

# Journal de Nîmes

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Tenue  
de  
Nîmes



# — Inspired —

MENNO VAN MEURS

After the success of our Japanese Journal de Nîmes, published in November 2009, we felt the time was right to focus on another of our favorite countries: France. The southern European country has always been a great source of inspiration for all of our concepts and activities. Basically any noteworthy luxury brand has its roots in France and the history of the French fashion industry dates back to the time of kings and emperors. Even today the avant-garde of fashion is located in Paris and some of our Dutch denim friends fell in love with the country that unites beaches with snowy

mountains. Gerard Backx, founder at Atelier Ladurance and owner of Dutch denim store Mode D'Emploi lives in France as does the legendary designer Pierre Morisset and his son (our good friend) Bas Morisset.

At Tenue de Nîmes we have an element bit of France in our store on a daily basis since the aromas of diptyque take us anywhere we want to go instantly. The first time an intense Paris spring breeze caressed our skin this year was in January when Joachim, Rene and I visited the French capital for the shows. We did not bother asking ourselves whether

it was a real spring breeze - it was light and pleasant enough to think of spring anyway. It was that particular city trip that made us decide to focus on France for our Journal de Nîmes N°4.

We were inspired by the sheer number of great places to see and the beautifully dressed people on the streets. Paris is the city of Ladurée and diptyque and the hometown of L'Eclaireur and the giggling Japanese in front of Marc by Marc Jacobs. It is the European capital of fashion. Not only because the Paris fashion week is the most important fashion event of the year, but also because the city

is host to many of the most inspiring concepts of Europe.

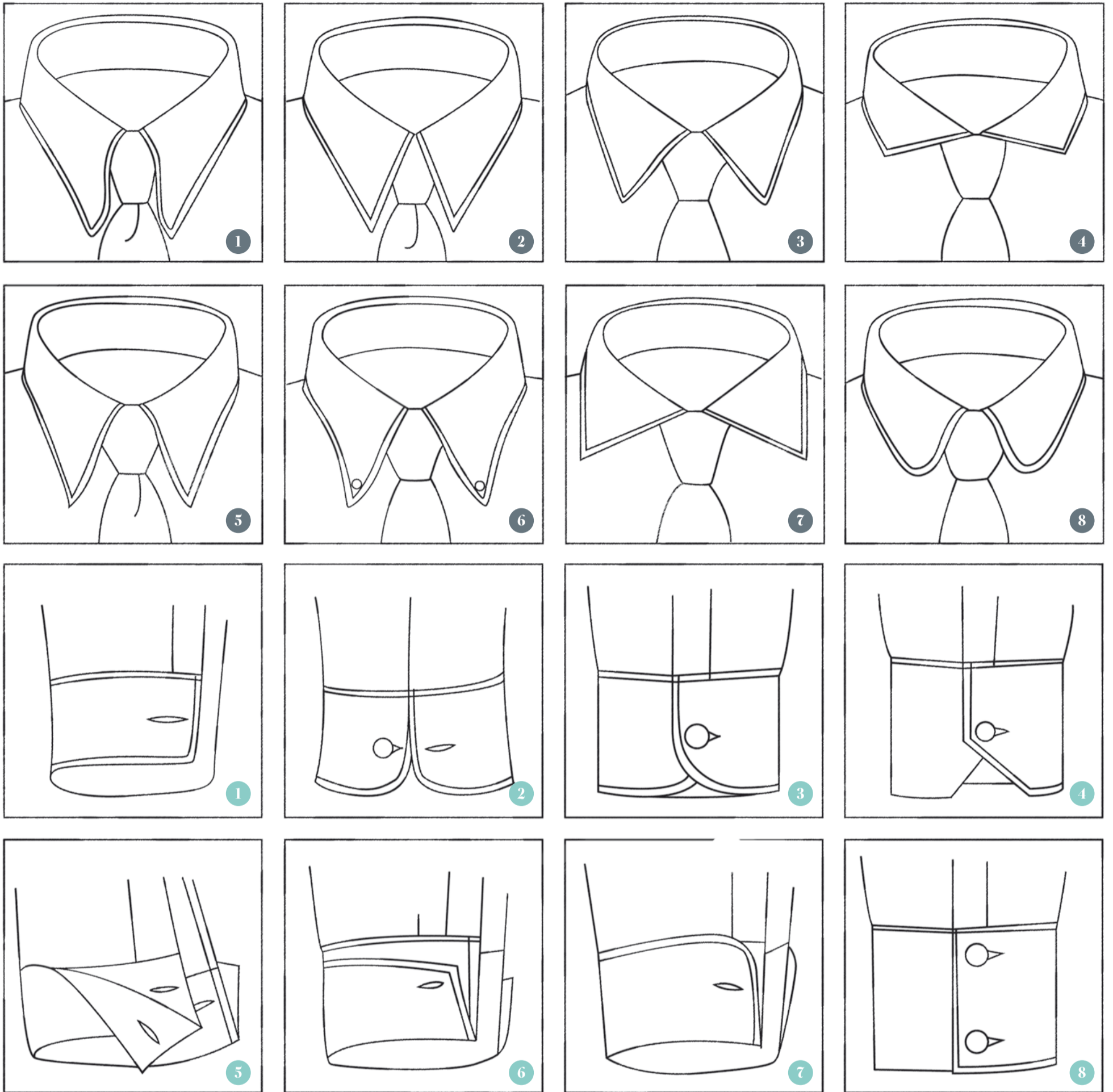
Reason enough to bring some of our favorite French brands, stores and concepts together, as well as a new selection of brands that simply deserve a place in the spotlights in this paper.

After this French issue the online availability of our Journal de Nîmes will change. The past issues were all hosted by issuu.com so they could be read online. Our website [www.tenuedenimes.com](http://www.tenuedenimes.com) will become a multi-functional online platform soon. Journal de Nîmes will be connected to our daily weblog and construction

on our very own official online store will soon be completed, enabling anyone, anywhere in the world to order a paper copy of our Journal, alongside the most incredible denim brands of the world. Reason enough to look forward to all the beauty that spring will bring us this year.

*Menno, René & Joachim*





COLLARS

1. Narrow Spread Snap Tab
2. Narrow Spread
3. Modified Spread
4. Wide Spread
5. Medium Spread
6. Button Down
7. Extra Wide Spread
8. Round Point

*'It took a lot of courage and a bit of scandal to make people show a little something of their shirt for the first time by undoing a button of a vest or jacket.'*

CUFFS

1. Cufflink
2. Convertible
3. One Button
4. Angle Cut
5. French
6. Angle Cut French
7. Round Corner French
8. Two Button



# A LITTLE HISTORY OF THE SHIRT

TEXT: MENNO VAN MEURS & JOANNA VAN UNEN

**This article is the third chapter in our search for the ultimate handmade wardrobe. After sharing our view on the history of the T-shirt in Journal de Nîmes N°2, we will discuss the evolution of another Tenue de Nîmes favorite: the shirt. This article will show you that the shirt, as we know it, is much older than we expected. Reason enough to show you a glimpse of the evolution of this garment before it became a Tenue de Nîmes essential.**

The shirt has not only developed into an indispensable piece of clothing, nowadays it is available in numerous interpretations for as many occasions. Throughout history unwritten ethics developed, dictated and then changed what shirt someone should wear on any occasion. A good example of a current unwritten rule, according to our good friend Gabriel Rolt that anyone should remember, is that a light blue shirt will make you look sympathetic and trustworthy. The decision of which shirt to wear can mean success, or failure. It can complement or ruin a night out, it can show your respect or make you look completely over-the-top. Reason enough to dig in the shirt's history in order to determine what the ultimate Tenue de Nîmes shirt should look like.

If we look back in history one of the most drastic changes of the shirt and the way it is worn is the fact that it went from being under- to outerwear. Until at least the 17th century the shirt was a garment used by men and women to absorb sweat. History shows that Egyptian Pharaohs, and the Romans in the period that followed, wore thin linen shirts which we would consider as surprisingly sophisticated. The Romans would call their shirts 'subucala', and it was worn tightly underneath a toga. At that time, the subucula was worn strictly for hygienic purposes and was used by both the wealthy and the poor.

It was not until the 15th century that the shirt evolved to the shirt as we know it today. People wore them with long tails tucked into their pants with a pair of suspenders worn over it. It was also the time when certain cities became famous for their shirt production. Venice was one of those cities. According to the myth described by Koll (2006) a Venice based noblewoman by the name of Lucietta Gradenigo got married in a 'golden shirt' made by the craftsmen of the northern Italian city. Because different cities and countries developed their own unique specialty the first style interpretations occurred. One of the

most important ways of recognizing a shirt in the 15th century was by the style of the collar.

The shirt used to be worn underneath the normal clothing and was not shown at all. The shirt was for instance worn underneath a doublet that was buttoned up entirely. It took a lot of courage and a bit of scandal to make people show a little something of their shirt for the first time by undoing a button of a vest or jacket. Believe it or not but both sexes considered it extremely provocative and sexy to show just a little bit of the collar in their outfits.

Art is a powerful medium to show the evolution of the shirt in our daily lives. If you take a look at portraits of royalty or the wealthy of that time, you will never see any of them visibly wearing a shirt. Only people from the lower rungs of society, like manservants or herdsmen, would have no choice but to wear it in public from a financial perspective.

It was not until the seventeenth century that the shirt would earn a visible position in the daily outfits of men and women. White linen shirts would be added as a wardrobe essential to complete any gentleman's costume. The shirt was worn underneath the 'doublet', a piece of clothing that is a cross between a jacket and a vest that buttoned up from top to bottom. More exclusive cloths like cotton and silk were only used by the rich to create their shirts. That changed during the Industrial Revolution because water-powered spinning machines made it possible to produce massive amounts of fabric in a short period of time. Because cotton became widely available, people stopped producing their undergarments at home. New interpretations occurred, due to the demand of the people that would wear it.

Some of the most famous designs are the painter's shirt, with its characteristic wide sleeves, or the ones used for a duel with only one sleeve. By the 1920s the shirt became widely accepted as outerwear. And like we described in Journal de Nîmes N°2 (Read T-shirt, a little history), it was because of American cinema and its heroes that wearing shirts became popular. More style interpretations like the Western shirt, the Oxford and the 'Aloha' Hawaiian shirts all had their specific backgrounds or origins. Designers started to experiment with the traditional characteristics to make the visual shirt into a fashion statement. Not just by adding colors but also by using rhinestones or by

adding embroideries. Where in the 19th century white shirts showed civilization for men (a dirty shirt was associated with labor) and it meant virtue for women. But thanks to the introduction of washing machines the status of white linen diminished and colors became more and more popular.

The modern shirt as we know it these days has a lot less differences than it used to have in the past. But the garment contains two important characteristics that are critical for each occasion: The collar and the cuff. Next to the sketch of the different collar styles on the page next to this one, we show you the most important cuffs of modern shirts. The secret behind the place where the hand is guided through the end of the sleeve without losing its fit is the button. The French cuff is without a doubt the most formal style, where the one button cuff is the most frequently used these days.

The second detail we would like to emphasize is the collar. As we described already the collar is a detail of the shirt that tells you more about its origin. Since it is the most visible part of the shirt, the way the collar closes around the neck tells you all about the moment the shirt is worn: the more buttoned up, the more formal the occasion. Lastly, according to our beloved tailor Mehmet, the size of the neck used to determine what kind of collar one should wear: a wide one for someone with a short neck and a high collar for somebody with a long neck. We decided to share the most important (modern) collar styles in the sketch next to the cuff designs. Most definitely the best anecdote is connected to the 'button down' style. We were told that the inspiration was taken from Polo games where the players would suffer from flapping collars due to the wind. The solution for this annoying situation was two pearl buttons attached to it that prevented the flapping.

The shirt has evolved from sweat-absorbing undergarment to a dandy-ish style icon available in all sorts of interpretations. We will continue describing our Tenue de Nîmes essentials in Journal de Nîmes until we have covered the complete outfit and the launch of our first private label collection is final. In the July issue we will discuss the history of the necktie and provide you with four of the most famous ways to tie your neck tie.

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TEXT: OLIVIER VAN DER HAGEN  
PHOTOGRAPHY: RED WING JAPAN

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# Red Wing

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**Steeped in history and traditional craftsmanship, Red Wing shoes started out as a prime example of the American Dream, and to this day continues to go from strength to strength. Not only did Red Wing survive several turbulent periods in the 20th century, they managed to cement and expand their amazing reputation of quality and comfort – and all this by setting extremely high standards for the leather used, as well as using the very same production methods today as they did over a century ago. We felt it time to take a closer, in-depth look at Red Wing's history and how they got to where they are today.**

On September 18, 1805, Colonel Zebulon Pike, a United States Army officer and explorer, landed on the shores west of the Mississippi River. He had been sent to explore the southern and western parts of the land which the United States had just bought from the French (The Louisiana Purchase). After he arrived, he held a conference with an old Indian Chief called Hupahuduta (which roughly translates as "a swan's wing dyed in red" - which was something the Chief carried with him as an emblem of his chieftaincy). Over the course of the next two decades, the United States Army visited the region several times, and somewhere along the line, the name of Red Wing was first coined for the town. Thanks in large part to the fertile soil of the region, enabling the newly arrived settlers to successfully grow wheat, Red Wing prospered and by the early 1870s had become the world's largest wheat port.

One of these settlers was a man called Silas B. Foot. A farmer as well as an inventor and shoemaker, he had come to the area later known as Minnesota to seek his fortune. After a number of ventures, he opened up a tannery in 1872: S.B. Foot Tanning Co. These days it could be mistaken for a tanning salon, but nothing could really be further from the truth. It is a company specialised in offering products made from cow hides. This business was handed down the generations of the Foot clan, until 1986, when it was incorporated as a subsidiary of Red Wing Shoe Company. S.B. Foot's current president is still a direct descendant of Silas Foot: Silas B. Foot III.

Just over thirty years later, in 1905, Charles H. Beckman, a young German immigrant and successful Main Street shoe merchant spotted a growing demand among Red Wing's growing industrial workforce for strong dependable work boots. In this early version of the American Dream, he decided he could meet that demand and together with 14 other businessmen, set up Red Wing Shoe Company.

The name was taken from the town, and a portrait of previously mentioned Indian Chief Hupahuduta was adopted as its logo, commemorating the Chief's legacy. The company's original goal was straightforward enough: to create a better, more dependable work boot than what was available at that time.

From the very start, Red Wing Shoe Company committed itself to four core principles, that to this day remain at the heart of the company's mission: Quality, Craftsmanship, Durability and Comfort. Over the course of the 100+ years they have been

in business, these principles have never been compromised, which is not only a solid message of how to succeed in any venture, but a big reason why we at Tenue de Nîmes have grown so fond of this brand. The way it worked when Red Wing first set up shop, and the way it still works today, is a process by which, at every step of the way, every piece of the shoe is inspected and tested. Every piece of leather, no matter what the size or its intended purpose, is examined from all angles to determine its durability and flexibility. Once it passes this first inspection, pieces are cut and sorted, and then subject to a next inspection. This goes on until the very last detail is added, tested, and the shoe is ready for shipping. Did we mention yet that even today, every step in this process is done by hand?

Two years after Red Wing first opened its doors, the company was turning out 100 pairs of -handmade- shoes per day. How does that saying go again? Many hands make light work. Talk about authenticity and craftsmanship - two more major reasons why we love this brand and are proud to be stocking its shoes. In 1908, the brand started producing welt-constructed shoes with a leather strip attached to the shoe upper and sewn into the sole. Red Wing's main customers at the time were farmers, and they were so impressed by the comfort and durability of these shoes, that demand for them shot through the roof. To keep up, a four-storey factory was built, (which to this day is still in use by the company for new product development) quadrupling their output of only two years earlier. Skip forward four years to 1912, and the company added the black and brown "Chief" line, now commonly known as "the farmer's shoe." In addition



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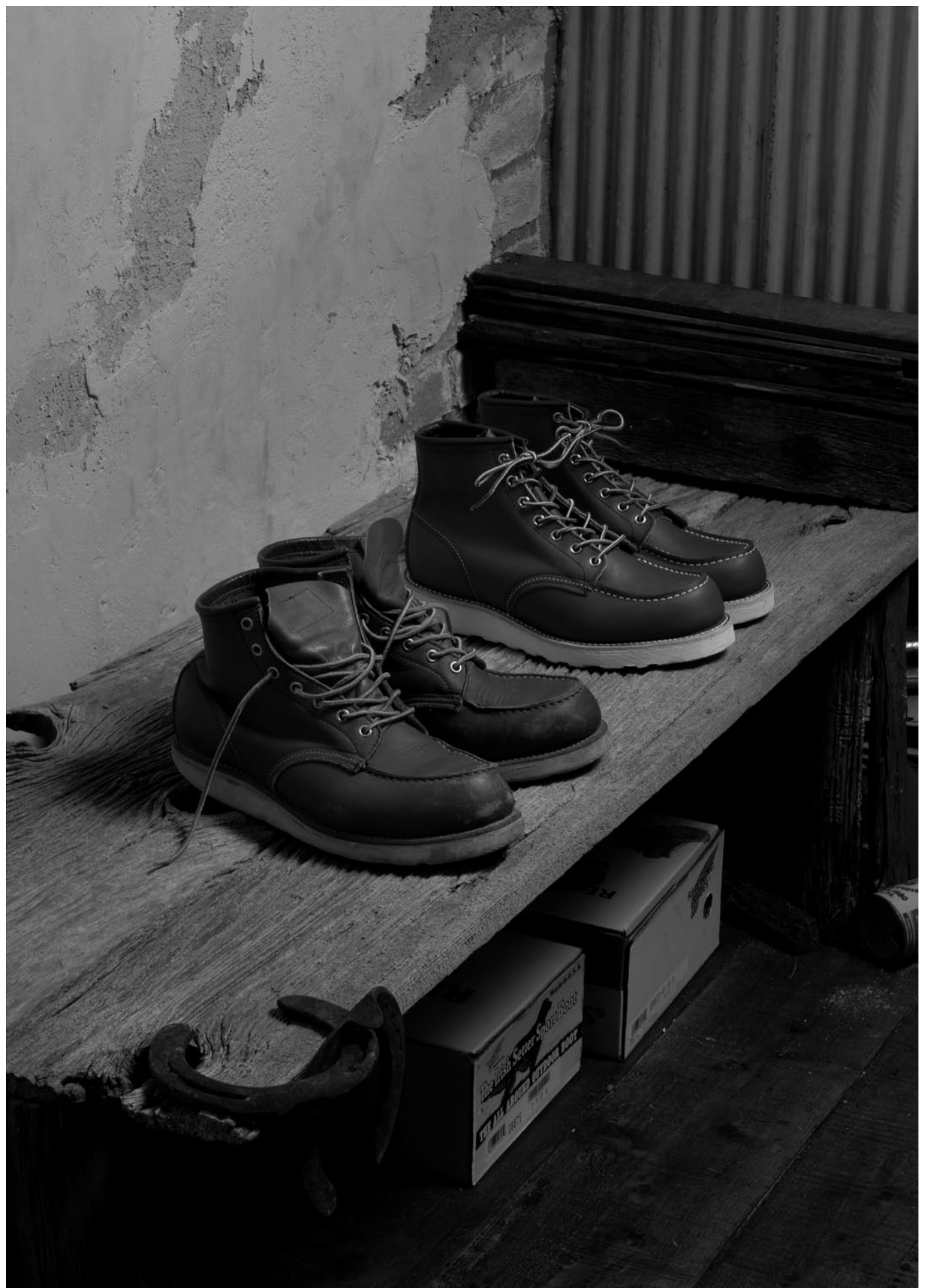
***'From the very start, Red Wing Shoe Company committed itself to four core principles, that to this day remain at the heart of the company's mission: Quality, Craftsmanship, Durability and Comfort.'***

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to the traditional welt construction of earlier farming shoes, the Chief featured specially tanned, manure-proof leather for longer durability.

By 1915, this output had increased to 200,000 pairs per year. This remarkable success was mainly due to booming industries in the region. Farming, logging, mining and railroading took flight and all required heavy-duty, durable work gear. From the start, Red Wing had been smart enough to produce different styles of shoes to accommodate workers in each of these branches of industry. Around the time that World War I erupted, a man by the name of J.R. Sweasy, who had joined Beckman's company only a year previously, was elected General Manager of Red Wing Shoe Company, and by 1921 became President of the company. He managed to guide Red Wing through very turbulent years: two world wars and an economic crisis the likes of which would not be seen again until 2007. During World War I, Red Wing was the primary footwear manufacturing company and all American soldiers were issued Red Wing boots: the regulation Munson U.S. Army Last, designed to "fit all feet" with maximum comfort and durability. In a distinct case of grey clouds having silver linings, Red Wing continued to prosper even though the country was at war. The same thing happened when World War II broke out and Red Wing shod the American armed forces once more.

After World War II ended, America regrouped, industry all over the country started back up again, the economy took a turn for the better but Red Wing quietly just kept going about its



business, and its popularity was still ever-growing. So much so, that during the 1960s, Red Wing found famous painter/illustrator Norman Rockwell willing to create a series of drawings for them, to be used in advertising. At the time, Mr. Rockwell was already very well known -Stateside, anyway- for his regular cover illustrations of American newspaper The Saturday Evening Post during the first half of the 20th century. Not only that, he had also illustrated over 40 books, such as American classics Huckleberry Finn and Tom Sawyer. He spent the best part of the 1960s painting illustrations for Look Magazine, where he would usually depict his interest in civil rights, poverty and space exploration, so he had already paid his dues.

Over the course of the next two decades, as the oil industry boomed, Red Wing started expanding and broke into Europe, South America and the US's neighboring countries Canada and Mexico. While production soared to two million pairs of Red Wings annually in over 150 different styles, a significant shift in the nation's workforce took place: more and more people moved out of heavy industry and farming jobs and got into service-oriented jobs. Red Wing did what it does best and diversified, shifting focus slyly from "work shoes" to "shoes for work". The latter eventually even included sports type shoes, with reinforced noses. By the late 1990s, annual production topped three million pairs of Red Wing shoes and boots.

Starting out as a clever though marginal store in 1905, Red Wing Shoes, Inc. has grown into a hugely respected manufacturer

of boots and shoes of all types. With four production plants and hundreds of craftspeople making thousands of pairs of Red Wing shoes a day -by hand- there is no stopping Red Wing in providing comfort (through the use of Goodyear welted soles) quality and durability (through the High Grade use of leather), and craftsmanship (through the handcrafted designs) for the next hundred years. This is underscored by the dozens of testimonials on the Red Wing website, where people regale other visitors to the site with stories of how they had almost died had it not been for their Red Wings. Even when taking these stories with a pinch of salt, there is no denying the superior quality of the Red Wing product. Who knows, in a few hundred years archeologists might even dig up a grave of some poor soul, where nothing but his or her Red Wings remain!

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# 10 Questions

TEXT: MENNO VAN MEURS  
PHOTOGRAPHY: JOACHIM BAAN



'I think that everyone, at least once in their life should enjoy Paris by themselves.'



**1. Would you please introduce yourself, and tell us something about your background as well as what you do for a living?**

My name is Charlie Hedin, I am 27 years old and I work for Acne jeans. Before I started working at Acne I studied Marketing at the Gothenburg School of Economics. I was actually sailing for the Swedish team in the one-man boats at the time, but as it started to take over my whole life and I wanted to graduate, I decided to quit and focus on my career instead. A good friend of mine was working for Acne and when I was in my last year at school I applied for an internship as assistant to the CEO at the company. That was three years ago. I'm currently working as regional manager for Acne in Benelux.

**2. Where in Sweden are you from, and what made you decide to leave?**

I'm originally from Gothenburg, but at a certain point I became responsible for putting Acne in the markets in Belgium, The Netherlands and Luxembourg in all aspects of the business. Since a typical day for me revolves around selling the brand to the best retailers in each of these three countries, searching for partners for our label stores and of course plugging the brand and our other concepts in the media, I had to leave Sweden in order to do a better job.

**3. How did you end up in Paris?**

Basically all our business for the European and Asian markets goes through Paris during its fashion week. Apart from that our main showroom is located in the city so most of our clients come here to write their orders. It doesn't hurt that I simply love this city.

**4. Can you describe your most remarkable moment in the city so far?**

It must be when I visited Paris for the first time, 10 years ago. I was totally mesmerized by the beauty and I must say that I still am. I get surprised every day, just walking down the streets and finding new, beautiful spots around every street corner. Every morning I walk from St Germain, past Notre Dame to Le Marais where we have our offices, so even though the walk has become part of my morning ritual, it is still magical every single time.

**5. In your opinion, what would be essential to make a Paris trip unforgettable for anyone?**

I think that everyone, at least once in their life should enjoy Paris by themselves. Leave it all behind for a day or two, go down there, and stroll around in all the different neighborhoods. The real magic of the city is hidden in the little details that are best seen when you are all by yourself. Getting lost can actually help.

**6. What is your favorite Paris store? What about it makes you want to go back every single time?**

No doubt about this one! Le Bon Marché, and its food section in particular. I feel peaceful just walking around there. To buy groceries there is way too expensive for me though so I just enjoy the nice smell and then I go home. I also really enjoy seeing the new window displays at Bonpoint on 6, rue de Tournon.

**7. Could you describe the ideal Paris night out? Let's say we start early in the afternoon.**

I don't go out a lot, but I love going for a few drinks at Café Flore. Not only is it a nice place, you always bump in to interesting people there, so you're never stuck for a conversation and a good time. Paris is a city where unexpected things happen, so the night will guide your way basically. But if you really want to celebrate something special with friends, tickets for a club like Le Baron would be worth trying to get your hands on.

**8. Which Paris citizen did you not expect to meet before you moved there?**  
I don't really know how to answer this question, so I think I'll have to skip this one.

**9. Is there something you would like to forget about Paris if you were to leave one day?**

I don't know if there is anything that I would like to forget but I can definitely live without the Parisian taxi drivers and I actually do miss a nice English pub or a place like your brown cafés, here in Amsterdam.

**10. If you could pick your next city, which one would you choose?**

Can it be a country too? Mozambique, because it is so pure, and the environment is really well preserved. I must say it sounds and looks like a nice place to spend some time...











# Ellen Truijen

PHOTOGRAPHY: ROB TRUIJEN  
TEXT: JORN BARTLEMA

*Uncultivated,  
antiquated,  
raw and real environments,  
places where life has left traces and memories,  
translated into a collection made of ashen,  
unrefined  
leather.*

*Dust to dust.*

The strong symbolism Romans and Kelts attributed to small gifts of nature form the basis of the new accessory collection. An acorn, beechnut and walnut, stand for intuitive direction, quietly continue and mental strength. Together they make up 'Nutrinity'. Because a little bit of symbolism cannot harm anyone. Please welcome the new and beautiful collection of Ellen Truijen in our boutique.





*'Although from different walks of life, and working in different industries, three friends, Desmond Knox-Leet, a painter, Yves Coueslant a set designer and Christiane Gautrot working in an architecture firm, met up one day in the early days of the 1960s because they discovered they shared a passion for art, design, and aesthetics. '*

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# diptyque

TEXT: OLIVIER VAN DER HAGEN

**A common concern these days is the use of synthetic materials in products we use on a daily basis. The American Food and Drug Administration for example has issued several warnings in recent years about household products that turned out to contain toxic materials and could prove dangerous if inhaled or even just used indoors. Candles were one of these household items. Typically, if we light a (scented) candle, we want them to burn for a good while, and by doing this, the heat of the flame not only diffuses the scent of a candle, but also any chemicals contained in it, throughout the home.**

It was only so long before the consumers of such products grew tired and suspicious of these products and started looking for alternatives. Over the past few years a shift began to take place whereby the consumer moved away from the artificial and the synthetic in favor of more natural and authentic materials and products because the majority of the brands fell victim to commercialization. This commercialization meant increasing use of artificial raw materials, but we will get back to that.

There was one company in particular that consumers flocked to: diptyque. The founders had specific ideas about how to market their products to set them apart from anything else that may have been in the market already. This brand had from the very start, nearly fifty years ago, already decided that in their scented candles as well as any fragrances they would launch, no synthetic materials would ever be used. So when the shift started gaining momentum, people started taking notice of diptyque and its products and the brand's principal concept became their unique selling point over the majority of other brands. The consumers' wake up call underscored the relevance of diptyque's original goals and mission. Diptyque suddenly found themselves a frontrunner having never compromised their vision, nor their products.

It is as extraordinary as it is straightforward but in the nearly fifty years that these candles and fragrances have been produced, diptyque have, true to their word, never used a synthetic ingredient. You may ask yourself why this would be labeled extraordinary. Or not - but we certainly did. For one, as we already briefly mentioned, most luxury brands had caved in to commercialism, so you would be hard pressed to find any other luxury candle manufacturer that could make this same statement - and be truthful.

Looking at luxury brands today, only perhaps a handful still employ a "nose". In her amazing book *How Luxury Lost Its Luster*, Dana Thomas informs us that the vast majority of these brands do not own, create, manufacture or distribute their products anymore. Some of the biggest names in the business license their names to conglomerates or big cosmetic firms. Moreover, ideas for new scents and fragrances for example, are thought up by marketing executives while the general public are extensively polled and surveyed. This, together with previously achieved sales figures determine whether or not a new product gets the green light. In what is now called the "golden age of perfumery" perfumers and designers would get together and dream up new possibilities and then move on whatever came out of those meetings. Times have changed for sure, but the good news is that the general consensus is to return to the basic, natural way of making things.

Although from different walks of life, and working in different industries, three friends, Desmond Knox-Leet, a painter, Yves Coueslant a set designer and Christiane Gautrot working in an architecture firm, met up one day in the early days of the 1960s because they discovered they shared a passion for art, design, and aesthetics. They hit it off so well that they decided to go into business together, to design and market cotton print fabrics. In 1961, they opened a store in the (then) working class area of the Left Bank, in the fifth arrondissement, which was a clever area to start up in. Not only was it cheap, it was a melting pot of diptyque's intended target group: students, artists, intellectuals - they all lived there. It was the store itself that actually provided them with their company name: the original store front had two display windows, which reminded the three friends of a diptych - an art object composed of two flat plates, attached at a hinge.

As it turned out, it was not even so much the fabrics that caught their clients' attention as it was the trinkets that the store was decorated with. Demand for these was high, and so the three entrepreneurs started importing these objects from around the world, as well as commissioning local craftsmen for unique products, among which were candles that matched the store's print designs. It was a small step from here to scented candles.

Passion for the visually striking aside, Christiane, Desmond and Yves soon discovered they shared something else: a fascination for the Mediterranean region, as well as both the Near and the Far East. What stood out on their

trips to these regions were scents particular to each of these places they visited. Everybody will recognize those fleeting yet distinct moments of memories triggered by, or connected to, specific events or locations. It was this very concept that made them decide to set up a side-project two years after opening their doors: scented candles. Aside from the candles already on sale, the concept was expanded to include trying to recapture those remarkable scents from their travels. Tam Dao, and Do Son, both eau de toilette for example, were both inspired by co-founder Yves' childhood memories in Indochina. The first, Tam Dao, reminiscent of the heat in the Asian jungle, carrying hints of sandalwood, rosewood cypress and ambergris. Do Son, on the other hand, remarkable for its fresher sweetness, with notes of tuberose, orange leaves, pink berries, musk and iris.

It is a lesser known aspect of the diptyque story that they frequently collaborated with distinguished perfumers. One of them was a man called Jean Claude Bullens, an alumnus from the Versailles school of perfumery. In the first half of the 1960s Jean Claude was already widely considered a master craftsman, and Yves, Christiane and Desmond found him willing to go to work for them. The result was diptyque's first three scented candles: Cannelle, which exudes the spicy warmth of freshly ground cinnamon; Thé, which releases a beautifully mixed scent of tea and exotic spices, and Aubépine, recognizable for its main element of wild hawthorn flower. These became an instant and overwhelming success, and were the key to Jean Claude becoming diptyque's exclusive supplier.

Over the course of the next years, more scents were introduced, and it was not long before diptyque thought the time was right to introduce their own fragrance. In 1968 an eau de toilette called L'eau was launched, based on a recipe that dated back to the - wait for it - 16th century: an infusion of cinnamon, clove, geranium, sandalwood and rose. Five years later, Vinaigre de Toilette, a skin care product was added, and by the mid to late 70s, diptyque's fragrances as well as their candles were widely praised and in high demand, and its reputation was firmly established.

At present there are more than 54 fragrances to choose from in three categories, which are available as scented candles, as well as room sprays. One such category consists of woody scents, such as the truly unique Feu de Bois, that actually smells like a bonfire and the Essence of John Galliano candle, which was two years in the making. The packaging of this candle is based on Galliano's trademark logo: an English broadsheet lettered with semi-Gothic characters on a base of sepia. Next to that are the flower-based scents, such as Oranger (orange tree) and Oyedo. The third category is made up of Spicy scents like Coriander and Fenouil Sauvage (wild fennel), and the mixes Pomander (cinnamon and orange) as well as Baies (blackberries and Bulgarian rose).

Two of diptyque's more recent fragrances, Philosykos and Ofrésia, were created through another inspiring collaboration: diptyque enlisted Olivia Giacobetti's talent, a woman commonly acknowledged as one of the more original and accomplished talents in perfumery and generally one of the finest noses in the world. Her list of creations thus far is long and distinguished. She has been quoted as saying: "I love shortcuts. Taking a raw ingredient, stripping it of all excess to achieve a note that's perfectly pitched, that insinuates itself rather than overpowering." A statement that matches diptyque's vision perfectly and clearly illustrates why a collaboration with diptyque was meant to happen. Let us get back briefly to the point made earlier about commercialization, necessitating the use of synthetic materials over natural products. Dana Thomas' book also mentions that these days, not more than 10% of ingredients used to create perfumes are natural. The reason for that, Dana writes, is that synthetics can be mass-produced in places like China and India, and the reason this is done is that the big players cannot earn enough from raw materials of the pure ingredients anymore. Dana continues her analysis by stating that perfume sales have been dropping since the late 1990s, (while advertising actually increased) as a result of the "industrialization of creation", killing craftsmanship.

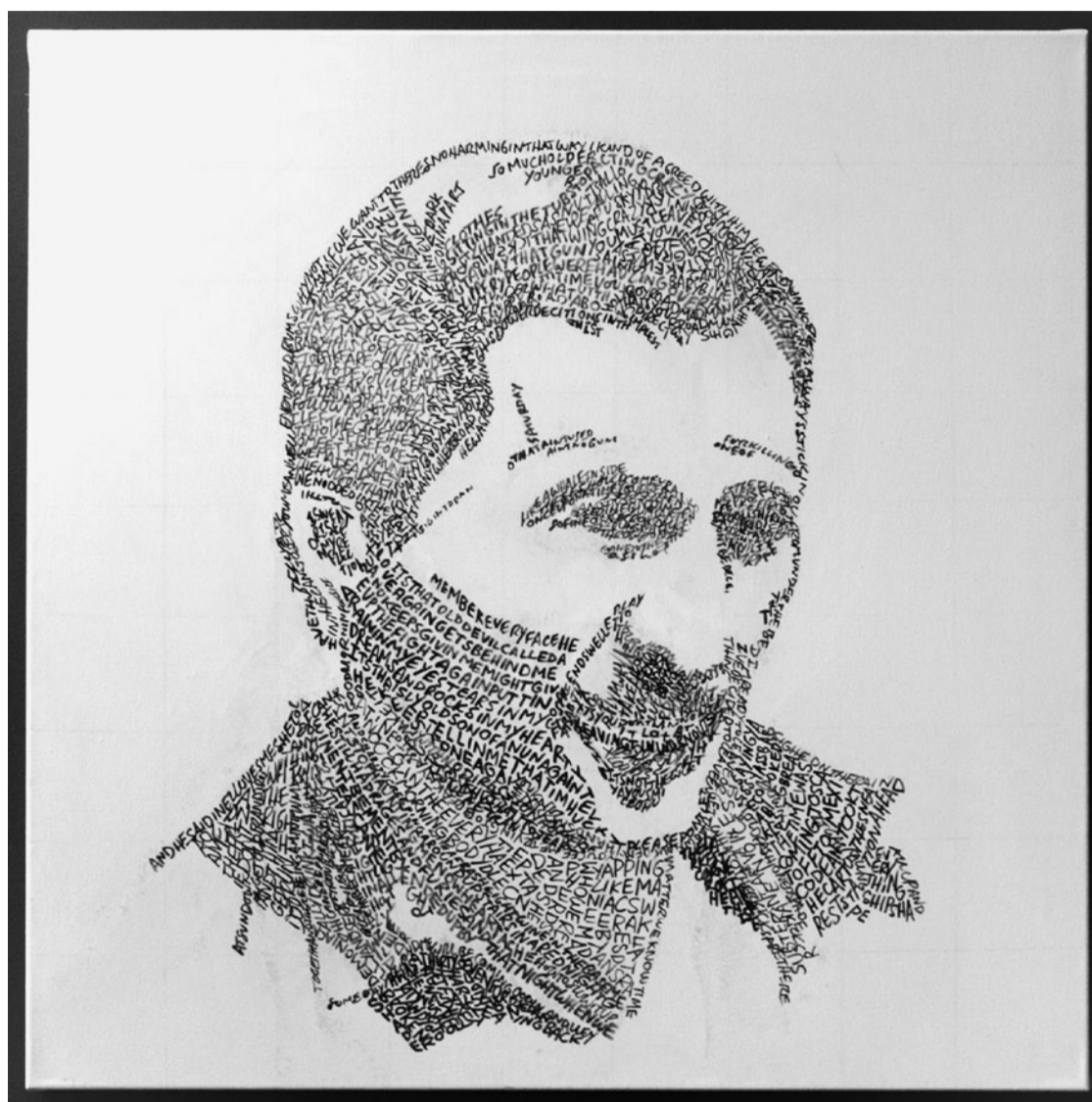
All diptyque's candles are carefully prepared with high quality paraffin wax and each and every one is individually inspected to ensure they are all of the best possible quality. They even have a lead-free wick. It gets better.. all diptyque candles are hand-poured. This means a slow pour which in turn leads to better burning time: they burn for an average of no less than 50 to 60 hours. So in this light, do you see why we think diptyque's modus operandi can be labeled "extraordinary"? Quality, through sincerity and purity, always rises to the top. It may take a while, but nothing beats originality, as diptyque have proven beyond a doubt.

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# *The Faces of Neal Cassady*

PIET HEIJDEN HUME

On April 9th, Tenue de Nîmes will launch a new exhibition called 'The Faces of Neal Cassady' by 19 year old artist Piet Heijden Hume. When Piet was supposed to be learning German grammar, he was actually reading Jack Kerouac's 'On the Road' and 'The Beat generation Bible', on which Bob Dylan dryly commented: 'It changed my life like it changed everyone else's'. Piet Heijden Hume has a soft spot for books with life-changing reputations. Because, according to Piet, it is a challenge to see if the novel will leave you unfazed.

It was one of Kerouac's idols, Neal Cassady, who became the main subject of this new Tenue de Nîmes exhibition as being the ultimate denim soul: Rugged and refined, practical and poetic, with jazz music in his face. Piet Heijden Hume created 5 portraits of Cassady's face that show him contorting his eyebrows, throwing his head back, sporting a crazy grin, or just showing his darting features on a thousand faces. The portraits are solely composed of text from novels Piet liked, song lyrics or spontaneous thoughts. The entire mix, combined with the inspiration from denim and early 20th century labour, formed "The Faces of Neil Cassady".

Piet Heijden Hume is currently studying at the 'Kunst Akademie Düsseldorf'.  
—





# SHE LOVES YOU YÉYÉ

TEXT: HUGO VERWEIJ  
PHOTOGRAPHY: SOPHIE EEKMAN

What makes me want to listen to a specific album over and over again, while another might only get played once or twice before it starts to collect dust in my ever growing music library? Is it the timbre of a singer's voice, the imperfect timing of the drums, a melody that brings back a beautiful memory from the past? Could it even be the design of the album cover? Musical taste is a highly personal thing, that is why I find rating an album in a review tricky. What I can do is tell you how they make me feel, and what it is that makes me want to play the album for a second, or a third time. This selection of French albums is made based on these effects. During the 1950's and 1960's, American and English popular music were of great influence on French music. One of the results of this was the birth of the yéyé movement: naïve pop music represented by young, innocent French girls, singing about their first love. The name

le yéyé itself is said to be a French variation of yeah yeah, as in the Beatles song She Loves You (yeah, yeah, yeah). Listening to Pop Up by Yelle we can still hear the innocence of the yéyé music, in a fresh setting.

The most authentic style in popular French music is the chanson. Anyone can sing a song, but this French version of the song is performed by a chansonnier. The first chansons were sung by troubadours in the Middle Ages. They are narrative poems, sung and oftentimes accompanied by accordion. Performers like Jacques Brel and Édith Piaf brought the chanson from traditional to popular music and if I ask you to think about typical French music, the chanson is probably the first thing that comes to mind. Henri Salvador brings us his own jazzy version of the chanson on *Chambre Avec Vue*.

## Yelle

Like a true child of the digital music era we live in, Yelle rose to fame after posting the song *Je Veux Te Voir* on MySpace. It soon drew the attention of a record company and it did not take long before their debut album **POP UP** hit the presses. *Pop Up* presents a selection of different styles which fit well together. *Ce Jeu*, the first song, welcomes me with happy whistling and sets the mood for the rest of the album. The chorus sets in, I close my eyes and it feels like spring. Young girls, strolling around a sunny Paris, dreaming of fashion shows and fame, youthful and unworried.

*Ce Jeu* is followed by *A Cause Des Garçons*, and its strong beat brings me back to reality. It exposes the tougher, louder side of Yelle. The crispy synth leads and thumping beats are clearly influenced by some well known French artists like Justice and Daft Punk, and the vocals get cut up like those of the French rap group TTC in Modeselektor's *Dancing Box*. The resemblance is clear.

Yelle's breakthrough hit-song *Je Veux Te Voir*, also on the album, mocks TTC's rapper Cuizinier, and the size of his private parts in particular: The original title of the song when it was posted on MySpace was: *Short Dick Cuizi*. It is an uptempo track like *A Cause Des Garçons*, but with the vocals as central element.

The rest of the tracks on *Pop Up* fill the spectrum between these first two. The somewhat cheesy synth bass lines are not pretending to be complex or trend-setting, but they are very effective. The strength of the songs lies in the catchy choruses, which are present all the way through the album, and might start haunting your head after a few rounds.

## Ez3kiel

For years I have had an untitled album in my playlist. A friend of mine gave it to me once. He had ripped the CD and forgot to get the track titles right. I did not know the artist and I did not know the track names. All I knew was that the music was great, so I played the unidentified album many times. Only now, listening to Ez3kiel's *Battlefield*, I realize this is the group I had been listening to. And although it does take away the mystery, it is great to finally discover it was their album **BARB4RY** I played so many times.

Where Yelle's *Pop Up* is innocent, young and light, *Battlefield* is serious, melancholic and on the darker side. More than the mainly electronic *Barb4ry*, this is music for a tough man who can weather a storm. Although, if he allows himself to get carried away, he will discover there is a subdued, more gentle side to it as well, represented by acoustic guitar, accordion, horns, and even a music box.

*Adamantium* is a great opening track. The massive, compact sound of the drums and the bass create a solid ground to build on, while the synth and brass section fray the edges. This track makes you want to turn up the volume to enjoy its somewhat slow, but triumphant, heroic power in its full potential.

*Spit on the Ashes* is the only track with full vocals. Like most of the others, it is very well constructed and builds up from a friendly violin sequence in the beginning towards a fierce guitar-driven climax to finally come back to a quiet, fairytale-like ending. One of the great strengths of *Battlefield* is the way these men weave together their instruments and electronic sounds in an organic, gentle way.

## Henri Salvador

**CHAMBRE AVEC VUE** is the very last album Henri Salvador (1917-2008) recorded at the end of a long career. On the day he died, French president Sarkozy honored Salvador and called him the man with the voice of silk: 'La voix de velours'.

When you get up early to catch the train home after a great weekend in Paris, and you still have half an hour left to visit that great little café near the train station and quietly enjoy a hot cappuccino and a fresh croissant, this is the music you want to hear. These songs will help imprint the fresh memories of your French adventures in your mind. They will be a melancholic soundtrack to your morning as you get carried away by thoughts about the transitoriness of the waitress's beauty and the fast pace of your life...

Two of the tracks on *Chambre Avec Vue* are collaborations with other artists: *On Un Tour de Manège* Salvador's voice is accompanied by the equally silky tones of Toots Thielemans's harmonica, and *Le Fou de la Reine* is a duet with Françoise Hardy. The rest of the album is filled with jazzy chansons on which the brushes caress the snare drum, creating a soothing, rhythmical background rustle.

Remarkable are the title track *Chambre Avec Vue*, second on the album, for its great vocals, doubled an octave lower, and *Mademoiselle*, for its funny backing vocals ("doop, doop"), slightly out of tune and much louder than the lead vocal. The liveliness of *Mademoiselle* disappears as we get to the end of the album. On the last two tracks we hear a tired voice, sighing and struggling to get the notes right. Salvador sounds like he has recorded enough songs during his life, and now it is finally time for some rest.

## Eliane Radigue

It is an exceptional image: a woman in her seventies, sitting behind a massive ARP 2500 synthesizer, twiddling the knobs as her cat sleeps on the cupboard behind her. Eliane Radigue, once a student of French composer Pierre Schaeffer, created a lot of slow-moving, meditative drone music on her beloved ARP. On **L'ÎLE RE-SONANTE** we hear its humming voices in action.

The piece starts with a low drone on the left, and it is immediately clear that Radigue will take her time, there will be no instant gratification. Slowly harmonics are added to the spectrum. Some come and go, some stay.

After nine minutes another sonic image is introduced. It feels like I am listening to an orchestra, performing with a classical vocalist, only I do not hear the whole composition, I am stuck in one moment. Time stands still, the world is frozen but somehow the music, despite being a time based medium, is still audible. I am surrounded by sound, by this moment.

The drone from the beginning slowly returns as the orchestra fades away and over the next twenty minutes the sound slowly becomes wider. Although I cannot say a lot is happening, it is always moving, evolving. Like wind through a tree's branches always makes the same sound, yet never sounds exactly the same.

In a documentary by the Austrian Institute of Media Archeology, Eliane Radigue describes the experience of listening to her music like this: "It is like looking at the surface of a river. There is an iridescence around the reefs, but it is never completely the same. Depending on how you look at the river, you see the golden flashes of the sun, or the depths of the water [...] or have a vision of the whole and let yourself be carried away".





COMING SOON  
A COLUMN  
BY ERIK BERNHARDSSON  
AT REPEAT TO FADE.

In our fifth Journal de Nîmes, to be published in July 2010, Tenue de Nîmes will welcome a new contributor to the team. Erik Bernhardson, the writer and initiator of the Repeat to Fade weblog decided to write a column for the Journal four times a year called 'On The Fringe'.

"My fascination with denim could perhaps come from a romanticization of times passed. An escape into what's been to get away from what's now. It's for certain that the dedicated and honest work that goes into making clothes like back then is a factor in building my enthusiasm. Having worked with vintage clothing in Stockholm, and living it in Tokyo, where a majority of what's left of old American workwear is now gathered, one wonders why it carries such an impact to me still." EB.

## PROLOGUE

Erik and the subjects of his writing are part progressive, part traditional. It starts in the common areas of vintage clothing and dress that we all share a joy for, and takes off in to daydreams about the future of clothes making and brand building. Because it seems that the very essence of the brand will change. And with it will the way that articles of clothing are made.

Are we not seeing a process of change when looking at the emergence of artisanal brands such as the Japanese Ooe Yofukuten & Co., the Swedish Blue Highway or the American Rising Sun & Co.? How can any established label compete with the way these brands interact with us and forge meaning into their garments, and what does it mean for the future?

It might also take off in the direction of youth culture in Tokyo, these fanciful fruits, or the emerging punk culture in China, and in the process touch upon the topic of clothes and connotations, which are ever-changing.

His column will always be personal, delivered with raw feeling, and delving deep into the vast nothingness that fashion can be, aiming to discover meaning and substance even in what is at times the shallowest of waters.

Looking back does not mean you cannot move forward.

—





# PARIS L'AMOUR, LA NUIT ET LE DEMIM

"We'll always have Paris". Humphrey was right. In a world where cities look more alike every day, Paris remains that monument to beauty we always think it is. Rarely will you see so many goodlooking people, dressed to the nines, elegantly moving about, as you will in this city on any given day. Even the rain falls more gracefully in this city. A place where you do not mind it is pouring down because it still looks pretty. We went there 3 days and came back with a bag full of inspiration to share with you. Please take your pick from amongst ours.

DRAWINGS AND TEXT BY LUIS MENDO [WWW.GOODINC.NL](http://WWW.GOODINC.NL)



ANOTHER LUIS MENDO +

## My 1st Paris

I remember going to Paris for the 1st time when I was around 6 or 7. We had an aunt living there and it was a magical experience for a small town boy on his first trip abroad. I loved the food, the smell of cheeses in the supermarket and the liberated way of thinking. Boy that was an experience.



## Today

After so many years it really surprised me the feeling still was there. It felt as a very different place. Inspiring, authentic, real and exciting. Even when it is as polluted and busy as any other city, Paris remains a city of beauty.

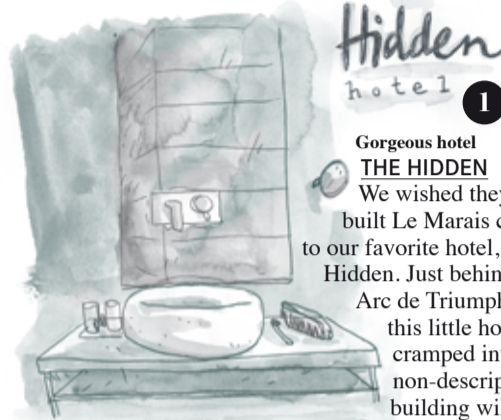


## Essential

I would really like to recommend you get a book/map like the ones by *Everyman MapGuides*. So simple idea: it's a guide and a map at the same time. Small enough for your jeans pocket. I really overused mine and it still stands, sturdy and waterproof. Love it.



## PLACES YOU SHOULDN'T MISS



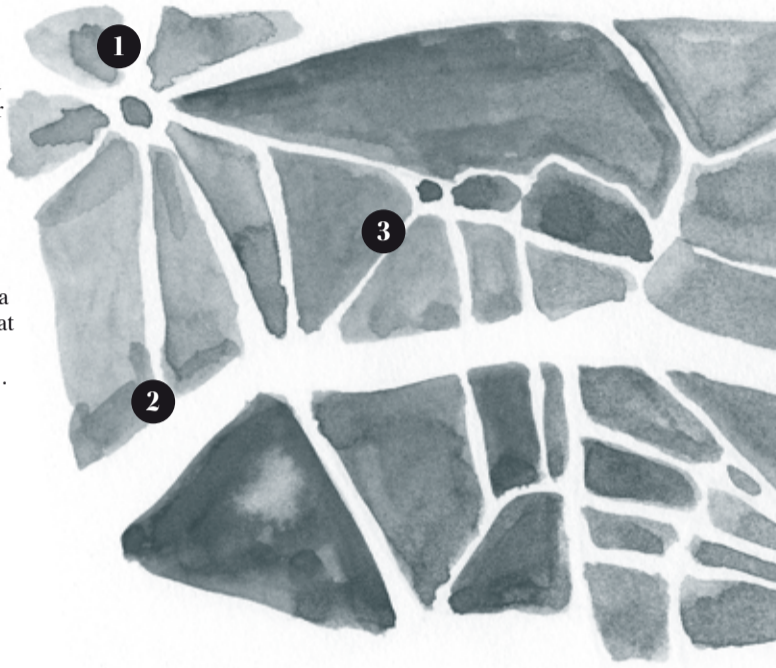
**1**  
**Gorgeous hotel**  
**THE HIDDEN**  
We wished they had built Le Marais closer to our favorite hotel, Le Hidden. Just behind the Arc de Triumf, this little hotel cramped into a non-descriptive building will be a nice place to hide. With great Coco-mat beds and squeaky clean although small rooms, this is the kind of place I like to sleep in after a day of city walking.

[www.hiddenhotelparis.com](http://www.hiddenhotelparis.com)



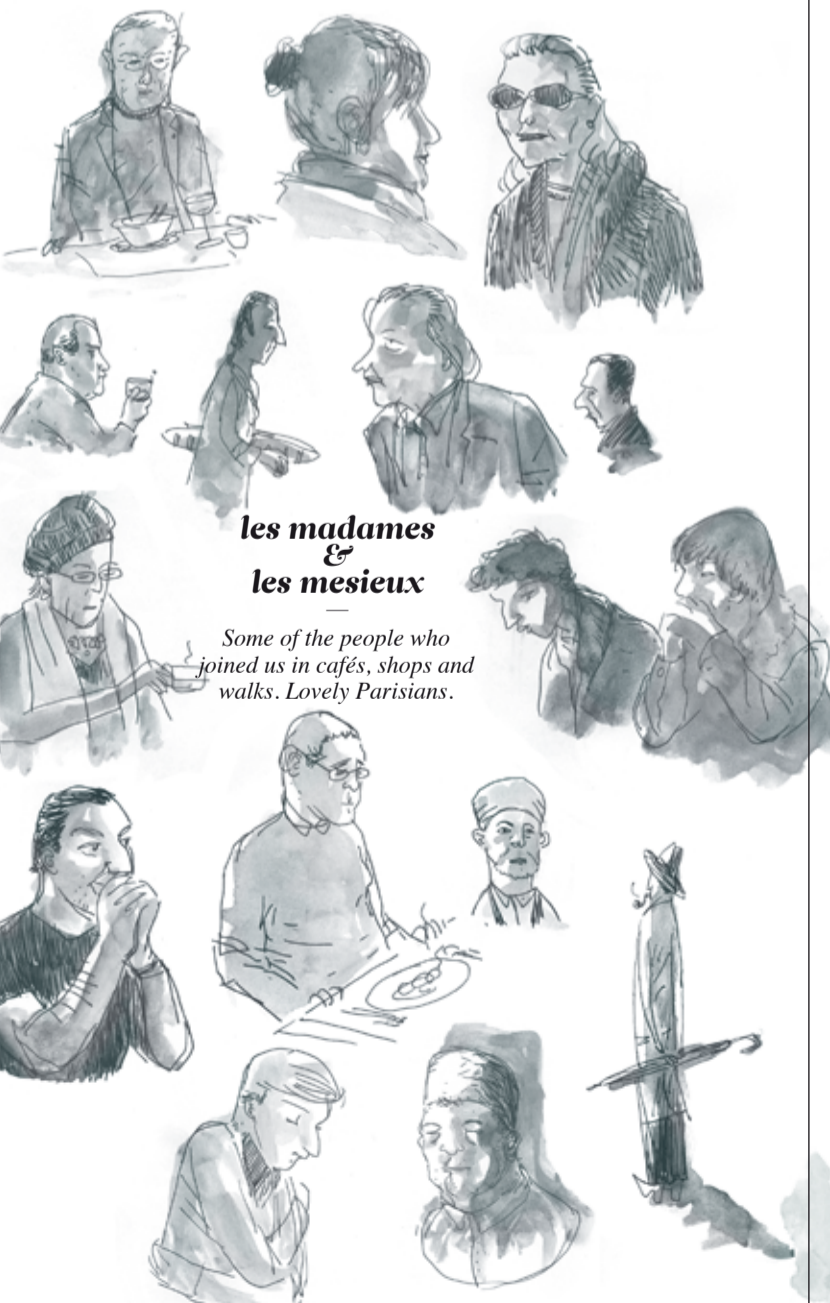
**2**  
**Contemporary art**  
**PALAIS DE TOKYO**  
With a slightly industrial and raw edge, this impressive art centre with its high ceilings will leave you wanting more after your visit. And there is more: the shop is very well stocked, in particular with a wide selection of magazines. Their restaurant is spacious and serves a great lunch.

[www.palaisdetokyo.com](http://www.palaisdetokyo.com)



**3**  
**Denim for all**  
**BLUECHEESE**  
Next to the almost homonymously named Royal Cheese, this shop at 24 Rue Tiquetonne stocks denim that is very hard to come by as well as special fits that you will be hard-pressed to find elsewhere.

[www.royalcheese.com](http://www.royalcheese.com)



**les madames & les mesieux**

Some of the people who joined us in cafés, shops and walks. Lovely Parisians.



**4**  
**Sublime Pastry**  
**LADURÉE**  
The place to get your macarons and sweets. Ladurée is where you'll see old elegant dames from Paris having a high tea next to a group of Japanese tourists (they have several shops in Tokyo too)

[www.laduree.fr](http://www.laduree.fr)

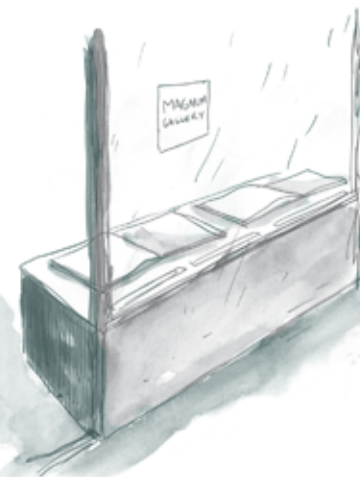
**Book lovers paradise**  
**ASSOULINE**  
The book as a gift. That being their idea, the shop is much more than that. The interior smells like adventures in a dark cave, elephant hunt in the 1920's or a trip through the streets of India. Lovely place.

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



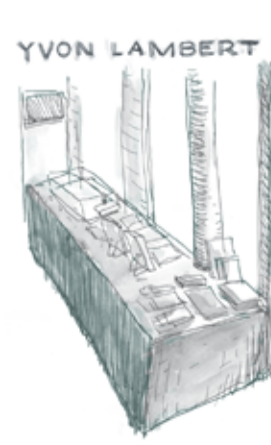
**6**  
**Coco goes to Tokyo**  
**YUKIKO**  
Fur coats and compliments mixed with old — mainly Chanel — vintage stuff. Tiny wooden place with a nice atmosphere.

[yukiko-paris.com](http://yukiko-paris.com)



**7**  
**Book lovers paradise**  
**MAGNUM GALLERY**  
They have another gallery at Montmartre, but this one is close to Ladurée, Café Flore and Assouline. Tucked away in an easily overlooked street, you can find beautiful, original Magnum photographs and a small selection of books here.

[13, Rue de l'Abbaye magnumphotos.com](http://13.Rue.de.l'Abbaye.magnumphotos.com)



**8**  
**Book lovers paradise**  
**YVON LAMBERT**  
Loved this gallery. Not only is it interesting and beautifully located, it also has an incredible in-house shop where you will find loads of books on art, and some small works of art. An incredibly nice shop clerk is on hand to help and advise you.

[yvon-lambert.com](http://yvon-lambert.com)



# PARIS

## TENUE DE NÎMES CITY REPORT



**9** Arabic family restaurant  
**404**  
Moroccan cuisine with a very friendly touch. The open kitchen will make you hungry just by seeing the tajinas and the colourful spices. If you get here early, you can always while away the time next door at le Trinquette (see right).  
— [404.abemadi.com](http://404.abemadi.com)

**10** Arabic family restaurant  
**LA TRINQUETTE**  
A really generous selection of wines...people who obviously gather here before heading for dinner in nearby places, such as the 404 next door.  
— [terrasses-de-paris.com/la-trinquette](http://terrasses-de-paris.com/la-trinquette)



**11** Tea makes perfect present  
**MARIAGE FRERES**  
At the heart of Le Marais you can find a great mix of teas, packaged in the most sexy boxes. The shop itself is a sight to behold too. The interior looks as if nothing has been changed since the 1940s.  
— [mariagefreres.com](http://mariagefreres.com)

**13** Sweet paper products  
**PAPIER PLUS**  
In this little shop near the river Seine shore you can find locally handmade paper products like folders, notebooks and even portfolios for photographers.  
— [www.papierplus.com](http://www.papierplus.com)



**14** Japanese hosiery  
**TABIO**  
Pretty small shop with great quality socks for him and her. I loved the slogan they had on the wall: "A product should be a joy, bringing happiness equally to the manufacturer, seller and purchaser."  
— [www.tabio.com](http://www.tabio.com)



**15** Stainless Japanese indigo cotton  
**R BY 45RPM**  
Very close to Colette you will find this Indigo & cotton specialized Japanese brand. Do not be misled by the way the clothes are displayed. It is full of lovely garments and the staff is incredibly friendly, speaking Japanese, French and English.  
— [rby45rpm.com](http://rby45rpm.com)



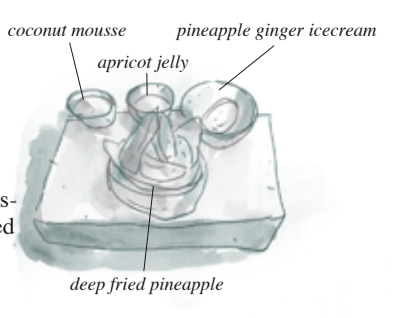
**17** Vintage meets plastic  
**KILIWATCH**  
This shop has been an inspiration for Tenue de Nîmes not so much for their chaos as for their eclecticism. There is a clear mix here of high fashion, low fashion, vintage and accessories. You can find original Tweed jackets as well as original US edition 501s and your grandma's swim bonnet. The search makes the find even more satisfying.  
— [www.laduree.fr](http://www.laduree.fr)



**19** Multibrand concept  
**L'ECLAIREUR**  
This is where the fashionista's buy their stuff. In other words: the fashion authority in Paris. They carry a hand-picked selection of brands and the choice makes them terribly original. The shop is a work of art in itself, and a lot of space is reserved to display art too, from Zaha Hadid sculptures to local artists' installations.  
— [www.leclaireur.com](http://www.leclaireur.com)



**16** French Cuisine  
**AUX LYONNAIS**  
The place that I will remember for the best dessert ever. Not to be missed if you care about food even remotely.



**18** Après shopping  
**CAFÉ CHARLOT**  
Judging by the number of people, weighed down by shopping bags, that can always be found here, this hip café is the place to finish a day of shopping in le Marais.  
— [38 Rue de Bretagne](http://38.Rue.de.Bretagne)



**20** Fashion, communication & film  
**SURFACE TO AIR**  
A group of friends who wanted to work on projects across different fields such as fashion, graphics, photography, design, music, films got together and started Surface to Air. A nice mix of gallery, magazine shop, fashion boutique and a shop-in-shop space for their favorite designers.  
— [www.surface-to-air.com](http://www.surface-to-air.com)



**21** Best selection in town  
**FRENCH TROTTERS**  
Probably our favorite clothes shop in Paris. The charming owner will help you in this small, but well stocked place, with an excellent assortment to match our jeans.  
— [www.frenchtrotters.fr](http://www.frenchtrotters.fr)



**27** The best near Place des Vosges  
**CAFÉ DES MUSÉES**  
We discovered this one thanks to a local Japanese chef, French service and perfectly French classic cuisine. Lovely mix.  
— [49, rue de Turenne](http://49.rue.de.Turenne)



**23** Tasty Menus  
**AU PETIT FER À CHEVAL**  
You will probably only find locals having lunch in this place. From the outside it looks like just a café, but behind the wall there's another room with lovely old tables and very capable staff ready to serve you lunch for little money.  
— [30 Rue Vieille du Temple](http://30.Rue.Vieille.du.Temple)



**12** Parfums and scent candles  
**DYPTIQUE**  
Three friends met in art school and started a shop with two windows (hence the name) to sell the things they brought from their travels. The rest is history.  
— [www.diptyqueparis.com](http://www.diptyqueparis.com)



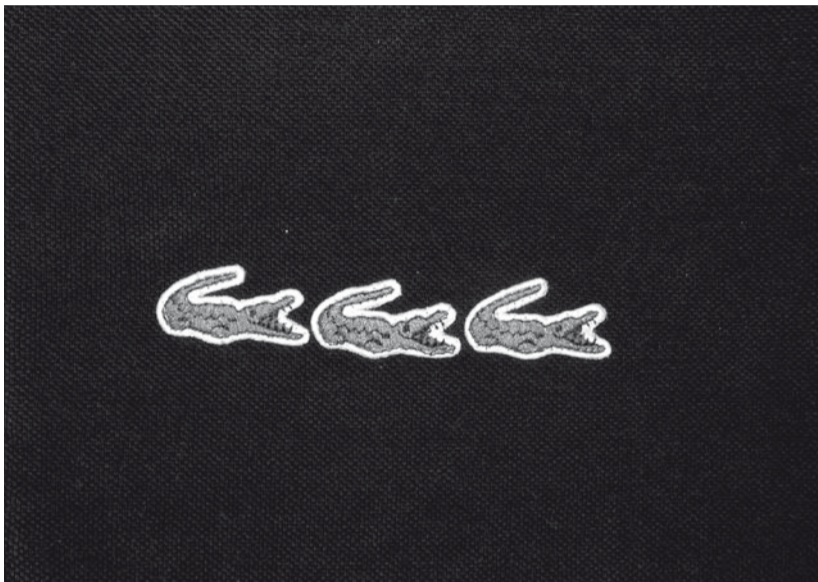
**24** Photography books & magazines  
**COMPTOIR DE L'IMAGE**  
This is the shop where fashion designers get their inspiration from. Hundreds of photography books and mags crumpled on top of each other and share one thing: they are all in the taste of the owner, a former photographer and incredibly charming Michel Fink.  
— [444 Rue de Sévigné](http://444.Rue.de.Sévigné)



**25** merci  
A bit of everything  
**MERCI**  
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# French Treasures



## LACOSTE

René Lacoste became a legend of tennis when his teammates “The Musketeers”, won the Davis Cup tennis final by beating the Americans for the first time in 1927. The history of the Lacoste polo shirt began in 1927 when René Lacoste designed a polo shirt conceived to increase his comfort on the tennis courts. In view of a growing demand, the polo shirt was finally launched in 1933 under the name of “La Chemise Lacoste”. The logo originated from a nickname the American press gave Lacoste because he won a bet with a teammate over an alligator skin suitcase. After nearly 80 years Lacoste is one of the few classic sports brands that have never lost their touch or sense of style.

at their NYC Greene Street store. The member of staff professionally advised to not take a size 34, nor a very snug fitting 33, but a 32. After hating the guy for at least a month, suffering from red stripes all over my waistline, the pair became a virtually unmatched favorite that we would recommend to any denim freak.



## A.P.C. NEW CURE

Based on the fabrics of our friends of Momotaro and Japan Blue, the French label A.P.C. created a true denim masterpiece with its 'New Cure' style. This slim, tapered leg is the perfect denim for extreme wear outdoors and has the most incredible top button you have ever seen. Our first Atelier de Production et de Creation (A.P.C.) was bought



## ATELIER LADURANCE

*"There were, are, and always will be people who can judge a product purely on its initial qualifications and the skilled craftsmanship it is built with."*

BRAND IDENTITY AND CONCEPT BY BOY BASTIAANS AT STORMHAND.



## LENACKER ROMAIN

Sometimes we come across people who simply can do it all. The work of Lenacker Romain, which can be best described as constantly shifting between 2D and 3D, is such an example. Romain's colorful work and exciting compositions are both diverse and sophisticated. Hopefully this interdisciplinary art director will join our Journal de Nîmes train soon. [www.lenancker.com](http://www.lenancker.com)

## RHODIA

After years of loyalty to our black dummies, without even thinking of writing in something else, we discovered Rhodia. This French family brand makes notebooks that made us stop writing in black immediately. We did not even use up our old ones, which could be considered a profanity, but fell for the classic orange of the 80 year old company instantly. Rhodia was originally started by the Verllhac brothers from Lyon in 1932. They used to sell paper in France and



North Africa before they started to develop writing accessories. The name “Rhodia” comes from the Rhone, a river flowing by Lyon, separating the Alps from the Massif Central. The Rhodia logo trees symbolize the two founding brothers and to this very day, members of the Verllhac family are working at the company.

## SPRING COURT

In 1936 a man by the name of Georges Grimmeisen invented a tennis shoe made of canvas with an outsole of vulcanized rubber. The shoe provides comfort to many tennis players around the globe and the Spring Court classic would remain untouched until the seventies. But not only sportsmen adopted the canvas shoe with the characteristic ventilation air channels. John Lennon wore the shoes on his wedding day in Gibraltar underneath his white suit and is photographed on the cover of Abbey Road wearing his classic kicks. This spring NYC based Jean Shop will launch their latest denim inspired collaboration with this legendary French company. Stay tuned.







## ***Desiree Dolron***

The first time we examined a work of Dutch photographer Desiree Dolron at Gallery Gabriel Rolt we stood there for minutes asking ourselves whether we were looking at a photo or a painting. Although we were close enough to touch her work it was impossible to say. "In her series *Xteriors* (2001-today), Desiree Dolron shows her devotion to painting by giving her anonymous models a semblance of the Flemish Primitives and Johannes Vermeer. The serenity and enigma that these painters managed to convey in their work is masterfully approached by the photographer in portraits that, through the use of light and subtle digital manipulations, are hardly to be thought of as photographs any more." Recently Desiree Dolron worked on a highly unusual project for French luxury brand Louis Vuiton. This particular project is most definitely our favorite French treasure.

[www.desireedolron.com](http://www.desireedolron.com)





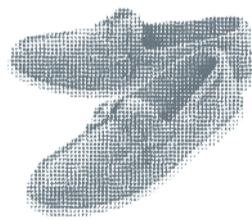
# Sperry

TEXT: MENNO VAN MEURS  
PHOTOGRAPHY: SPERRY

It was a truly freezing cold winter's afternoon in New England in 1935 when seasoned sailor and hobbyist inventor Paul Sperry took his dog for his daily walk. As his ears and nose tingled from the cold, and his breath formed little clouds of condensation, he noticed how Prince, his cocker spaniel, managed to run at full speed across the ice without slipping. Examining Prince's paw afterwards, he observed hundreds of tiny cracks and cuts. He wasted no time and went to work in his laboratory. Aided by some pieces of rubber, a razor blade and an ordinary sneaker, he puzzled together a rough prototype of the world's first boat shoe. As the prototype was tweaked and developed further, it resulted in the original Sperry Top Sider that is known today as the Authentic Original.

Sperry has widely been considered an icon of American style for 75 years, cornering the market in water-performance footwear ever since that cold winter's day when Paul Sperry went to work in his lab. Today more than ever, the story of Sperry's heritage rings a bell with people around the world as it is the authentic nautical lifestyle brand. Why? For one thing, their shoes are still standard issue for America's sailors and is part of the US Naval Academy casual uniform. Which can be considered an indicator of how passionate Sperry footwear are about quality and style. But perhaps more importantly because the traditional boat shoe collection offers shoes for all different occasions and outfits. The Sperry Top-Sider shoes come in over 25 different color settings, mainly based on the marine theme. Materials vary from light suede to linen, canvas and high quality leather and napa.

With all this said, we are certain everyone will have an outfit in their wardrobe that would suit these shoes perfectly, and equally convinced that everyone will have occasions coming up this summer to slip on a pair of these classics. The boat shoes convey a sense of style that is timeless and always relevant, giving you a confident, laidback feeling. Bring on summer.





# Shimokita's Charisma II

LIVING WITH A  
TOKYO FASHION ICON  
AND HIS TRIBE

TEXT & PHOTOGRAPHY: ANNEKE BEERKENS



# TUNE

8  
2009  
No. 58  
チューン  
650yen



*Anneke Beerkens is a cultural anthropologist, specializing in Japan, fashion and youth, working at the University of Amsterdam. For her four-month Master's research, she went to Tokyo to study youth culture and group dynamics in the underground fashion scene. Inspired by a Japanese magazine called TUNE, only consisting of street snapshots of mainly Tokyo boys, she asked herself: who are those boys in TUNE magazine, what does their life look like, do they know each other, do they belong to certain fashion groups, and if so, is it one group, or are more subcultures represented in this magazine? Who is in, who is out; what is in, what is out? And of course: how to relate all of this to Japanese culture? In brief: she wanted to trace the roots of TUNE magazine. Anneke's Tokyo research was her first encounter with Japanese society. She soon became lost in translation, not knowing where she was, and therefore, extra sensitive to all the new impressions she would get. Indeed, that is what she purposely wanted to experience! Like an anthropologist from the old days, surviving among distant tribes, but now in a more urban setting, Anneke exchanged the clay hut for the skyscraper!*

...there I was, sitting in front of Akira and his girlfriend Ayaka, able to talk to them. From that moment on Akira played a leading part in my research. That 'something' that I had experienced myself in a split second when I met Akira was confirmed time and again while observing encounters between Akira and others. Things as 'he is Shimokita's charisma' and 'he is like god to me' were written about him on Mixi, the Japanese Facebook-like social network site. This adoration became the main focus of my research. I wanted to figure out how this aura of uniqueness that seemed to hover around Akira and his shop came into being, and at the same time, shaped Akira's life and the life of certain people around him. I wanted to unravel the fashion icon that is Akira.

But how was I able to do that? How could I study something this vague? Nothing is as subjective as charisma: you can't put your finger on it, you can't measure it. People even have different opinions about who has it and who doesn't. So to me, an anthropologist who tries to grasp other people's daily reality, trying to answer the question 'What is charisma?' would have led me nowhere. But not taking into account this fascinating subject would have been a bad choice as well. Rather than focusing on the question 'what is charisma', I decided to figure out 'how charisma works, how and why someone becomes charismatic.' By taking Akira and the people around him as my main case study, I was able to grasp the process of charisma.

Thinking of charisma as a process rather than a product, a thing or a static fact immediately acknowledges that charisma is a dynamic and social phenomenon: you do not simply have charisma or not. It takes more to have that 'je ne sais quoi'. You may have a certain status or a certain look that you are carefully aware of and know how to deploy in social situations. But that is not enough. Others need to acknowledge your status as a charismatic person. Besides, the acknowledging of your charisma in the one moment does not mean you will possess the quality forever. You have to prove your status over and over again. So charisma is something 'you do - both you and the people around you - ', instead of something 'you have'.

By analysing Akira as a charismatic fashion icon and trying to lay bare his charisma, I found three main channels through which his uniqueness was mediated. The first channel was his shop, which became a sacred fashion temple through subtle, but carefully considered 'politics of meaning making' that Akira used. A real stuffed penguin, always in the middle of the room, whose clothes Akira changed every week, was petted and called the fashion god more than once. By displaying very carefully chosen pieces of garbage in between his clothing, he wanted his customers to be aware of the thin line between trash and treasure. Every week Akira made a new fashion shrine





in one of the corners of the shop. I was not allowed to touch it, was not allowed to take pictures of it. All these conscious moves enabled me and other customers to have a 'wow'-experience in his shop.

Another charisma mediating channel was the fashion parties which I analysed as religious ritual celebrations that caused feelings of belonging. Akira's regular performance as a DJ, often wearing a lion mask, looking out over all the people, made him the king of his tribe. His fans dancing in front of him, their noses all in the direction of their idol, seemed the ultimate confirmation of adoration, the ultimate acknowledgement of Akira's charisma.

And last but not least, TUNE magazine also functioned as one of the main channels of Akira's charisma. Akira was – and still is – seen as a model in the magazine very often, even on its cover. It is this magazine and more specifically the phenomenon of street snapshot photography as a charisma mediating channel that I want to elaborate on. How does TUNE magazine enable people like Akira to glow?

Since the 1990's, street photography as we see it on fashion blogs or in magazines like TUNE, has become a very popular medium. What is it that makes street photography so influential these days? Of course, there is the fact that with street photography one can immediately react to trends by posting or publishing pictures every day, every hour, every second. In addition, it is often stated that street photography is this popular due to the realness of the photos: they show ordinary men and women on the street. Snapshots of people just like you and me, people you can identify with: no anorexic supermodel, but the girl next door; no photo-shopped Madonna, but you yourself! This argument I heard over and over again in Tokyo. 'We no longer want to look like movie stars', one of my boys told me one day, 'because we will never look like them, not so perfect and beautiful. That's why we take TUNE boys as our models. We have the feeling we can look like them, and we can be just as cool as they are. Eventually, some of us even make it into the magazine'.

The ordinary lifted to stardom: many scholars see this as an instance of the post-modern search for identity. This search for a reliable Self takes place in an era in which security is absent. No religion, no political party, no class or union makes clear who we are and what we are here for. We only have ourselves to rely on, only we are responsible for giving meaning to our lives. Authenticity – finding our authentic selves – is the one compass we have to make choices and choose directions. Hence this constant exploration of our inner selves, hoping to find realness. In fashion, this search for authenticity means real people's creativity instead of stylist's choices, no manufactured

looks that have been put together with the help of stylists, but ordinary people that actually dress themselves. We don't want the 'picture perfect', we do not believe in that anymore. Don't fool us, we want to see it the way it is!

Now back to Tokyo.

Through my interviews and chats with the boys in Akira's scene, I found out that TUNE has two different groups of readers. The first group consists of boys from outside of Tokyo who use the magazine as a manual. They look at the pictures and get an idea of the latest trends in 'the big fashion capital'. These boys read the little caption in the left corner, and find out where to buy the clothes and even more important who the model is and what his favourite Tokyo fashion spots are. I regularly met boys like this in Akira's shop. They visited it for the first time, sometimes even with their moms, just to meet Akira and get clothing advice. Some kept on coming back and started to become part of the scene, often strengthened by the fact that they came to live in Tokyo to work or study.

The other group of readers was already part of the Tokyo underground scene. They saw TUNE magazine more as a tabloid. Every month they feverishly ran to the bookstore to buy the latest issue and check who was in it. This even gave me a rush – getting to know more boys in TUNE over time convinced me I was on the right track with my research. The boys made fun of each other, saying things like: 'waha, I saw you in TUNE again, you wannabe!' However, to conclude that being in TUNE magazine was not cool, seemed too simple. For lots of boys it really was the first major step to becoming accepted as a member of the scene; being in the magazine meant being cool enough to belong to the 'happy few'. Besides, being a TUNE model meant that the boy became recognized outside of the Tokyo scene as someone who knows how to dress. For boys like Akira, with a certain status in the scene, being in the magazine, or on the cover, was the best confirmation of their status. So the bullying when one of the insiders was in the magazine was part of the hidden confirmation of being 'in', of belonging to Tokyo's fashionists. This is a confirmation though that, by convention, the insiders could not show too obviously because that would demonstrate too much eagerness.

While hanging around in the city to lay bare the channels through which Akira got his charismatic status, one of my main tasks was to unravel the role TUNE magazine played in this. Of course, I tried to get in touch with the editors and photographers, but almost until the end, they remained a mystery to me. I went out on the streets myself, trying to find the photographers, to 'catch them in the act'. The background of the TUNE photos gave me an idea of where they were taken. And also Akira was of great help. 'If you want to get





the photographers, you need to go to GAP at the giant crossing in Harajuku, every Tuesday, Saturday and Sunday', he told me. Well, weekend seemed kind of logical to me, but Tuesday? 'That's when hairdressers and Tokyo stylists are off and go out shopping', Akira told me. Ah! Stylish Tokyo was off, and there the photographers were, waiting to catch their prey. How spontaneous! Ok, they are real people, but the process of capturing them on Polaroid is clearly influenced by being there at certain moments. Hairdressers and stylists walking there on Tuesdays, I bet they find the most fashionable people around!

Going there, week after week, every Tuesday, Saturday and Sunday, I was amazed by what I saw - photographers, fully equipped, taking pictures. Sometimes I counted nine or ten different groups of spotters and photographers on that one corner, all representing other magazines (still no TUNE). Some seemed to have taken their whole photo studio with them, even the lights, so as to manipulate the cloudy dark rainy day. With the photographers all standing - or sitting - there in line, catching the right ones for their magazine: is this still street photography?

What struck me the most were the people walking by. These people all seemed to be perfectly dressed, from head to toe, walking by like dandies and divas, using the sidewalk as a catwalk. Again and again I saw the same kids walking there. I found myself keeping score in my notebook, every time the same person walked by. Is this a natural process? Of course these fashion boys and girls know the photographers are there, of course they enlarge their chances of getting caught by walking there. So the question that immediately came up was: does the photographer choose the model, or vice versa? Here the boys and girls themselves were active manipulators in the process of getting their picture published in one of Japan's magazines, and for the TUNE boys, to get more status is the scene.

And what about that moment a photographer found someone? To finally get that photo taken sometimes took more than ten minutes. Several times I followed the photographers once they spotted a 'fashionisto' or 'fashionista'. That's how I found out that most of the time, the model was taken into a little street, away from the 'street snapshot Walhalla'. The model was posing over and over again, and voilà: the cool urban background is there! An 'original' street snapshot was taken, to be published in next month's issue. Over and over again I saw photographers walking with models as they just caught their freshest prey. Bags and other accessories had to be taken off as they were - in the photographers opinion - clearly not good for the picture. Light was measured so as to get the perfect shot. Often I saw them rearranging scenery as the background didn't look good. Again, measuring the light, 'strike the pose', and: another real picture! Often it didn't seem to work out well, so

photographers asked the models to mimic their poses, to turn their bodies, to look more relaxed. I even saw photographers giving instructions as to how to pose a bit more spontaneously.

Although I studied this process week after week, TUNE magazine was absent at the main crossing. Only in the last week of my research I found one of their photographers, Rei, and had an interview with her. Rei was a TUNE photographer since the magazine started in 2004. She used to be a model and didn't have any experience with photography. She told me she was obviously not asked because of her technical skills, but because TUNE's founder thought she had the right sense of separating the 'setters' from the 'followers'. The only thing she got was a digital camera. The founder explained to her how to push the button on the camera, and off she went, into the streets. No lights, no tripod, no team, just her and the camera walking around. Rei explained to me that TUNE magazine wanted the pictures to be as 'raw' and 'natural' as possible. They wanted to communicate real fashion the way it is on the streets. This was the reason for TUNE not to work with professional photographers and not to stay where the other magazines stood to find models. Rei and the other TUNE photographers walked around to be able to find boys that were not consciously dressed up and looking for them. However, Akira featured in the magazine quite often. So although Rei wanted me to believe what they did was real, they also went to certain spots where they knew fashionable people were.

As we continued the interview, Rei told me that she was the one who decided what boys made it into the magazine and who didn't. As I told her what dynamics were at play on the other side of the spectrum, i.e. on the consumers side of TUNE magazine, she realized how huge her responsibility was in choosing some boys while refusing others. She figured out she had an active role in the making (and breaking) of icons in the scene. Rei, as photographer of TUNE magazine, was an active partaker in the process of achieving and acknowledging charisma.

So with this in mind, the question of course is: does street snapshot photography live up to its pretensions of being 'real'? Or is it all staged? This unmasking of 'reality photography' as being staged is typical of an anthropological approach to the world. Anthropologists try to show the grammar behind a cultural phenomenon, they try to show the construction behind all that seems natural to people. In other words, anthropologists show the constructed aspect of the taken-for-granted. What this perspective helps you to see is the work of culture. What this vision fails to address however, is the fact that whereas anthropologists may find things to be constructed, it is





reality to those directly involved in it.

So rather than deconstructing other people's realities as being made-up, it is more interesting to see how people, time and again, manage to find new cultural forms to get closer to reality. Spontaneity, immediacy – as 'not mediated' – the incalculable; these are the registers people employ to produce a sense of things being really real. Photo shop, the studio, equipment, and professional photographers are all mediators that remind us of the made-up. The raw street snapshot, in contrast, brings us closer to that dream of having immediate access to the world. And this is what I saw happening in Tokyo.

Dreaming of realness, hungry for immediacy, TUNE magazine satisfied this need. Sure, made up, sure, directed; but for Akira, and other icons, this medium worked. It made him famous, he manipulated it by making sure his shop's name got published every time he was in the magazine. And for all the customers around him it worked, giving meaning to their lives, and giving them a manual of how to dress. It also gives them a goal – getting close to their icon, becoming a part of the scene, learning how to dress, and maybe – who knows – standing in front of the TUNE camera one day.

Akira is a charismatic person with followers, with admirers, with people who want to imitate, to get closer, to become friends, and maybe even to become an icon themselves. Because of this it makes no sense to say "you might think he is an icon, but look, this is what he does, this is what the photographers of TUNE do, this is what you do; and all of this together makes you experience him as an icon." Yes, things are made up. But there is such a thing as cultural enchantment which renders the made-upness of things irrelevant. Recall the first day experience in Tokyo that I shared with you and my own enchantment when I met Akira for the first time. I myself got hit by the magic wand of the fashion gods!

So the fact that we as anthropologists need to take the experienced authenticity as a point of departure instead of focusing on the fact that authenticity is constructed, brings me to the conclusion that even though street snapshot photography is not as spontaneous, not as real, and not as raw as we might think, the fact that we all consider it to be authentic is what counts, that is our reality. Just as for those boys who dressed up and kept walking back and forth just to be spotted by the camera, their staging of themselves did not diminish the authenticity of their experience. The magical idea of getting your photo taken; the idea that it can happen to you, here and now; the idea that the sun is the studio light, the buildings are the décor, the sidewalk the catwalk, and that you are the model. Street photography confirms you exist. That is for real!

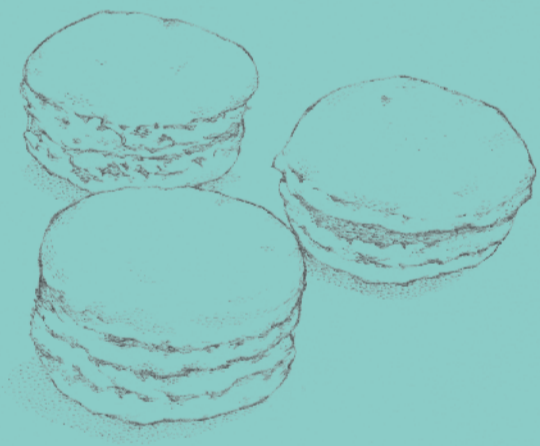
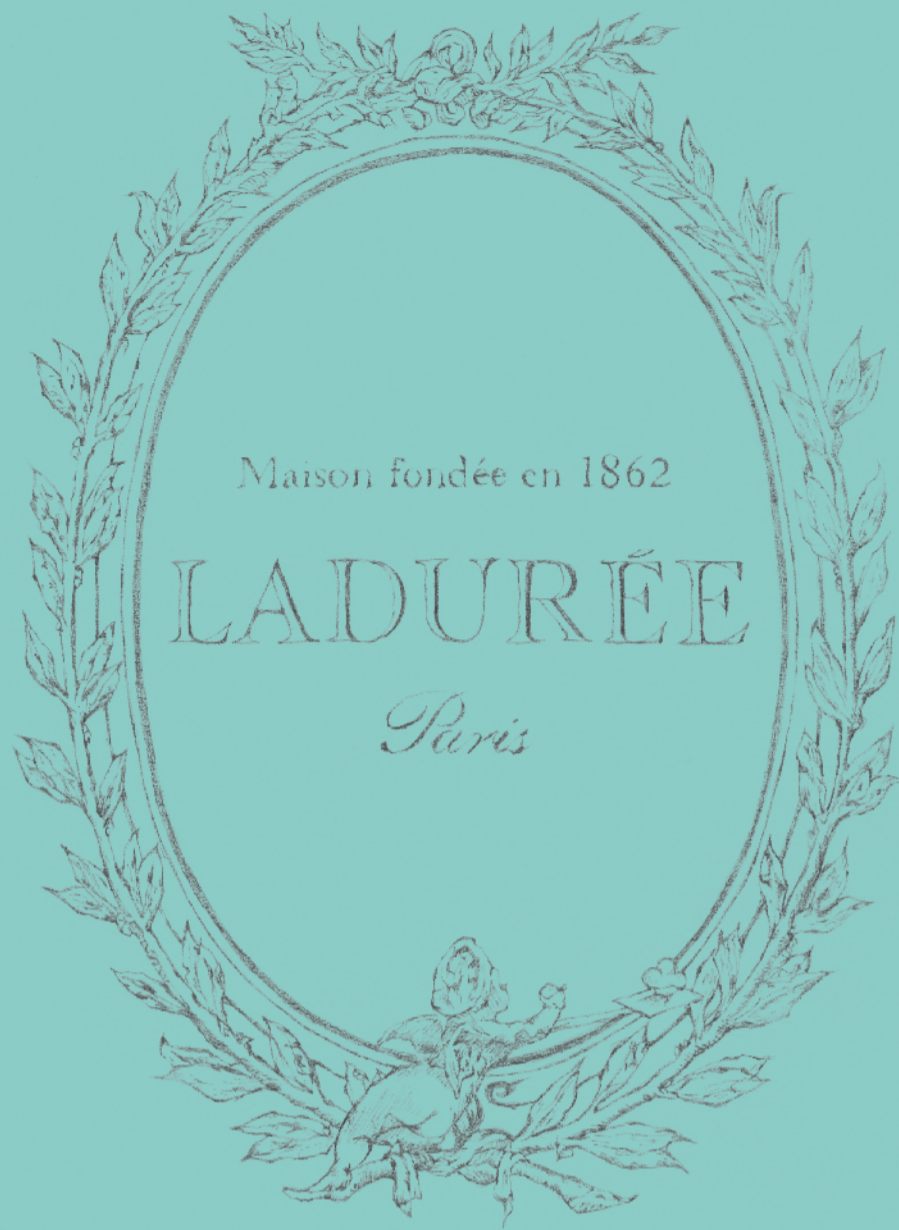


ボンチョー、あやもんの  
カーディガン：雪藏（シカゴ）  
パンツ：リノビース  
シューズ：SAUCONY  
持ち物：雑誌  
好きなお店：ヨーヨーカフェ  
自撮りしたいこと：写真を撮る人ば  
（22才）コック

25  
TUNE







TEXT: OLIVIER VAN DER HAGEN  
ILLUSTRATION: HIYOKO IMAI  
[HIYOKOIMAI.COM](http://HIYOKOIMAI.COM)

Ladurée, is a luxury cakes and pastries brand in Paris, known by connoisseurs the world over as the inventor of the double-decked macaroon. As numerous blogs would have you believe, a visit to Paris is not complete without stopping by Ladurée for a box of macaroons. They have been described as "the Louis Vuitton of pastries". It is not only their sweet little treats that merit a visit, the shops themselves are a sight to behold as well: pastel colours everywhere, wood panelling, dazzling shop window displays, painted cherub angels scattered across the walls and ceilings - but not in that slightly off-putting way. Rather, it radiates warmth and evokes a sense of Paris in the late 19th century. The founder, monsieur Ladurée even hired the famous painter Jules Cheret in the 1870s to decorate the original shop, on Rue Royale. This combination of pastry shop and salon de thé were soon all the rage in Paris. As said, their signature treat is a meringue-based

confectionery, and differs from ordinary macaroons in that they are filled with cream or butter, much like a sandwich cookie. Not only that, Ladurée offers an impressive range of flavors: from the common (raspberry, chocolate) to the downright unusual (truffle, foie gras), with vivid colors to match. The popularity of the macaroon is such that even franchises such as McDonalds and Starbucks have taken to producing their own versions. True fans of the Ladurée macaroon will likely shrug resignedly at this development, claiming they can recognize a Ladurée macaroon blindfolded, and will simply not accept any substitute. Rather than alcohol or drugs of any kind, amongst Parisians, these macaroons are said to be the new social lubricant. It is socially acceptable for nearly every occasion. We ask you: what other confectionery brand or patisserie could make such an extraordinary claim?

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Nike really does not need any introduction. It has been a truly global brand for a number of years now – mention it in a remote village in southern Peru and odds are people will still know what you are talking about. Similarly if you show just the logo, the famous swoosh, to an innocent inhabitant of a sleepy village miles south of Beijing, do not be surprised if people proclaim “Ah...Nike!”

Alright, so we have not actually put this to the test, but you get our point. What fewer people will be aware of is what the name or the logo stands for. Nike is the name of the winged goddess of victory in Greek mythology. She was Zeus' right hand and ruled over history's earliest battlefields, inspiring, according to Nike's marketing department, “the most courageous and chivalrous warriors at the dawn of civilisation.” The swoosh was

created in 1971 and represents the wing of goddess Nike. The Nike in-house designers who like to draw their inspiration from both inside and outside the sporting arena recently worked on a Nike Air Royalty that drew our attention. It is visually striking and reminded us of something that we could not quite put our finger on. As we shrugged it off and returned to this France-themed issue, it suddenly struck us. It was, typically with these coincidences, quite obvious then and there, but the thing it reminded us of was so far from anything we thought Nike sports shoes might be associated with, that we forgave ourselves for not seeing it sooner. Judge for yourselves right here.

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# Famille Voirin Jumel

TEXT: JORN BARTLEMA  
PHOTOGRAPHY: BAS DE BOER & JOACHIM BAAN



## INTRODUCTION

'Everything we do, is an investment in the future of our children. We give back what we have received.'

With these words, Alice Voirin, daughter of Gilles Voirin and Françoise Jumel, describes the mentality of the independent champagne families in France.

Next to a dozen well-known champagne brands, the so called 'Grand Marks', there are hundreds of small family houses, like Voirin-Jumel.

While looking over the family vineyard, close to the castle of 'Grand Mark' Moët et Chandon, she talks about the new piece of land she just bought. One hectare goes for 1,5 Million euros these days and will produce only 10.000 bottles of champagne a year, after five years of preparation. Therefore it will never be profitable for her generation. It is a long-term investment that will benefit the generations that come after her.

This is the way it goes. Monsieur Gilles Voirin and his wife Françoise Jumel laid the foundation for Alice and her brother Patrick, to ensure the continuation of the family business.

Alice, Patrick and his wife Valérie do the same for theirs. Each and every penny is invested.

While walking back to the car, Alice explains that her children will have to know everything about the champagne making process at the age of fifteen. From their eleventh birthday on, they will learn the process of tasting, choosing a blend, and experiencing the maturing process. After that, she smiles, they will want to go their own way. It's what she did when she was young. But, like her, after working for a boss for a couple of years, they will feel the urge to come back and become the next generation of Voirin-Jumel.

## THE FAMILY

Our curiosity to the background of traditional and independent champagne families was met by an invitation of Taste & Tingle to visit one of its suppliers. Voirin-Jumel, a marriage of two wine-growing families, was established in 1945 and goes back four generations. Alice and Patrick learned the process of wine-making from their parents Gilles Voirin and Françoise Jumel. The Voirin family as well as the Jumel family have been growing and selling grapes for six generations, and both produced their first own bottles of champagne around 1945. As tradition has it, Monsieur Voirin left his village to join his wife Françoise in Cramant, becoming the champagne house Voirin-Jumel. Today, Françoise still works in the business, together with Alice and Patrick, who oversees the production. His wife Valérie runs the charming bed & breakfast that is part of the estate.

During the war, Grandfather Voirin (90 years old today) built a cellar in the chalk mountain just outside of Cramant, to protect his champagne from the Germans. The quite well hidden entrance leads to a long corridor with deep rooms on the left side. In perfect circumstances, thousands of bottles of champagne are aging. Besides this charming chalk mountain cellar, the family also uses one right underneath the family house. It was the first part of the estate that was constructed, together with a small place for the family to live on top of it. The cellar always comes first. Piece by piece they built their property, today consisting of two buildings and the bed & breakfast.

## THE VILLAGE

The Voirin-Jumel estate and its vineyard are located in and around Cramant, a small village of 900 inhabitants, near Epernay, the capital of the Champagne region. Cramant is situated in the Grand Cru area, in the centre of the Côte des Blancs. From the total of around 300 villages in the Champagne region, Cramant is one of the 17 villages with an official Grand Cru status, next to 53 villages that are labeled Premier Cru. The difference is the quality of the soil. Each village is symbolized by an animal. A bear welcomes visitors when they arrive in Cramant, which translates as 'Chalk Hill'. In this area, the most expensive vineyard of Champagne can be found. The Voirin-Jumel family owns twelve hectares of Grand Cru and Premier Cru quality, resulting in 120.000 bottles of champagne each year. Six of the villages in the Grand Cru area produce one hundred percent Blanc de Blancs champagnes, growing only Chardonnay grapes. The other eleven Grand Cru villages produce Blanc de Noirs, from 100% Pinot Noir.

Almost 90% of all the vineyards are owned by families like Voirin-Jumel. Most of them sell their grapes to the larger champagne brands, the 'Grand Marks', that hardly grow any of their own. A brand like Moët et Chandon purchases 95% of its grapes. Some of the families join forces and produce their champagne within a corporation. The Voirin-Jumel family is one of the few families that does everything itself: growing, producing, bottling, marketing and selling. Their bottles are labeled RM. It stands for récoltant-manipulant and means they make their champagne from self-grown grapes. If a bottle reads NM on the other hand, négociant-manipulant, the winehouse produces champagne from grapes that are purchased instead of self-grown.

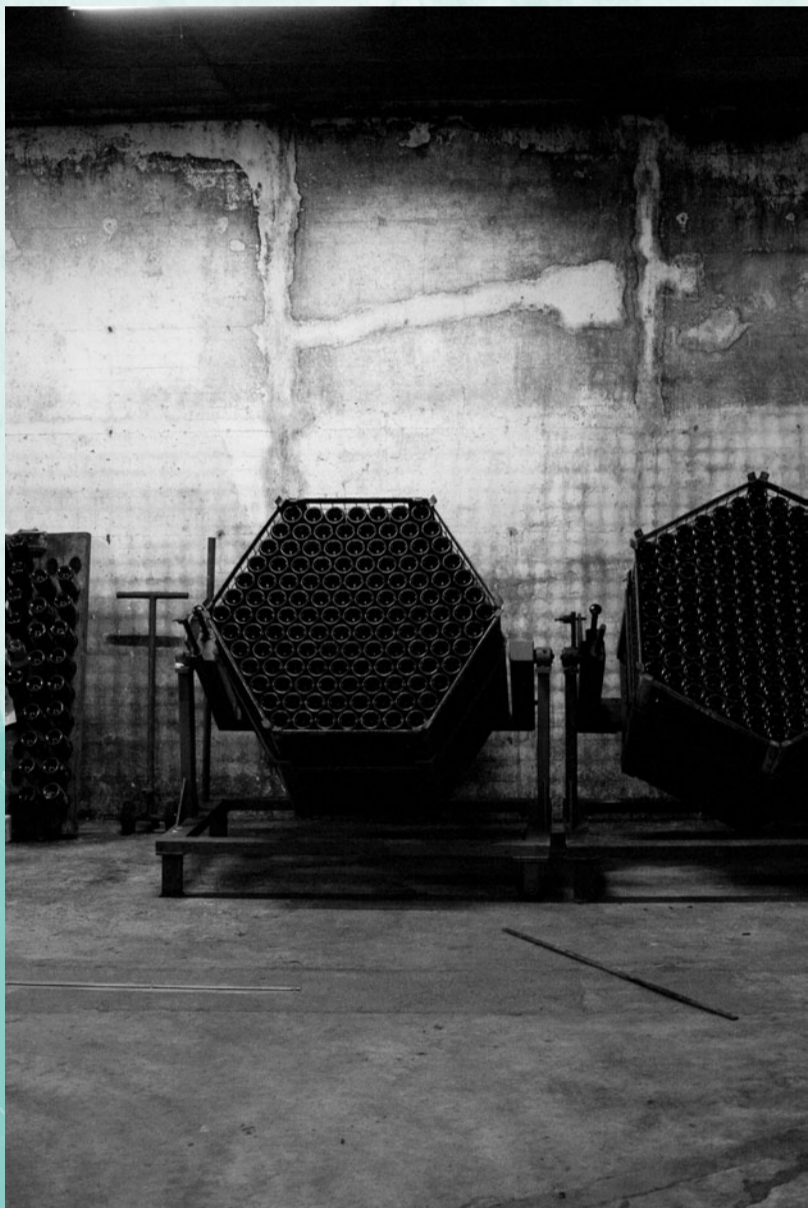
## THE CHAMPAGNES

Voirin-Jumel currently offers six different champagnes, under which a Brut Tradition, a Brut Blanc de Blancs Premier Cru and a Brut Blanc de Blancs Grand Cru. The last one is a Brut Zéro, no sugar added, and made of 2004 and 2005 harvests. It has floral and mineral characteristics, citrus fruits on the nose and apricots on the palate. An excellent aperitif and to accompany light fish dishes such as lemon flavoured scallops or a carpaccio of salmon. The delicious vintage Brut Millésime 2005 is matured for at least 4 years and produced from an exceptionally good harvest that come from a single vineyard. Its strength and finesse ought to be matched with full flavoured dishes such as stuffed poultry, morel mushrooms or grilled prawns. If you have the patience to let it mature even more, you will be rewarded as it will become even better over the years. The Brut Rosé is a rosé saignée and still produced with the old press. The saignée method is risky because the amount of skin contact is crucial for the right color. The Grand Cru Cuvée 555 is a special champagne, made from the harvests of 2001 and 2002. Six years ago Patrick decided to experiment with oak barrel vinification. Fifteen traditional oak barrels have been restored and used for maturing. The result is 4000 bottles of Cuvée 555, characterized by a yellow golden color, fine bubbles and of course a woody taste. This pure and generous champagne is named after the Rue de la Libération 555, the location of the Voirin-Jumel family house. A house very much worth paying a visit.

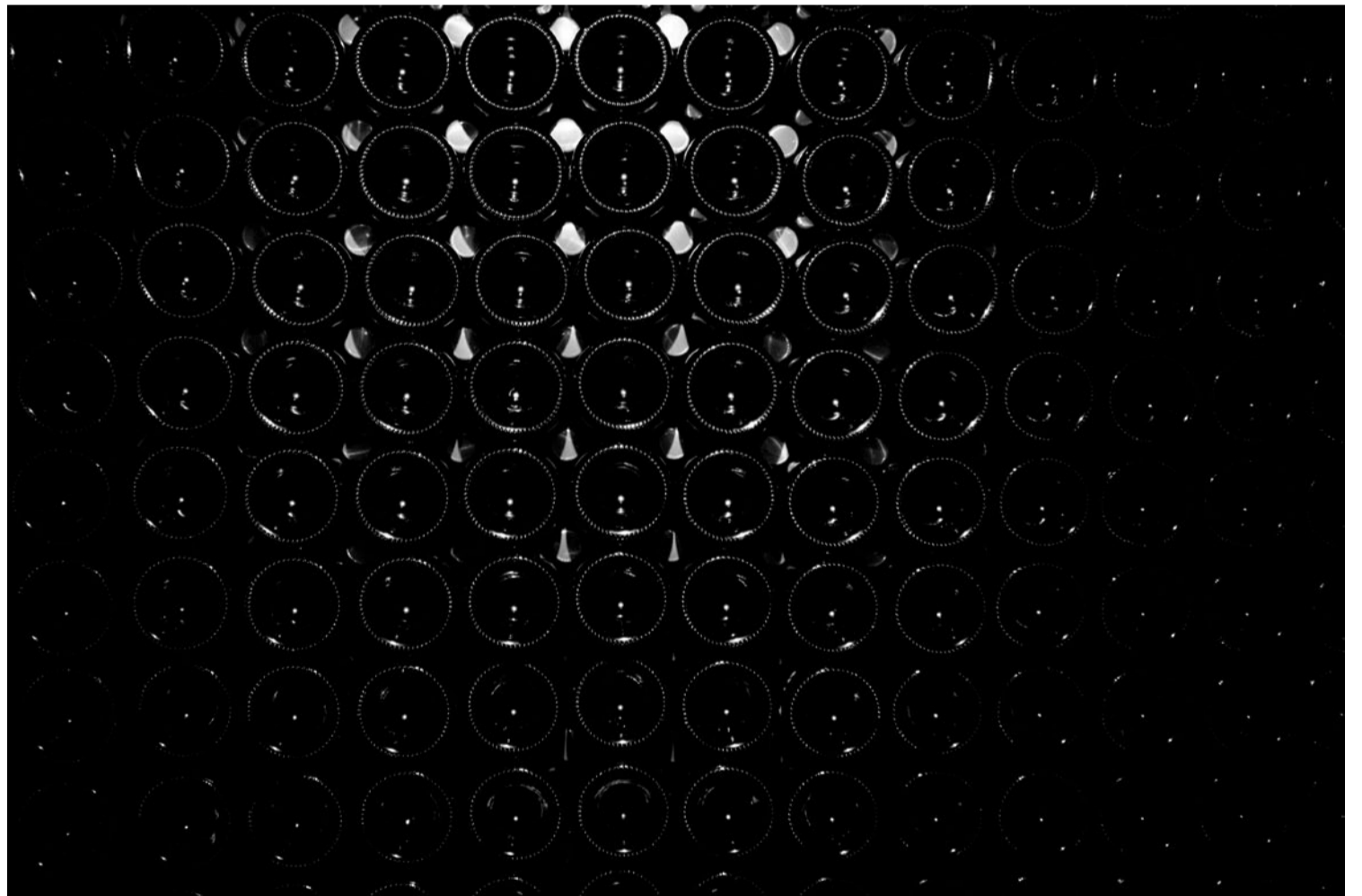
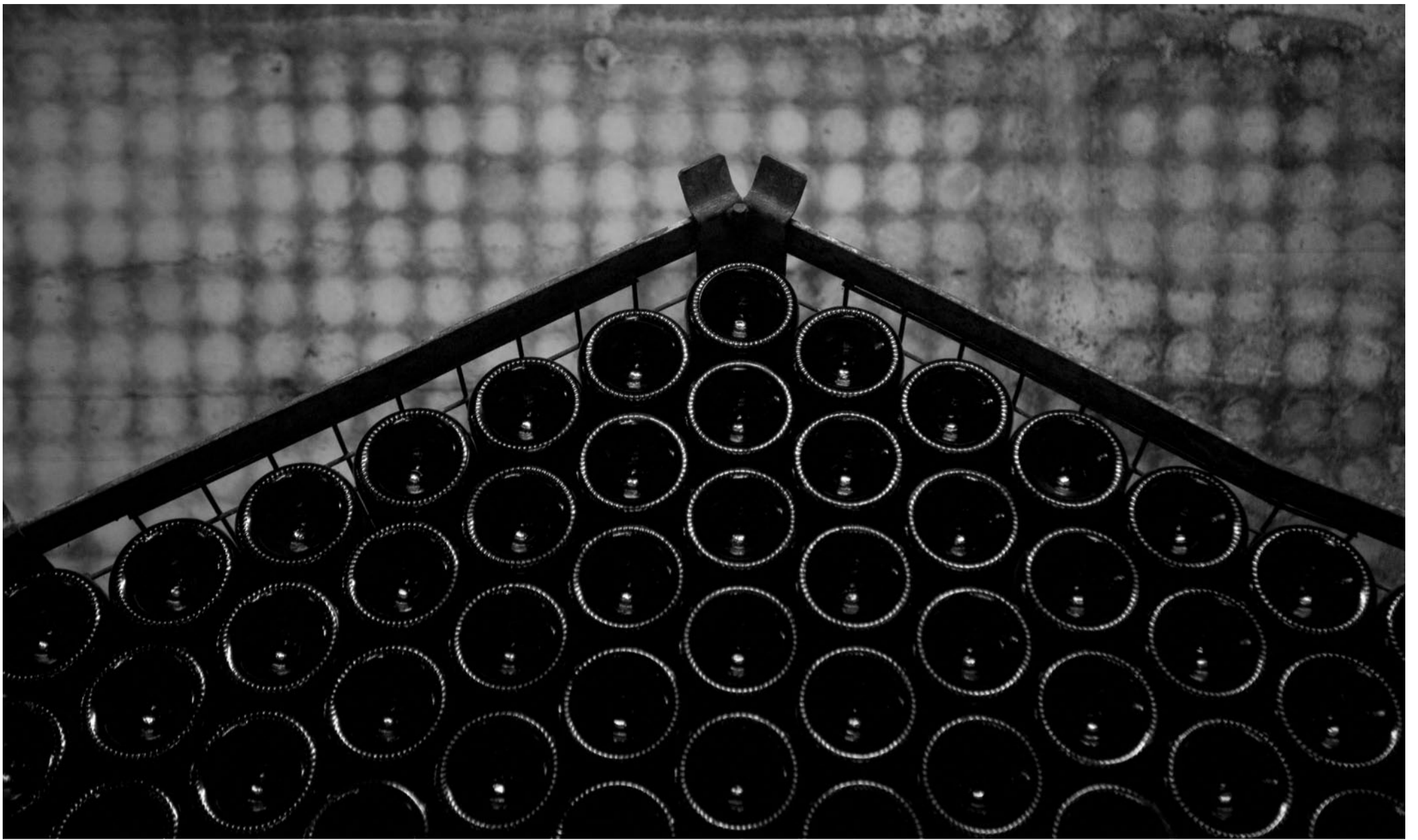
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[www.champagne-voirin-jumel.com](http://www.champagne-voirin-jumel.com)  
[www.tasteandtintle.com](http://www.tasteandtintle.com)



# NY

TEXT: MENNO VAN MEURS  
PHOTOGRAPHY: ANTON CORBIJN

# Raw



For the latest NY RAW collection the G-Star atelier demonstrated their signature denim craftsmanship with all pieces handcrafted in-house. The detailing has been accentuated as never before, which is an accomplishment in itself, considering G-Star's detailing was already one of their significant trademarks. Moreover, each item of clothing is the result of an excellent mix of materials such as cashmere and silk together with denim, as well as progressive design. And yet it all still radiates elementary functionality.

Washes encompassed the complete life-cycle of denim, from the darkest raw through bright blues and bleached to non-dyed ecru. The combination of denim with breezily light materials in blues, whites and custom prints of prehistoric fish showed the unmatched adaptability of G-Star's core fabric and gave the collection a cool, high-summer feel. The unexpected source of inspiration came from 1940s Cannes living, resulting in an all day wardrobe that makes a statement of modern 'raw' elegance. Dresses and high-waisted, beach wear inspired separates create a feminine yet powerful look for women. Key items for men include cropped chinos, sophisticated sportswear and jackets with adaptable built-in suspenders.

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Iron workers at Dayton's building – Minneapolis, Minnesota, USA 1925  
Minnesota Historical Society, Photo no.57882 via Red Wing

# Red Wing Amsterdam

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COMING SOON