully blended.

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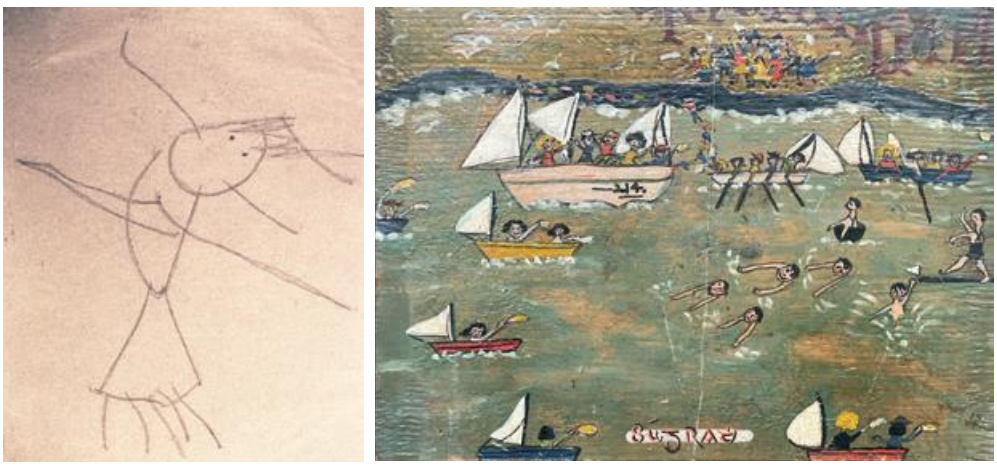


Pauline Bewick

The seven ages of a life in art

From her earliest sketches to her final works, seven decades of Pauline Bewick's imaginative artistry are now honoured in a landmark exhibition in Killorglin, County Kerry

WORDS **EDEL CASSIDY**



ABOVE: (Left) *Dancing Girl Kenmare*, 1938. Pencil on paper. (Right) *Regatta*, 1941. Oil on board.
OPPOSITE: *The Greedy Bride*, 1989. Oil on canvas.


"A London woman"
Pauline Baynes sept 4th 1958.



Few artists have captured the full arc of a life with the honesty, vitality and imagination of Pauline Bewick. The *Seven Ages* collection, now permanently on display in Killorglin, County Kerry is an extraordinary body of work that charts seven decades in the life of one of Ireland's most unique and prolific artists. The exhibition opened on the week that she would have celebrated her ninetieth birthday.

Born in Northumbria in 1935, Bewick moved with her mother to Ireland as a child, later settling in Kerry, where the landscape and community would become her enduring source of inspiration. She studied at the National College of Art in Dublin, where she met her lifelong partner Pat Melia, then a young medical student. She built a career that spanned continents and generations. Her style defied easy classification – playful, sensuous and brimming with colour, often blurring the boundaries between the real and the imagined.

In 2005, on turning seventy, Bewick took the unusual step of donating a vast master collection of her work to the Irish State. The donation, eventually comprising some 500 works, became the foundation of the *Seven Ages*, a cultural treasure that remains unique in its scope and depth. Few artists have produced a series that documents with such intimacy the stages of an artist's life, from childhood through youth, motherhood, maturity and into old age.

The works include tapestries, watercolours, sketches, wall hangings and mixed-media pieces, tracing not only the evolution of the artist but also the shifting cultural and social landscape of modern Ireland. They are filled with Bewick's characteristic warmth and wit, but also with ambiguity and a refusal to conform.

At a 1987 exhibition at the Odette Gilbert Gallery in London, launched by Professor Anthony Clare, he remarked that Pauline Bewick was 'unclassifiable' ... 'the energy, the

ABOVE: *Chorus Girl*, 1958. Ink. OPPOSITE: *A London Woman*, 1958. Ink. Kerry Collection.



extraordinary power of these paintings, the warmth indeed of her portrayal of women, the interesting ambiguity of her portrayal of men … This has in the end created an artist and an individual who is very difficult to classify.'

Although her career took her to many corners of the world, Kerry remained her creative touchstone. Alan Hayes, who created interpretive panels to accompany the collection, described her as 'an international artist, with a universal vision, whose artistic life began and ended in County Kerry'. That sense of rootedness, combined with her universal outlook, shaped an artistic vision both deeply personal and universally resonant.

Throughout her life, Pauline often spoke of the importance of nurturing creativity in children, recalling how her own mother encouraged her earliest drawings with unqualified praise. That early validation, she believed, gave her the confidence to pursue art without fear or hesitation. Pauline's daughters, Poppy and Holly, along with extended family, attended the exhibition opening. Her granddaughter, Chiara Bellucci, addressed the guests, recalling her grandmother as a joyful presence and gifted storyteller whose imagination brought laughter and wonder to family life.

In later life, Bewick continued to create despite significant health challenges. After suffering a stroke in 2012, she turned her wit and resilience into humorous poetry, confronting frailty with the same honesty and imagination that characterised her paintings. She passed away in 2022 at the age of 87, leaving behind not just an immense body of work but also an enduring influence on Irish cultural life.

ABOVE: *Blonde*, 1949. Pastels. OPPOSITE: *Girl on a Bench*, 1963. Ink and marker. Kerry Collection.


Benick. April 63.



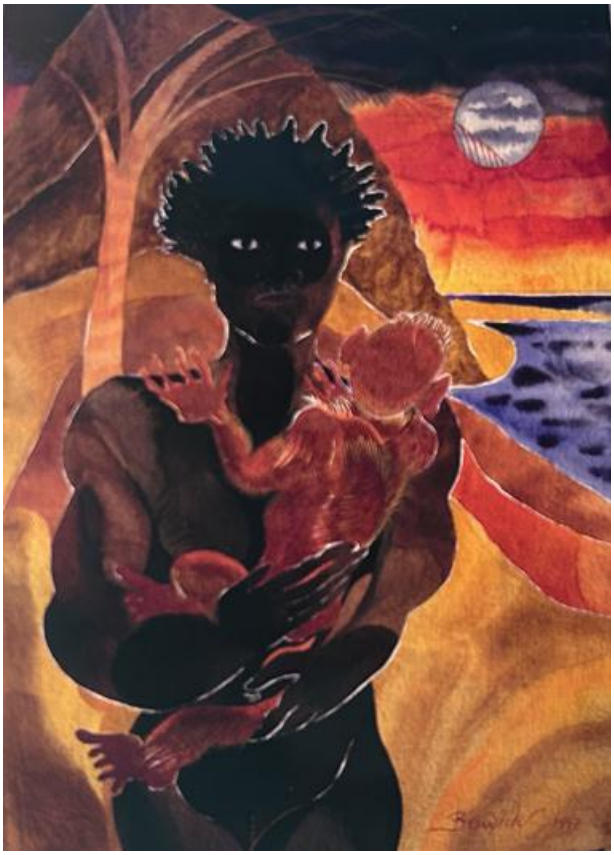
Then President of Ireland Michael D. Higgins captured her spirit in words that could serve as a guide to experiencing the *Seven Ages*: 'Her work is expression in its truest form, unburdened by purpose or expectation, pulling us away from the everyday and towards alternate existences.'

The *Seven Ages* collection remains a testament to Pauline Bewick's generosity, vision and fearless originality. More than an exhibition, it is an intimate journey through the seven stages of life, seen through the eyes of a woman who never stopped observing, questioning and celebrating the world around her.



ABOVE: (Top) *Catching a Seagull*, 1975. Linocut. (Bottom) *Woman Awake*, 1975. Linocut.
OPPOSITE: *Motel Mauke*, 1990. Watercolour on handmade paper.







ABOVE: (Left) *African Eve and Monkey*, 2000. Mixed media. (Right) *Life of Cocks and Hens*, 2003. Aubusson tapestry.

Timeless Radiance *the Elemis Way*

WORDS **CATHÁN O'LOUGHLIN**

I recently had the privilege of attending the Elemis x Galgorm Collection launch at The Leinster Hotel in Dublin. There, I met Noella Gabriel, the co-founder of the luxury skin wellness brand, who is originally from Bandon in County Cork.

I have been using Elemis skincare products for a number of years now, and they remain among my favourites. Packed with natural ingredients, they consistently leave my skin looking radiant.

The Pro-Collagen Cleansing Balm is the 'No. 1 best-selling cleanser' for a reason. Made with nourishing plant oils, this balm effectively dissolves every trace of makeup with one small scoop. As someone who wears foundation daily, I rely on a two-step cleansing ritual, and this is the perfect starting point. It breaks down even the heaviest of foundations, leaving no residue behind. It also delivers a calming scent, courtesy of the oils it's infused with. Within a minute of massaging it in, I can visibly see the makeup dissolving away, leaving only delicious-smelling, luminous skin in its wake.

The Pro-Collagen Marine Cream is another favourite essential of mine. Formulated with multiple anti-ageing ingredients, including Mimosa and Padina Pavonica, this moisturiser leaves skin looking plump and rejuvenated. After applying serum, I use this cream to lock everything in and keep my skin protected throughout the day. It has a rich texture that provides lasting hydration, ensuring my complexion looks bright even when bare. It also works wonderfully under makeup, absorbing completely in just a few minutes without any residue. And its intense floral fragrance makes the whole experience feel super-luxurious.

Having integrated both of these products into my daily routine, I can confidently say they have become indispensable for maintaining a consistently glowing complexion. A

elemis.com



Noella Gabriel, Elemis Co-Founder and Global President



NEWBRIDGE LED LAMP WITH SILVER BASE

Of all the gifts I've given recently, the Newbridge LED Lamp is the one that consistently earns the most glowing feedback. It has quickly become my go-to present for anyone deserving a touch of elegance and joy. The piece features a weighty, silver-plated base crowned with a delicate ball of crystal. But the true magic is in its modern functionality. The touch-sensitive base allows you to easily dim the warm, ambient glow to your preferred level. I particularly love the three-mode switch, especially the timer function. It's perfect for a bedside table, providing a gentle, automated shut-off. More than a source of serene illumination, it's a decorative piece by day when not switched on. For a gift that masterfully combines timeless luxury with smart tech, this little beacon of light is spot on. *newbridgesilverware.com*

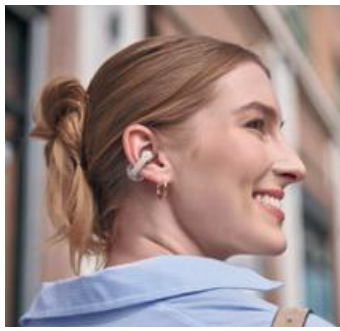


SEANCHAÍ EMBER BY RATHBORNES

Rathbornes 1488, the world's oldest candle company, recently launched the Seanchaí Ember, a candle that truly tells a story. (A seanchaí – pronounced shana-key – is a traditional Irish storyteller and historian who acts as a keeper of old lore or 'seanchas'.) From the first flicker, it releases an enveloping blend of smouldering peat and woody amber – a scent that captures the essence of an Irish evening by the fire. Rich and atmospheric, it lingers beautifully, creating a sense of warmth and quiet sophistication. More than a candle, it's an experience – a moment of calm amid the everyday for those who appreciate craftsmanship and the art of scent. *rathbornes1488.com*



THE SHOKZ OPENDOTS ONE



These have been a revelation for my daily walks. As someone who likes to stay aware of my surroundings, their open-ear design is a game-changer. I can finally hear my podcast and the birds singing or passing traffic simultaneously, safely and naturally. The magnetic charging case is wonderfully slick, and the connection is flawless every time. They are so comfortable, I often forget I'm wearing them. For anyone who has struggled with traditional earbuds, whether for comfort or situational awareness, these are an ideal solution, and an essential for those with an active lifestyle. *shokz.com*

PORTRAITS OF ENDURANCE: ANTOON KNAAP'S *ECHOES FROM GAZA*

Antoon Knaap's *Echoes from Gaza* is a profoundly moving visual testament. Its power lies in ten breathtaking illustrations that capture the staggering resilience of Gaza's people. Knaap's portraits are incredibly intimate. From a medic in an overwhelmed hospital to a grandmother scanning the sky for drones, each piece tells a silent, devastating and deeply human story. Each image is accompanied by poetry and short stories by Antoon's daughter, Sophia Knapp, whose lyrical prose deepens the emotional resonance of the work. Rendered in a distinctive blend of colour and form, the artwork portrays grief and hope with equal weight, offering a crucial, humanising insight into lives rarely seen beyond the headlines. What elevates this work further is its purpose: all profits from the book are donated to the people of Palestine, making it a direct act of solidarity. *Echoes from Gaza* is a quiet but urgent invitation to listen, to remember, and to recognise our shared humanity. It is a beautiful book to own and a meaningful one to give. *antoonknaap.com*







WEIR & SONS WELCOMES NORQAIN TIMEPIECES FOR THE FEARLESS

Weir & Sons has added NORQAIN, a dynamic, family-owned Swiss watch brand, to its luxury collection. Founded in 2018 by Ben Küffer, Ted Schneider and Mark Streit, NORQAIN has quickly become one of Switzerland's most exciting independents, renowned for exceptional craftsmanship, bold design and a spirit of adventure.

Each collection reflects a facet of the brand's 'My Life, My Way' philosophy: the Independence Collection for trailblazers who dare to stand out, the Adventure Collection for explorers inspired by the Swiss Alps and the Freedom Collection, celebrating life's shared moments and timeless style.

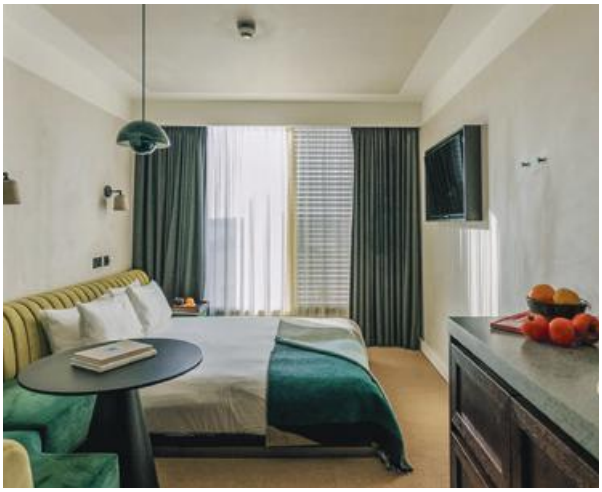
Every NORQAIN watch carries a signature plate for personal engraving – a subtle reminder to live boldly and make every moment count. *weirandsons.ie*

STAYCITY APARTHOTEL, DALSTON

Cool comfort in East London's trendiest neighbourhood
Set in one of East London's most fashionable districts, Staycity Dalston is surrounded by an ever-changing mix of indie cafés, cocktail bars and creative restaurants. The aparthotel itself is modern and well-designed, perfectly suited to travellers seeking both comfort and flexibility. Spacious studios and apartments feature sleek kitchens, plush beds and all the essentials for short or extended stays. Interiors are bright and contemporary, with large windows overlooking the lively Dalston streetscape.

Guests can also make use of the on-site fitness centre, a welcome perk for keeping up routines while travelling. Downstairs, Squeeze, the hotel's café and bar, is a true highlight – serving excellent coffee, light bites and cocktails in a relaxed, sociable setting that feels more like a local hangout than a hotel bar. Staff strike the perfect balance between laid-back East London cool and genuine warmth, always ready with local tips.

Stylish, easy, and full of energy – a perfect London base. *staycity.com/london/dalston*







Queen Elizabeth II

A CENTURY IN FASHION

A landmark Buckingham Palace exhibition celebrates a lifetime of elegance, diplomacy and personal style

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In spring 2026, to commemorate the 100th anniversary of Queen Elizabeth II's birth, Buckingham Palace will unveil the most extensive showcase of the late sovereign's wardrobe ever assembled. The King's Gallery will present *Queen Elizabeth II: Her Life in Style*, the largest and most comprehensive exhibition of the clothing, accessories and craftsmanship that defined the life of Britain's longest-serving monarch.

Around 200 garments and accessories from the queen's wardrobe will be showcased, with almost half displayed to the public for the first time. From the silver lamé bridesmaid dress she wore as an eight-year-old at the wedding of the Duke of Kent in 1934, to the grandeur of her coronation gown, each piece tells part of a story that unfolds across ten decades. It is a journey from princess to sovereign, from private country life to the global stage.

Now part of the Royal Collection, the queen's clothing archive stands as one of the most significant surviving examples of 20th-century British fashion. Alongside iconic gowns, jewellery, hats, footwear and accessories, the exhibition will feature original design sketches, fabric swatches and handwritten correspondence that shed light on the creative process and the monarch's involvement in shaping her distinctive style.

Curated by Caroline de Guitaut, Surveyor of the King's Works of Art, the exhibition will also be accompanied by a richly illustrated book, *Queen Elizabeth II: Fashion and Style*, featuring essays from designers and fashion historians.

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'Over the course of Queen Elizabeth II's remarkably long reign, her distinctive style became instantly recognisable around the world, bolstering the British fashion industry and influencing generations of designers and couturiers,' de Guitaut reflects. 'Only now, as the late queen's fashion archive comes under the care of Royal Collection Trust, can we tell the story of a lifetime of thoughtful style choices – from her hands-on role and understanding of the soft power behind her clothing, to the exceptional craftsmanship behind each garment. In the year that she would have turned 100 years old, this exhibition will be a celebration of Queen Elizabeth's uniquely British style and her enduring fashion legacy.'

Visitors can expect to see some of the most celebrated creations by Norman Hartnell, the couturier behind her 1947 wedding dress and 1953 coronation gown, as well as designs by Hardy Amies and Ian Thomas that trace the evolution of royal eveningwear, from crinoline silhouettes to the flowing printed dresses of the 1970s. Other highlights include garments chosen for their symbolic value, such as the white Hartnell gown worn to a state banquet in Karachi in 1961, with an emerald-green pleat honouring the colours of Pakistan's flag.

While much of her public life was defined by formal occasions, the queen's personal style away from the spotlight was equally distinctive. The exhibition will feature her country attire, from impeccably cut riding jackets to tartan skirts and silk headscarves, celebrating a side of her wardrobe that has inspired generations of designers.

Together, these pieces capture not only Queen Elizabeth II's evolution in fashion, but also the history, diplomacy and artistry woven into each stitch – a lifetime of style choices that left a lasting mark on Britain's cultural identity.



LEFT: Queen Elizabeth II when Princess Elizabeth of York, Elliott & Fry, 1934.

OPPOSITE: Bridesmaid's dress, Edward Molyneux, 1934. *© Royal Collection Enterprises Limited 2025 | Royal Collection Trust. Photographer: Jon Stokes.*

PREVIOUS PAGE: Queen Elizabeth II, Baron, 1956.







LEFT: **Evening gowns, Ian Thomas, c.1970s.** *© Royal Collection Enterprises Limited 2025 | Royal Collection Trust. Photographer: Jon Stokes.*







ABOVE: (Left) Hacking jacket, Bernard Weatherill.
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(Right) Evening gown, Norman Hartnell, 1956.

OPPOSITE: Princess Elizabeth's wedding dress, Norman Hartnell, 1947.



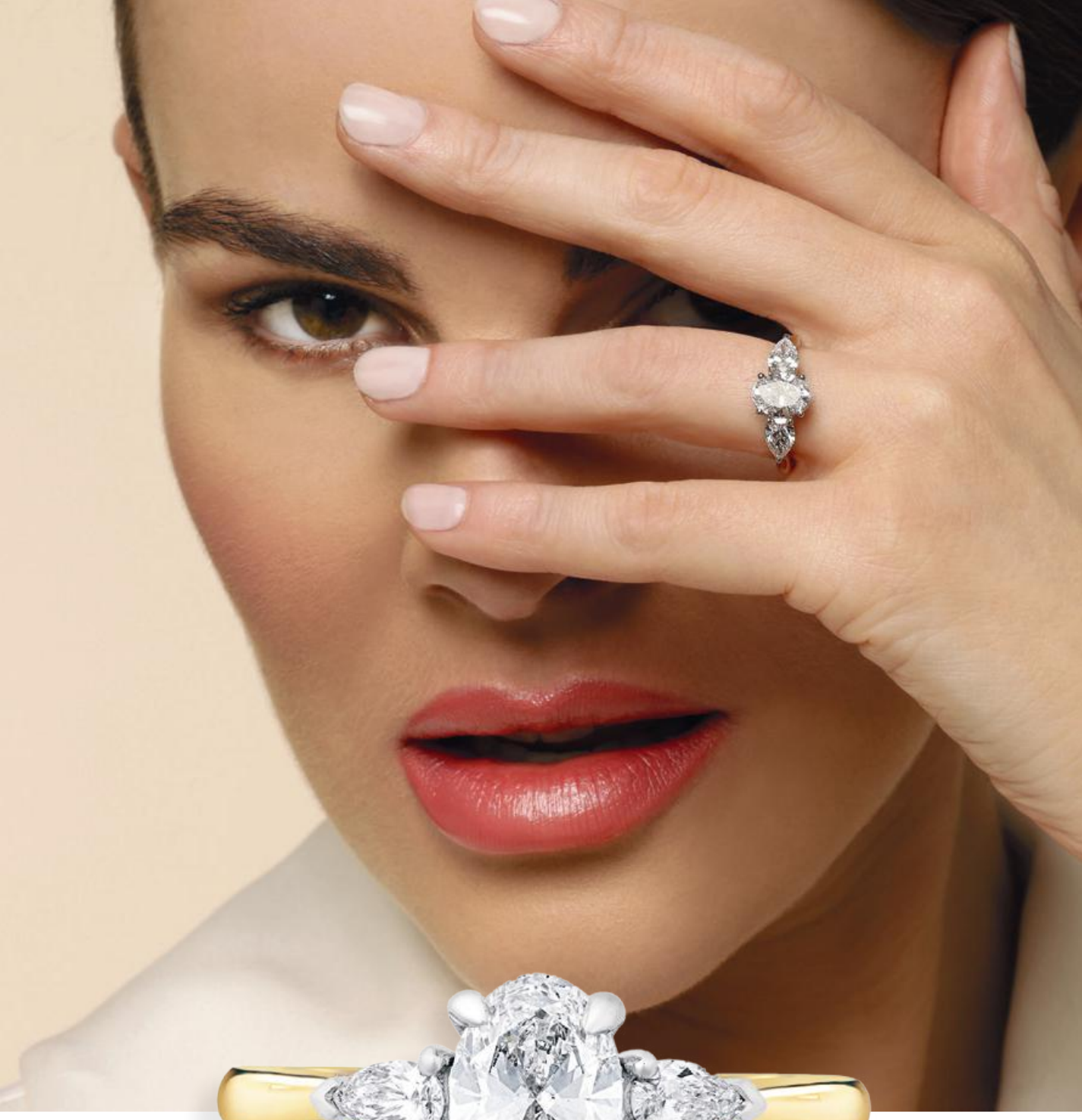
LEFT: **Evening gown, Norman Hartnell, 1961.**



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