

CHANINTR LIVING

Fall 2021



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CHANINTR CRAFT
924 Sukhumvit 55 Road Bangkok 10110
+662 059 7750

Design to Shape Light
louis Poulsen.com
@louis Poulsen

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We are not sure if the current boom in craft is a lasting one or if it is a byproduct of the situation we have been in for the last two years. What we do know is it has been an unexpected blessing and we hope it sticks around. When people have more time to take a step back and observe the special moments of the everyday — like how they make their tea or what cup they drink it out of — greater appreciation for the smaller, often overlooked, parts of life arise. Suddenly, more attention is paid to the overly weathered sofa or the lighting in the reading area of a home, and these daily objects grow in importance.

Aside from becoming sensitively attuned to the surrounding, today's conscious consumer will also start to notice how these things are made, bringing forward the conversation of environmental impact. These small ripples we see today, we believe, will form a tsunami that will truly change the way people think about acquiring: like "Why do I need this?", "Who are the creators and what are their intentions?", "Is it possible for me to acquire this moment without hurting the planet?", or even, "Do I need to buy it? Can't I just rent it?"

In this issue, we celebrate the crafty individuals we know in our landscape. Those that take their craft seriously and with passion. Those that have spent the long hours thinking through the why and how of their work. And those with the natural artistic talent to express their gifts for the world to enjoy. We thank them all for allowing us to share their stories.

Chanintr

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CHANINTR

GPF WITTHAYU, TOWER A, 18TH FLOOR
93/1 WIRELESS ROAD, LUMPINI, PATHUMWAN
BANGKOK 10330 THAILAND
CHANINTR.COM

TEL: +662 015 8888
EDITOR@CHANINTR.COM

DESIGN BY
CASESTUDY
CASESTUDYOFFICE.COM

COVER
MAN IRONING WRINKLES NO. 1
SNEDENS LANDING, NEW YORK, 1999
BY RODNEY SMITH

PHOTOGRAPHY BY
CHANINTR LIVING EXCEPT WHERE NOTED.

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CAFÉ CRAFT is an ode to comfort foods done simply — but well. We work with small-batch producers from all over the world, as well as local artisans, to find the best possible products to cook with for you.

CAFÉ CRAFT

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TROPICAL MODERNISM

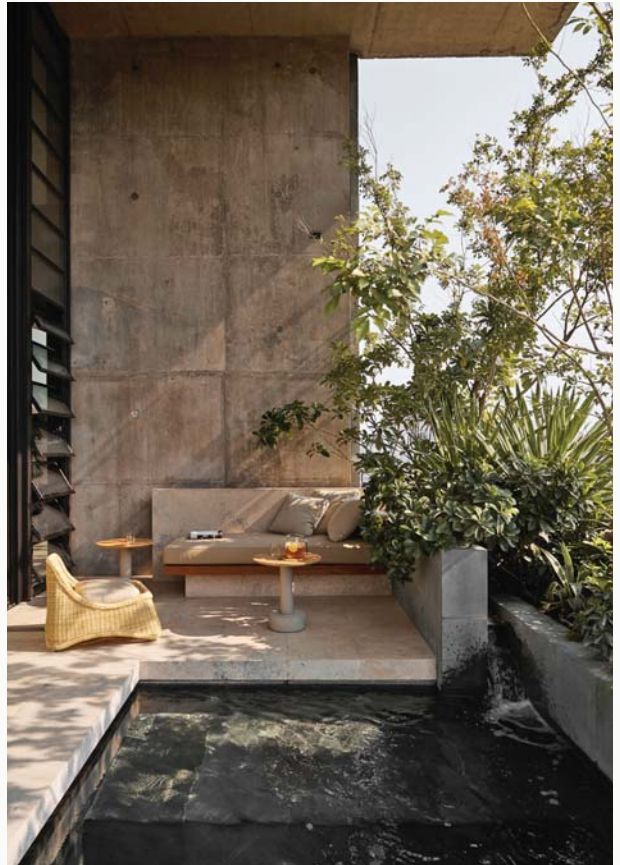
In the heart of Bangkok, a concrete bare-shell apartment has been transformed into a sophisticated private home in the sky. Designed by STUDIO DAMINATO, the second **Chanintr Residences** is a careful balance of modernity and tradition, cool and warm materials, and open and intimate spaces.

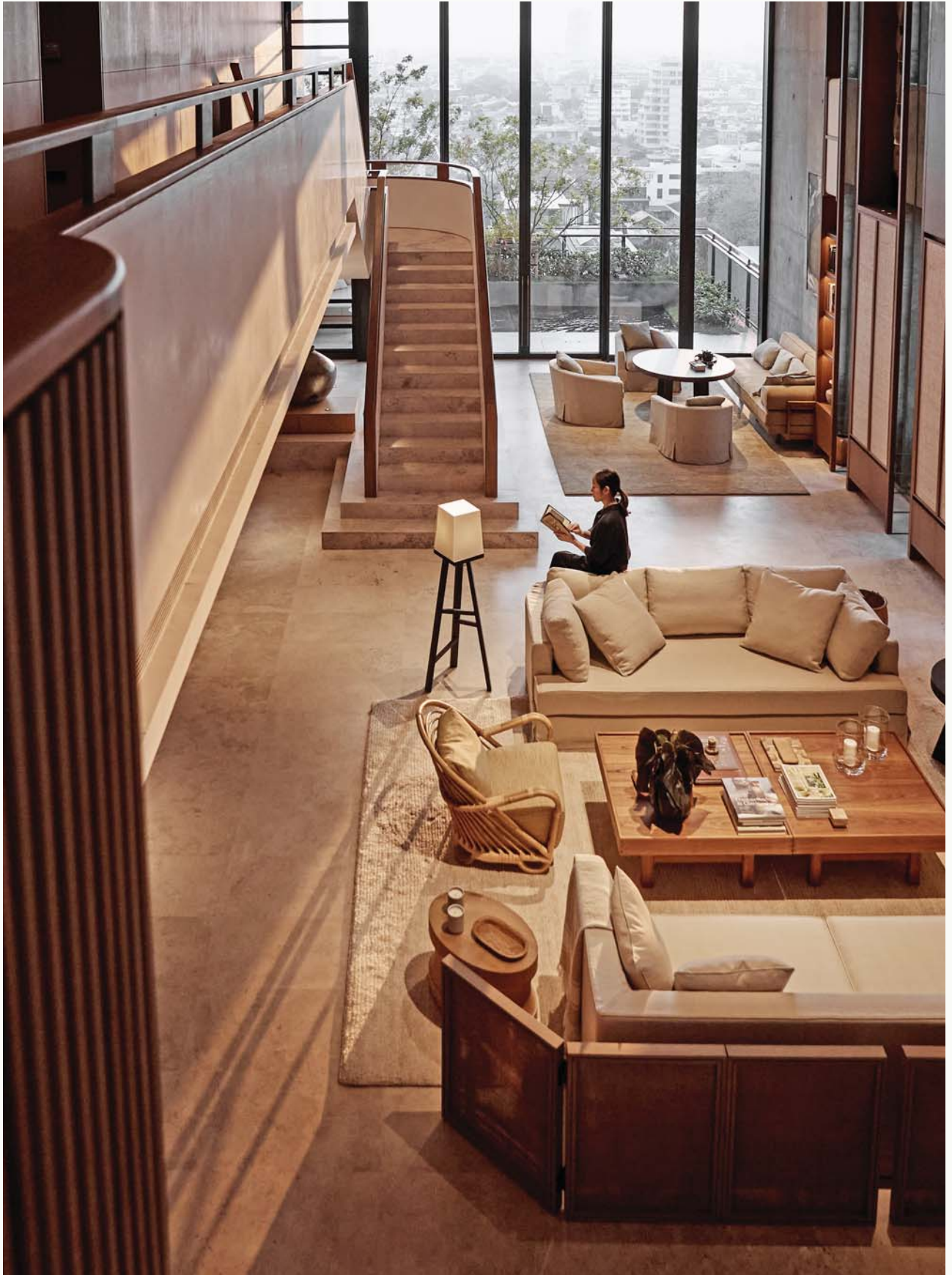
It was the majestic proportions of the unit and its location inside Bangkok's most contemporary residential buildings that first drew Albano Daminato, the creative energy behind the award-winning STUDIO DAMINATO, to the project. Here, at WINDSHELL naradhiwas, every unit features soaring 6.5-meter high ceilings and is delivered bare-shell. In other words, Daminato was living every designer's dream: to be given the spatial freedom to create without any constraints.

Daminato's duplex is full of subtle and elegant design juxtapositions, marrying opposing elements with effortless harmony. The team reimagined the 550 square meters of open concrete space into a series of thoughtfully integrated living areas. Upon entering the residence, guests are greeted by a stunning double-height living and dining room. The bottom floor houses two kitchens, a media lounge, guest room, powder room and are bookended by expansive terraces on the east and west side, the latter of which was designed to take in the most of the city's sunset. Above on the second floor sits the master bedroom suite with luxurious separate his-and-hers zones on either side of the bedroom, and an outdoor deck providing secluded sanctuary. A children's bedroom suite enjoys privacy at the end of the walkway with its own built-in study, walk-in wardrobe and ensuite bathroom.

To create warmth against the brutalist concrete structure of the building, Daminato strategically layered materials and colors. Pale Italian travertine seen throughout the apartment is left as natural as possible, with the stone's characteristic texture accentuated with a deep chocolate brown filler. Indoors, matte teakwood — synonymous with tropical architecture and design — has been selected for feature paneling, cabinetry and custom furniture, including an intricately detailed, multi-tasking joinery unit that takes center stage in the salon. While much of the furniture is custom-designed by Daminato, iconic pieces from Carl Hansen & Søn, PP Møbler, Liaigre and Baker can also be found in the apartment.

"Whilst the primary function was to provide a place of refuge, solace and calm for our client, it was only natural that the space would also provide the perfect backdrop for entertaining family friends," Daminato said of the duplex's careful balance of public and private spaces. The completed project proves to be the ultimate sanctuary in the sky — so luxurious, so considered and so well done.





PHOTOS COURTESY OF PICHAN SUWANTSATIT

INSIDE THE CONSULATE

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HHFARCHITECTS

KWONGVONGLINOW.COM

KWONGVONGLINOW

Switzerland is internationally renowned for its high-quality design and craftsmanship — a reputation that can be traced back to the country's roots. **The Swiss Consulate in Chicago** has partnered with Swiss firm HHF and Chicago-based Kwong Von Glinow to honor this legacy through a striking renovation of its 1,500 square feet space, located on the 38th floor of the city's iconic 100-story John Hancock Center. Chicago and Switzerland have a shared architectural history, and the collaborative project is a celebration of their heritage.

It was the late Otto Kolb, a Zürich-born modernist architect and designer who taught at the Illinois Institute of Technology, that served as an inspiration for both parties. The work of Kolb, who died in 1996, is an invaluable source of reference for both modern architecture and sustainability.

Specifically, the project draws direct parallels to Kolb's work by taking cues from his main residence, Villa Kolb, which is situated on a hilltop in Wermatswil, a village in Uster, Switzerland. Just like the Villa Kolb, the Swiss Consulate is characterized by a natural fluidity and organic geometry in its design. In both cases, rooms flow organically from one to another. By incorporating



PHOTOS COURTESY OF JAMES FLOIRD

frosted glass into the enclosed offices and conference room, they add depth and natural light to the space and accentuate the connection between each area. Since the office space is small and only home to five employees, openness and a residential feel are key.

In another design inspiration, the architects arranged the office space around a “green core” — a wall of curved wooden slats and plants reminiscent of Villa Kolb’s cylindrical fireplace. Sitting adjacent to the entrance, conference room and workspaces, it acts as a “soft division” and mediator between the social and working areas within the consulate. To reflect how kitchens are traditionally used in the home as places of daily interaction between family members, the “green core” incorporates a social kitchenette and lounge area. Green is a recurring hue in this area — from potted plants to the green marble backsplash — as it helps to evoke the idea of extending plant life from the architecture itself.

The only way to enter the office is through a polished chrome door, which has an adjacent bright red reception booth, ensuring privacy and security for the consulate.

The furnishings are a result of a collaboration with Kolb’s granddaughter and Zalaba Design founder, Ginger Zalaba. With a design aesthetic influenced by classic mid-20th century design, which shaped modern design as we know it today, the furniture is sleek and minimalist.

Kolb himself produced furniture in the 1950s and ’60s. In fact, a chair of his is on display at the Louvre Museum in Paris. In addition to producing quality furniture of his own, his furniture manufacturing company also supplied furniture retailers and manufacturers like Walter Knoll.

In emphasizing connectedness and continuity within the space, the architects sought to create a working environment that is more contemporary and domestic in nature. In an age of post-pandemic where people are accustomed to working from home, open, airy and home-like offices are increasingly popular and further blurring the lines between work and home.

— Teerin Julsawad





PHOTOS COURTESY OF DE LA ESPADA



PORTUGUESE PROFICIENCY

DELAESPADA.COM
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It all started in 1993 when the husband-and-wife team, Luis De Oliveira and Fatima De La Espada, dreamed up a furniture project in their workshop barn in a small Spanish village. The business took shape when the couple relocated and opened their first store three years later in London.

A firm steeped in tradition and innovation, placing human beings at the center of design, **De La Espada** specializes in woodworking and champions equal footing on what may seem like contrasting extremities — old and new, traditional and technological, and custom and commercial.

Today, the brand closely collaborates with well-respected contemporary designers like Neri & Hu, Luca Nichetto, Matthew Hilton and Autoban. In more recent years, Jason Miller, Studioilse and Manuel Aires Mateus have added their names to the power list. The collection, while diverse with collaborators from around the world, is aligned and distinguished by the use of elegant materials, meticulous joinery and playful creativity.

Despite its global outlook, the brand's roots lie in a forested Portuguese town 200 kilometers north of Lisbon. The De La Espada factory is where industry and small-scale production meets, and craft fares well with advanced technology.

MODERN WOODWORKER

A team of skilled craftspeople — made up of 50 percent female and 50 percent male — unite noble materials with traditional joinery (mortise and tenon, wedge tenon, dovetails, lap joints, you name it), relying on both handcraft and technology to realize each design to the highest quality.



They hand select every piece of wood with expert eyes, and then decide how to work with each unique cut for maximum structural integrity and which component most beautifully suits another. Only the highest grade of wood is used. Sourced from sustainable farms where trees are regularly monitored, pruned and replanted, the resulting timbers show consistent grains and fewer knots. Where these timbers are ordinarily reserved for veneer, De La Espada uses solid timbers in making furniture.

Both high-tech machinery and handwork are utilized on different tasks where most suitable. While the plank selection, part assembly, gluing and sanding are pure handwork, CNC machines help distill the knowledge of the carpenters, providing precision not possible with the human hand, particularly in repeat operation and increasing efficiency.

One interesting and very important role is the person in charge of the final assembly. The responsibility to combine each finished part together falls to one craftsman, who has an experience in all areas in the factory and a profound understanding of the products. Each part is painstakingly assessed and adjusted, an artisanal finishing touch to meet the De La Espada rigorous standard.

SUSTAINABILITY

Undoubtedly one of the most environmentally friendly brands out there, De La Espada's furniture is built to last. The Portuguese brand offers a lifetime repair service to help recover the pieces should undesirable accidents happen. Solid wood naturally lends itself well to repair; water-based glues and lacquers, as well as natural oils, are used to restore it.

The factory — powered by solar energy — does not mass-produce. This means the amount of resource and energy required to fulfill the activity are limited. Nearly all of its packaging is easily recycled as cardboard or paper, dramatically reducing plastic and foam use. Paper cushion replaces bubble wrap. Paper tape takes over plastic tape. Impact-resistant, triple-wall cardboard supplants chipboard crate.

The firm continues to research materials and commits to moving toward 100 percent recyclable packaging, minimizing their carbon footprint whenever and wherever possible.

LONG-LASTING AESTHETICS

De La Espada describes its furniture as a place to eat, rest, sleep and work, promoting a sense of home and connectedness with humans at its core. The products are designed with this notion in mind, so that they become poetic objects with meaning for the user and overcome the ever-changing trends and the passing of time.

This plays a key role in the product's inherent durability, as the emotional bond encourages the user to keep the product for a lifetime.

— Pamara Chavanothai

From Hokkaido with care & respect



CHANINTR CRAFT
924 Sukhumvit 55 Road
Bangkok 10110
+662 059 7750



PHOTO COURTESY OF BURLEIGH POTTERY

TRANSFORMING TRANSFERWARE

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@BURLEIGHPOTTERY

Several years ago, Middleport Pottery, nestled in the heart of Stoke-on-Trent, England, was on the brink of closure. Constructed in 1888 for local ceramics company, Burgess & Leigh Limited, it was considered a national treasure and much loved by the local community. The Burleigh pottery produced by Middleport Pottery was beautiful and unique, and many of the workforce had been there for decades, passing down craftsmanship through the generations. But by 2010 the buildings were in such a state of disrepair, Middleport Pottery and thus Burleigh looked destined to close.

Burleigh Pottery has had its ups and downs. First going into receivership and then sold in 1999 to an investor who looked to retain the craft of transferware as it is commonly called by collectors who love the blue and white stoneware. Transferware is achieved by printing designs from hand-engraved copper plates onto tissue paper and then transferring the design to once-fired bisque ware which is then glazed and fired again, creating the final product. Burleigh is the only pottery in the world to still use this highly skilled, 250-year-old process. The entire process is done by skilled artisans, one piece at a time.



WOMAN ON LADDER WITH SCISSORS, SNEDENS LANDING, NEW YORK, 1999

ATTENTION: ART COLLECTORS, STOCK BROKERS DAYDREAMERS AND THOSE WHO ALREADY HAVE IT ALL.

The limited-edition archival pigment prints by world-renowned photographer Rodney Smith are available exclusively through Chanintr Living. Each image is masterfully hand printed in a limited edition of Twenty-Five. Pricing starts at \$10,000. Prices are based on the edition number available and print size requested. FOR MORE INFORMATION, PLEASE CONTACT ACQUISITION@CHANINTR.COM OR BY CALLING +66 84 760 8282

RODNEY SMITH

RODNEYSMITH.COM



PHOTO COURTESY OF BURLEIGH POTTERY

Finally, in June 2011 a most venerable person took notice and Burleigh's fortunes changed. Through his foundation and regeneration trust, HRH The Prince of Wales stepped in to save Middleport Pottery. Working with the United Kingdom Historic Building Preservation Trust, they put together a private and public funding package that allowed Middleport Pottery to embark on an ambitious three-year restoration project allowing Burleigh Pottery to reopen to the public in July 2014.

Along with the complete renovation of the factory, new workshops and craft areas were created, alongside a café, gallery and heritage visitor center. The new visitor experience includes tours of the Burleigh factory, where visitors can see the handcraft techniques that have been used since the 1800s. Much of the Burleigh staff have worked there for decades, and in some cases their families worked there, too, passing their craftsmanship down through generations. "Burleigh uses craft skills developed over generations to create ware that spans fashion and trends," says the company's managing director, Jim Norman. He goes on to explain, "Burleigh is genuinely different to all other ceramic brands, and it is these differences that are increasingly being valued and recognized."

In keeping with Burleigh's dedication to craft, in 2018, Burleigh and Ralph Lauren collaborated on a series of three exclusive Ralph Lauren designs — the first time ever that Burleigh has featured anyone else's original patterns on their original pieces. Burleigh Pottery retained their skilled team of craftspeople as it takes many pairs of hands to create a single piece of Burleigh pottery, and each piece is meticulously hand-finished. Creating something good, something that lasts, something that is above fashion and trends, something timeless, can't be hurried. As company historian Jemma Baskeyfield sums it up: "These are the heirlooms of the future, combining the heritage of the past, that beg to be used in the homes of the present."

— Brent D. Smith

FAVORITE OF THE MASTER

FREDERICIA.COM
@FREDERICIAFURNITURE

“We must take care that everything doesn’t get so dreadfully serious. We must play — but we must play seriously,” was what Hans J. Wegner (1914 - 2007) remarked when he designed the Ox Chair in 1960.

It was the year when Wegner threw himself into experimenting with upholstered furniture. Among the many produced designs, the Ox Chair is considered his most daring work — a display of Wegner’s innovative approach to design, where he abandoned the pared-down Danish propriety he learned in school.

By all accounts, Wegner was fascinated by the surrealist paintings of Pablo Picasso and so he took a cue on the artistic pursuit to challenge and redefine traditional seating.

The easy chair, molded in cold cured foam, is fully upholstered in taut leather or fabric. It demands physical strength and utmost precision to upholster (it takes a skilled craftsman a whole day to make it by hand). Wegner was trying to make the heavy body look as if it were floating, thus a decision on a slender, rod chrome-steel frame. Bearing generous proportions with soft, organic form that



visually evokes Henry Moore's late sculptures, the voluminous chair invites one to relax in its half-sitting, half-reclining embrace.

For all its largely characterized beauty and humorous whim, Wegner was, as usual, deliberate on full functionalism. He gave it a thoughtful analysis of the various ways the chair could hold different body positions. It was important to him that the user was able to sit freely and openly, so the body did not become stiff. With the conspicuous perched bolster, earning the name "Sausage Chair" in Denmark and "Ox Chair" elsewhere in the world, users are able to lean against the headrest comfortably while reading a favorite book or curl up in the chair's embrace and swing one's leg over the armrest — a carefully considered decision.

Initially manufactured by AP Stolen and stuffed with curly hair and tow, the chair remained on the market for only two years. Wegner had to shelve this novel standout, as it was too complicated to produce at the time. Nearly three decades later in 1989, he approached the exceptional upholsterer Erik Jørgensen in a quest to perfect the chair's construction. With Jørgensen's

expertise and more modern technology, the chair's relaunch at Milan's Salone del Mobile saw unprecedented success and has gained global popularity ever since.

Majestic and exquisitely comfortable, the Ox Chair truly manifests as an iconic design with an irrefutable presence. Out of the prolific designer's 500 chairs and 1,000 other furniture creations, Wegner was particularly fond of the Ox Chair, as suggested by the many photographs taken. It is respected as a masterpiece that leaves an indelible mark on the Danish Modern legacy revered throughout the world and was the Chair Master's favorite easy chair at home.

The Ox Chair and Queen Chair are now produced by **Fredericia Furniture**, with whom Erik Jørgensen has grown to become one.

— Pamara Chavanothai



THE USEFUL AND THE WELL-MADE

CONZALEZ-GONZALEZ.ES
@GONZALEZYGONZALEZSTORE

In the last almost-decade or so since Spain's economic downturn, Madrid has rebounded with a new influx of hip, trendy restaurants, boutique shops and hotels, restoring the city to its former glory days. There is much to love about Madrid these days, and even more to explore. A city of contrasts, Madrid has imperial baroque architecture and post-industrial cityscapes, neighborhood mercados next to gourmet emporiums and century-old traditional artisans working across from new purveyors. A casual stroll along the cobbled streets alone reveals no shortage of small businesses, selling everything from espadrilles to handmade ceramics. Among the many hundreds of must-visit shops is **Casa González & González**.

A concept store in the uber-chic Salesas district, the tiny two-room storefront of Casa González & González houses a thoughtful selection of "the useful" and "the well-made." The shop is owned by two childhood friends who happen to share the same last name — Maria Rosa Amor González and Javier Carrasco González — hence the name on the sign above the door.



PHOTOS COURTESY OF CASA GONZÁLEZ & GONZÁLEZ

After spending their young adult years living all over Europe (Portugal, Italy and the United Kingdom), the two reconnected over coffee in Madrid. The coffee date led to a realization of common values and dreams, and that eventually led to the conception of Casa González & González.

“Our philosophy is to inspire and to bring to our customers simple and functional objects to have at home,” Maria told *Chanintr Living Journal*. When Casa González & González opened in 2017, Maria was still working as an art historian, while Javier was juggling his full-time career as a well-established interior designer — a job he still does happily to this day. The pair sought to transform daily routines into a more pleasant ritual: “We look for timeless and genuine products that accomplish a function and have a story behind it.”

In today’s fast-moving world that is heavily influenced by temporary trends, the duo endeavor to look back on the past, rescuing slow-making objects that are built to last. Customers can expect

to find everything from traditional enamelware and cookware to home accessories and tried-and-true cleaning products at Casa González & González. All products are meticulously sourced from all over the globe: Europe, the United States, Japan and Korea, to name but a few countries of origin. But as eager as Maria was to share their product list with us, she was also quick to point out what customers won’t find inside the shop. She and Javier make a point of not stocking anything too pricey or overly sophisticated. Beyond that simple rule, they both also value function over aesthetics: “Nothing that only serves an aesthetically pleasing purpose.”

Over the years, Casa González & González has become a go-to shopping destination for locals and those visiting Madrid. For the two friends, the shop has allowed them to share their passion with like-minded folks also seeking a sustainable and slower way of life.

— Uracha Chaiyapinunt



MR. Z'S RYOKAN

AZUMI.CO
AZUMI. _____

The world is eager for travel to rebound. After a year of staying in and isolating, canceled plans and anxious nights, most of us have put some thought into where we would like to go the second we feel comfortable boarding a flight. One of the most unexpected destinations that have captured our attention is an island called Ikuchijima that is home to the colorful Kosan-ji temple, a world-famous cycling route, scenic mountains, a shrinking population of 11,000 and now, the recently opened **Azumi Setoda**.

Azumi Setoda is the first hotel to debut under the new Azumi brand by Adrian Zecha, a veteran hotelier best known for dreaming up the Aman resorts, and Naru Developments. Here, the goal is not only to provide a sweet vacation spot, but to build deep relationships with local residents and revitalize local neighborhoods.

“Many ryokans are family-run, and we intend to run Azumi Setoda as if it is one, too,” Yuta Oka, co-founder of the hotel brand, told *Tatler*. “The local community is integrated with the experience; for instance, the food and drink program at Azumi Setoda is quite humble but features ingredients from the Seto Inland Sea.”



PHOTO COURTESY OF MAX HOUTZAGER

Under Kyoto-based architect Shiro Miura's vision, the structure that houses the hotel was sensitively restored. Though modern amenities have been added to cater to today's travelers, Miura has very much maintained the original character of the 140-year-old compound that once belonged to one of Setouchi's most important families. Like typical ryokans, Azumi features a mindful balance of open and secluded spaces for guests to relax in: The main dining area is designed to be a communal setting with long tables for guests to connect; in contrast, the multi-purpose garden room Azumaya offers space for quiet reflection. Each guest suite and duplex also comes with its own private garden or balcony — a key feature of these Japanese inns — that overlooks the mossy garden framed by a 6-meter high *kakine* (a cedar fence).

Aside from spatial functions, the understated minimalism of ryokans has also been adopted at Azumi Setoda. Clean lines and traditional raw materials such as wood, stone and soil are used throughout the property. The decor is pared back yet stunning in its simplicity: The space is filled with traditional shoji screens and custom-designed furniture from local craftsman Doi Mokkou.

The Azumi group's plan to revitalize the island doesn't just end with their inaugural hotel. Across the street from the property sits Yubune, Azumi's *sentō* (public bathhouse) that welcomes staying guests and day customers too. Inside is a series of hot baths, saunas, a small garden and a tea lounge. Yubune also consists of 14 simple guest rooms at a more affordable rate than its older sister Azumi Setoda. Then there is Soil Setoda, a mixed-use project that's a mere 60-meter distance from the hotel. Designed to function as "the living room of the city," this third project from the group boasts an activity center, work lounge, eateries and short-to-long term accommodations.

It is clear that Zecha's new hotel brand will play a big part in the island's revival. And while we are excited about the newfound appreciation of the town, our fingers are crossed that Ikhuchijima never loses its easy-going, small-town way of life.

— Uracha Chaiyapinunt



PHOTO COURTESY OF YUNA YAGI



PHOTOS COURTESY OF FLOURIST

FLOUR•IST

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flour•ist
/ flo(u)rist /
noun

A person with an affinity for the discovery of heritage grains and the craft of baking. A person who concentrates primarily on the experimentation of baking with fresh flour. A retailer or grower of milled grains and dry goods.

This is not store-bought flour. **Flourist** is Canada's only retail source for 100 percent traceable grains, beans and freshly milled flours.

Flourist co-founder Shira McDermott was a child of the '70s. Growing up in a hippie commune on Gabriola Island off the coast of Vancouver, she was raised as a vegetarian with a deep understanding of growing everything that you eat. As Shira says when reflecting on her childhood, "Everything we needed was more or less, right there in the garden."



After working in the health food business for many years, spending 13 years in the organic grocery business and six years in the specialty coffee business, Shira started blogging vegetarian recipes and teaching low-income children how to cook as she saw a lack of accessibility at the intersection of cooking healthily and affordability. Enter co-founder Janna Bishop. Janna's stepfather Bob Wallace is a seventh-generation farmer working his family farm on the prairies of Canada which all together equal 160 million square miles — bigger than the size of France. In 2014, in a chance encounter over a bowl of delicious chickpeas, Shira and Janna met, and the idea for Flourist was born.

“At Flourist we mill flour, fresh to order. And add nothing,” Shira continues, “We work directly with Canadian family farms to ensure you get access to the world’s best grains and beans.”

Flourist provides full traceability on the package of every

product they sell. They help facilitate a deeper connection to the sources of our food and promote the farmers with individual portraits on each package and on their website so that their customers “meet” the grower who cares for and cultivates the product that you are serving to your friends and family.

In a category dominated by opaque grocery supply chains and mysterious origins, it is heartwarming to know that Flourist is connecting people to the sources of their food. Eating food should feel good and we shouldn't have to destroy the planet doing it.

Even though their website states only shipping within North America, for CHANINTR customers who would like to purchase milled flour directly from Flourist for shipment to Thailand, please contact info@flourist.com.

— Brent D. Smith

BOBBI'S NEW ADDRESS

JONESROADBEAUTY.COM
@JONESROADBEAUTY

For over 20 years, Bobbi Brown has built her career upon a simple goal: making women feel good about themselves. “You should stand out, not your makeup,” she wrote in her seminal book, “Teenage Beauty,” first published in 2001. Today, this statement still rings true. Amidst an industry that constantly ushers in new trends and aesthetics to aspire to, her beauty philosophy remains refreshingly achievable. Women buy her products because they want to look like themselves — just better. Her name is synonymous with natural beauty. The successful launch of her new clean beauty brand, **Jones Road**, is further proof of that.

Brown began her career as a freelance makeup artist in the '80s, when the makeup look du jour was a study in severity: harsh contour, overlined lips and foundation purposely chosen to be several shades too pale. By contrast, her laid-back approach to beauty was a revelation. She taught women to match their blush shades to their cheeks after exercising. She hand-mixed store-bought foundations with theatrical makeup to find an exact color match for each complexion. And when she couldn't find the perfect products to create the look she wanted, she simply made her own. In 1991, her makeup line, Bobbi Brown Essentials, debuted with just 10 shades of natural-toned lipstick and was swiftly acquired by Estée Lauder. Brown remained as the company's creative director until 2016, when she surprised the beauty world by announcing that she was leaving her hugely successful namesake brand to pursue new ventures.

And pursue new ventures she did. After leaving the company, Brown unveiled a series of projects, including a boutique hotel, an editorial website and a nutritional supplement brand. However, the jewel in her crown arrived last October, when Jones Road was launched on the very same day that her non-compete with Estée Lauder ended. The brand made its debut with six curated “hero products,” the brand's nickname for user-friendly items designed to flatter everyone. Brown explains that she wanted to create “the makeup equivalent of a Swiss Army knife: easy, cool, multi-purpose products that could be used to nail any look.” There is the Miracle Balm, a cushiony tinted cream with a hint of shimmer, designed to be used all over the face for a soft-focus glow. The wet-look Cool Gloss is formulated for both eyes and lips in order to create a more avant-garde editorial effect, something that her eponymous brand never really aspired to.

“NOTHING ABOUT JONES ROAD IS THE SAME AS WHAT I'VE DONE IN THE PAST,” SHE SAID. “THE PRODUCTS, WHERE WE'RE MAKING THEM, THE PACKAGING WE'RE USING AND HOW WE'RE MARKETING IT — EVERYTHING HAS CHANGED.”

There is a distinct sense that Jones Road is more experimental than Brown's namesake line, with a playful sensibility that reflects its status as a direct-to-consumer brand in the vein of cult favorites like Glossier and Warby Parker. Most notably, the brand has found a home in the clean beauty category, proudly stating: “We follow even more stringent guidelines than those set by the E.U. to eliminate over 2,700 potentially harmful ingredients from our formulas.” Brown explains that she was fascinated by clean beauty, yet frustrated with the lack of high-performance clean makeup products on the market, and so Jones Road was born. But the more things change, the more they stay the same. With this dynamic new brand, Brown continues to champion the things that she has always stood for: inclusivity, self-acceptance and excellent lipstick.

— Petch Kingchatchaval





PHOTO COURTESY OF PAUL BOPTER

GREEN WARDROBE FOR THE MISTER

MRPORTER.COM
© MRPORTER

Being aware of what we buy and where it comes from is vital. That is why **Mr Porter** — the luxury menswear site — is launching *Small World*, a multi-brand collection that celebrates the very best makers, producers and artisans around the world. *Small World* champions sustainability and values of craft on a micro level, requiring each brand to complete a series of assessments and each product to meet one or more of their guiding principles, according to Mr Porter's newly launched "Craftsmanship Code" concept.

The "Craftsmanship Code" initiative spotlights products made by brands who pursue sustainable business models and environmental initiatives that positively impact communities. It means that each brand's ethos and its production processes must place human, animal and environmental welfare at the forefront.

To qualify for the label, products must either: involve artisans practicing traditional techniques to preserve centuries-old knowledge and skills; use low-impact materials to reduce environmental impact; utilize innovative materials, processes and technologies to create eco-efficient products or reduce pollution; directly benefit local communities by developing skills and creating jobs through materials and manufacturing processes; be built to last and designed to be repaired or recycled; or respect widely recognized industry standards for animal care.

In its debut collection, *Small World* features 33 brands that are characterized by their origins, skilled workmanship, support of local artisans and/or use of low-impact, recycled materials. Sixteen of these brands are entirely new to Mr Porter. The current offering includes 338 products, including ready-to-wear, footwear, accessories, luxury watches, grooming and homeware, 184 of which are exclusives to the site.

Every single component of each product is celebrated — from the hand-picked cloth and leather to the thread used for each buttonhole. The collection of eco-friendly apparel and accessories includes brands from all around the world "from Tibet to Bali, Japan to the UK."

LUXURY IS NO LONGER JUST ABOUT HAVING AN EXPENSIVE WARDROBE AND MATCHING DESIGNER HANDBAGS.

Each brand has its own sets of unique challenges, goals and stories. The New York-based Double Eleven utilizes reused and recycled military textiles in their designs. There are others that weave recycled plastic waste into furniture and accessories.

"The launch, along with the 'Craftsmanship Code,' is very much in line with our 10th anniversary focuses of discovery, inclusivity, craftsmanship and community, and we aimed to seek out and spotlight distinct product stories from some of our more established global brands through to nurturing smaller artisanal partners that are creating world-class product in time-honored ways," Sam Kershaw, Buying Director at Mr Porter, said in a statement.

With the recent development of the fashion industry, consumers' preferences are shifting away from mass-produced clothing to well-made, often artisanal products. In general, consumers are more willing to pay a premium for responsibly made fashion. In addition to empowering individuals to make choices that better their lives, this enables brands to become more environmentally aware, accountable and involved in their communities.

Mr Porter's *Small World* capsule challenges brands and individuals alike to be conscious about the ways in which the products we use are made and consumed, the cultures and history that surround those items and how ethical fashion plays a vital role in our lives.

Perhaps luxury is no longer just about having an expensive wardrobe and matching designer handbags with ritzy clothes. Maybe luxury means being responsible, and ensuring that our purchases won't harm the environment or contribute to an industry rife with sweatshops and low wages. In many ways, Mr Porter is providing a solution for those who want to shop consciously, to buy items that are trendy and of high quality while making a positive impact on the world at the same time. It is for those who want to support a sector that is devoted to creating an ecologically sustainable future.

— Teerin Julsawad



BESPOKE CAKE CRAFTS

ELIZABETHMAYHEW.COM
@ELIZABETHMAYHEW

The beautifully detailed cake designs on **Elizabeth Mayhew's** Instagram will impress those who visit her page. To describe her cakes as wonders would be an understatement. Featuring a high level of craftsmanship and artistic execution, Mayhew's cakes are so elaborate that they are works of art in themselves. Scrolling endlessly through her feed cannot help but keep you interested and intrigued.

The magic behind her work lies in the details. Her attention to detail and delicate, fine artistry make her cakes something truly special. Every cake she makes contains intricate patterns and designs — from china patterns to John Robshaw's textiles to school emblems — made out of frosting.

It has always been Mayhew's passion to bake, and she has enjoyed it since she was a child. The Louisville native said that she learned a lot from her maternal grandmother, who was a "particularly good baker." When Mayhew was 14, she started working at a restaurant owned by friends of her parents. "The owner and chef took me under his wing and taught me techniques and recipes that I still use today. I worked on and off at that restaurant through my college years — I even ended up as the pastry chef one summer," Mayhew told *Chanintr Living Journal*.

Mayhew moved to New York City after graduating and pursued work in editing, but remained involved in food. Her dream was to work at *Gourmet* magazine, but she failed a typing test during her interview. So as she continued her search for a job at a magazine in the food department, Mayhew worked for Seagram in their fine wine division and catered on weekends.

She catered a party for someone who worked at *House Beautiful* magazine, and it turned out to be a stroke of luck. "I asked her if she knew of any openings. Turns out there was one. I interviewed and called every week for months and finally got a job as the assistant to the food editor," she said.

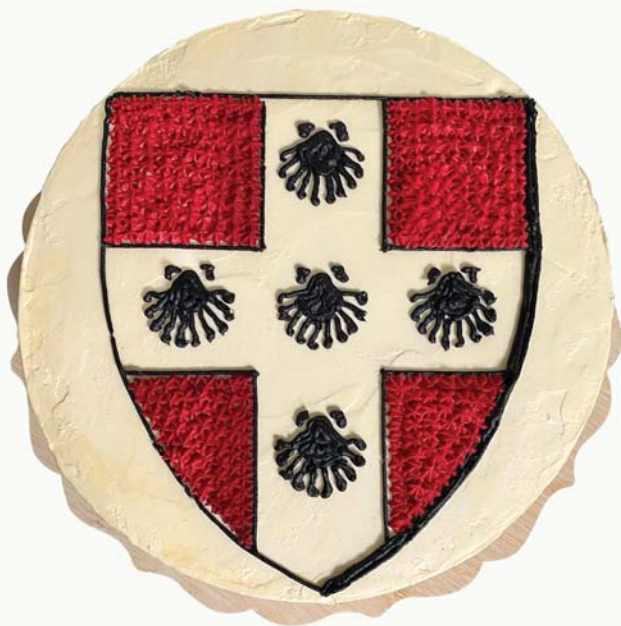
After spending two years in the food department, she left to become the decorating and style editor at *House Beautiful*, where she remained for 10 years. Following other roles in design — becoming a style director at *Real Simple* and releasing her own decorating book "FLIP! for Decorating" in 2007 — Mayhew became the editor-in-chief of *Women's Day*.

She left the role in 2012, and has since started her own decorating business. A contributor to NBC's "Today," where she has segments on everything from organizing to decorating to cooking to parenting, and a columnist for *The Washington Post* for the past decade, Mayhew remains active in design — as demonstrated by her cake art.

Her innovative cake creations are often featured on Instagram, where she has amassed over 10,000 followers. Whether clients want a simple pattern or a complex design, she can work to create a masterpiece that fits their vision and showcases their style, personality and/or event theme. She told us how it all began.

WHAT MADE YOU DECIDE TO START POSTING YOUR WORK ON INSTAGRAM?

I have always posted cakes, but used to mix in pictures of my family, home, cat and travels, but I was not a regular poster as I



PHOTOS COURTESY OF ELIZABETH MAYNEW

either forgot to post or just didn't think I had anything that was that special or unique to share. I spent a long time hovering around 5,000 followers, but one cake I made caught the airwaves and the ball started rolling. What has surprised me most is the cakes that garner the most attention. Inevitably the cakes that I like the most are not the ones that my followers like the most.

WHEN DID YOU START ACCEPTING CAKE COMMISSIONS?

My whole cake business started last year with the Covid stay-at-home orders. People were stuck at home. Restaurants and bakeries were closed and friends who knew I baked started calling and asking if they could pay me to make a cake for various occasions. I also bake sweet and savory tarts, cookies, loaves and pies, so the calls kept coming. Right now, most people just DM me on Instagram. I do not have a website (yet) and have a limit of cakes I can do a week. I have kept it small, but do hope to hire some help so I can do more!

ANY PLANS OF OPENING A STORE OR EXPANDING YOUR BUSINESS?

I am moving into a professional space this month (part of the reason I have been so swamped!). I will not be open to the public quite yet, but will keep doing bespoke baking for whoever calls me! My cakes are not inexpensive (they take hours!), so they appeal to a person who appreciates beautiful unique things.

WHAT IS THE BEST PART OF CAKE DECORATING?

I love the decorating process — it's magical to see a cake come together. I create unique little worlds. Many of my cakes have a dollhouse feel to them — as a little girl I loved my dollhouse!

TELL US ABOUT YOUR FAVORITE PIECE.

I am most proud of a cake I did for a very dear friend's birthday. She loves blue willow china so I copied a plate. It was incredibly intricate and involved. Interestingly, it does not have that many likes on Instagram, but I think that is because it doesn't look like a cake — it really looks like the plate! Even now I don't know how I did it and I am not sure I would ever be able to do it again. To be honest, often when I am decorating a cake, I enter an odd zone — I don't run, but I think it must be similar to a runner's high. I just get totally lost in the process and can't really tell you how I do what I do. It really is quite magical.

IN THE SAME VEIN, WHICH ONE WAS THE MOST CHALLENGING TO COMPLETE?

The cakes that are based on photos that people send me, those are hard. I do get a lot of requests to do things that really aren't my style — I am learning to turn those down. The best result is when someone gives me generic direction and lets me do my thing. I know at this point what works/looks best so I love when people trust me to do it!

ALONGSIDE CAKE DECORATING, WHAT ELSE INTERESTS YOU?

I also have a decorating business (the two sort of go hand-in-hand). In my decorating, I use similar patterns to those I depict on my cakes. I was also an art history major in college so I love art, especially contemporary art. And I love the theater; prior to covid I was in the theater three or four nights a week (you can do that in NYC!), but now I have taken all of that time and put it into baking.

— Teerin Julsawad

THE GUIDE OF WHAT AND WHERE TO BUY

Torii

DESIGNED BY NENDO

Minotti

Airy, with constructive details linked to Japanese tradition, the Torii modular seats play with round edged volumes, thin profiles and the apparent formal simplicity of an extremely detailed design. The metal structure of the legs of the seats and tables is Nendo's nod to the image of the "Torii," the entrance gate to Shinto shrines in Japan. With an interlocking game, the horizontal elements are laid on the vertical supports, ensuring a sophisticated visual lightness that accommodates the padded volume, characterized by couture craftsmanship.

Baht 584,000



Androgyne Dining Table Rectangular

Menu

A bold, confident take on a table, the rectangular iteration amplifies the dimensions of the collection's dining table to grander proportions. The architect-designed piece, cradled with a wood veneer top and base, serves as a community-style table, with room to seat up to 10 individuals.

Baht 165,000



Taper Chair

DESIGNED BY MARK GOETZ

Geiger

Taper's award-winning design sets a new standard for ergonomic performance in an executive chair. This upholstered executive chair has a contoured high back that provides zonal support. The tilt mechanism uses a pair of adjustable carbon fiber leaf springs that control resistance. The suspended seat uses SuperSeat™ technology to create a deep seat pocket and responsive surface. This chair has a 5-star base with casters and pneumatic seat height adjustment. Fixed-height arms can be specified with either urethane or upholstery options.

Baht 115,100



CH327 Dining Table

DESIGNED BY HANS J. WEGNER

Carl Hansen & Søn

CH327 dining table from 1962 is a good example of how creativity combined with excellent craftsmanship can result in a different and exciting design. CH327 is a solid wood dining table with softened edges and rounded legs that become narrower towards the floor.

Baht 276,000

Nelson Cigar Wall Sconce

DESIGNED BY GEORGE NELSON

Herman Miller

The Nelson Cigar Wall Sconce, an elongated shade suspended from a walnut wall mount, will warm any interior with soft, diffused light. A swivel hinge allows for adjustment from left to right and up and down. Nelson's eponymous Bubble Lamps collection were designed in 1952.

Baht 32,000



Ojai Lounge Chair

THE BARBARA BARRY COLLECTION

McGuire

From sketch to stitch, commitment to comfort guides the creation of the Ojai Lounge Chair. Double rattan pole construction makes for a substantial, stable frame, while organically shaped windows in the back construction enhance the piece and bring a lightness of being. The curved rattan frame and square caning exterior denotes effortless sophistication while the tufted pad atop the seat and back cushion establishes uncompromised comfort.

Baht 212,000



Galerie des Reines – Queens' Hall

Saint-Louis

Inspired by decorative motifs at Versailles, this collection of four crystal-footed glasses pays homage to the Cristalleries' exceptional know-how and to the shared history that links the two establishments. The profits will go towards the restoration and refurbishing of the Palace of Versailles.

Baht 18,200



Squares

Dinesen

A collection of square planks in solid oak that rethinks a classic design and gives prominence to the floor. Placed side by side in a high-precision pattern, the squares form a beautiful and distinctive design with characteristic lines. The Squares collection combines top-quality raw wood with sophisticated craftsmanship and brings nature closer to you. The pattern can either be laid in a right-angled grid, in straight lines or diagonally, at 45° angles, to form beautiful diamond shapes. The Squares collection is an exceptional solution that creates an exclusive expression with a sensuous quality.

Price upon request

DIRECTORY

BAKER

SIAM PARAGON, 3RD FLOOR, BANGKOK
T+662 129 4434

BARBARA BARRY

SIAM PARAGON, 3RD FLOOR, BANGKOK
T+662 129 4577

BULTHAUP

NOBLE SOLO THONGLOR, BANGKOK
T+662 714 9040

CHANINTR CRAFT

SUKHUMVIT 55, BANGKOK
T+662 059 7750

CHANINTR OUTLET

CHANINTR 61, SUKHUMVIT 61, BANGKOK
T+66 92 247 2107

CHANINTR WORK

WAREHOUSE 26, SUKHUMVIT 26, BANGKOK
T+662 059 7760

HICKORY CHAIR

SIAM PARAGON, 3RD FLOOR, BANGKOK
T+662 129 4577

KRAVET

AVAILABLE AT BARBARA BARRY
SIAM PARAGON, 3RD FLOOR, BANGKOK
T+662 129 4577

LEMA

NOBLE SOLO THONGLOR, BANGKOK
T+662 714 9040

LIAIGRE

NOBLE SOLO THONGLOR, BANGKOK
T+662 714 9040

McGUIRE

SIAM PARAGON, 3RD FLOOR, BANGKOK
T+662 129 4434

MINOTTI

NOBLE SOLO THONGLOR, BANGKOK
T+662 714 9040

SAINT-LOUIS / PUIFORCAT

SIAM PARAGON, 3RD FLOOR, BANGKOK
T+662 129 4577

WALTER KNOLL

AVAILABLE AT CHANINTR WORK
WAREHOUSE 26, SUKHUMVIT 26, BANGKOK
T+662 059 7760

WATERWORKS

SUKHUMVIT 55, BANGKOK
T+662 059 7750

CAFÉ CRAFT

924 THONGLOR ROAD, BANGKOK
T+662 059 9892
CAFECRAFTBYCHANINTR.COM

CUSTOMER SERVICE

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THE WHITE LOTUS

Scrolling through Netflix looking for your next binge? Stop right there. Our must-watch for this season isn't even on the streaming giant's library. **"The White Lotus"** is an HBO satirical-comedy television series that follows the stories and mishaps of various guests staying at a tropical resort in Hawaii. It is created, written and directed by Mike White and stars an unexpected cast that includes Connie Britton, Steve Zahn, Jennifer Coolidge, Alexandra Daddario, Murray Bartlett and Sydney Sweeney.

Perhaps it is because it has been a minute since we last found ourselves in any kind of luxury accommodation being pampered with cold towels and bottomless piña colodas that makes us love **"The White Lotus."** It transports us to the stunning coast of Hawaii and the beautiful Four Seasons Resort Maui at Wailea where the show is filmed.

But we know that is only part of it. We love **"The White Lotus"** because the show is just so incredibly well-written that we found ourselves finishing all six episodes in one sitting. The best part about the series is its realistic portrayal of the characters — at once hilarious and unnerving to watch. There is a mix of personalities and dynamics that help keep things exciting: a power struggle between newlyweds who discover on their honeymoon that their different socio-economic background is going to be a problem; privileged white parents trying to connect with their "woke" teenage kids who want nothing to do with them; a mourning daughter trying to make sense of life; and a resort manager who spirals out of control from catering to the crazy whims of the rich and ungrateful.

Expect drama, romance, suspense and most of all, tons of laughter.

— Uracha Chaiyapinunt

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