

JUNGLE ABC

cut-out of africa

Michael Roberts remembers his move from London to New York in the 1980s to become creative director of Vanity Fair, as an "unsettling experience". It was an unusually cold winter, and after work he sketched to cheer himself up, without thinking of publishing anything. These comforting drawings, transformed in his paper cut-out collage style, form the basis for his first book, an illustrated alphabet for children and Roberts fans, set on safari in Africa with a

forward by Somalian model Iman. Roberts' drawings had been sitting in

a drawer for ten years when New York writer Fran Leibowitz was doing a children's book and remembered them, but she ended up collaborating with American painter and architect Michael Graves instead. It took American Vogue's Anna Wintour, a mother herself, to put him together with a U.S.



publisher. Roberts' remembers enjoying E.Nesbit's *The Amulet, The 13 Clocks, The Wind In the Willows* and *Jules Verne's 20,000 Leagues Under the Sea* when he was a child, but says he can't recall having an ABC book. The idea that this fashion aficionado managed to escape his usual trendy audience and do something for kids is surprising. As a photographer, filmmaker, set designer and illustrator Roberts is a high style jack-of-all trades best known for his collage covers for *The New Yorker*. Currently living in Paris, he's working on the film titles for a VH1 documentary on Naomi Campbell and his ad campaign for Joseph is out this fall. *Mumbo Jumbo*, Roberts' next book, set to debut on Halloween 1999, is all about magic. For adults this time. † *R.V.*

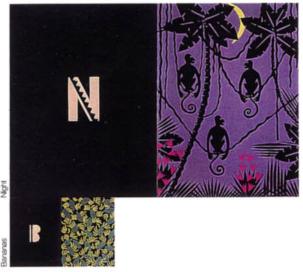
The Jungle ABC, Thames and Hudson, £14.95

harmanee's way

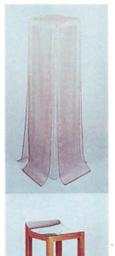
"My story isn't classic," says Sarah Harmanee, "I mean not pedestrian classic. It's not datable, it's kind of out of time." Much of what Harmanee is known for, the tour de force accessories she has crafted for Alexander McQueen's shows, has remained virtual, part of the runway dream not destined for common mortals. But times are changing. This season, Givenchy Accessories comes into sharp focus with a small collection of her designs taken directly from the McQueen for Givenchy show. "There is lots of buckle stuff and blade forms," says the Australian jeweler of the ready for prime-time pieces in the selling collection, including sterling silver chokers and cuffs. "My designs demand



impeccable finishing, or they don't come off," she explains. "Givenchy is probably one of the few houses which can produce what I make." The house that Hubert built does have its limits, however. Not on the market: Harmanee's hand piece in leather and sterling with a thimble-like prosthetic shroud for the baby finger, or sterling silver neck brace and leather headdress (a sort of falcon hood for ladies with a penchant for bondage). That will have to wait a while yet. † R.V.



object lessons





Tables that shake to wake you. Cups that speak when you turn them over. A tube for making cucumbers grow straight. For London-based Michael Anastassiades, household furniture and utensils are not inanimate Muji-minimals to leave proudly lying around. They're about "creating an experience". An experience which is sometimes moving, sometimes alarming, but almost always fun. At a time when 'design' has become the catchcry of a generation, the 31 yearold Greek-Cypriot's approach is hilariously refreshing. At the same time, there is no doubt that this is 'serious' design. Those sleek, pareddown lines. The elegant proportions. The meticulous quality of the finish. Yet what at first seems like a piece of desirable designer furniture turns out, on closer inspection, to be a series of finely-tuned jokes tailor-made at their own expense. His set of seven 'occasional tables' beg the Duchampian question: if a table is only occasionally a table, what is it when it's not? The answer, in one instance, is an alarm clock. A simple sheet-metal side table looks nonchalant enough. But when the internal alarm goes off, the slightly

uneven legs send it

and any object
left on its gently
concave top – into

a frenzy. A nest of 'display tables' bears soft corner indentations, destined to contain that coffee table book you want to impress your visitors with. The whole point – and the skill – of these pieces is that while they ring all the bells of Modern authenticity, they manage at the same time to mock the very idea of 'authentic' itself. A little bit of whimsy in a Wallpaper world. † S.T.

Michael Anastassiades' objects will be on show at Colette 213 rue Saint Honore Paris September 7 -25. All enquiries to: 44 171 928 7527

