

wanted



SMOOTH & SOULFUL

Everything they touch
turns to platinum. In the
house with Liquideep

A VISION OF BEAUTY

Tom Ford's approach
is surprisingly simple

Too hot to hold back

Oscar Pistorius
on pushing
boundaries and
Thierry Mugler

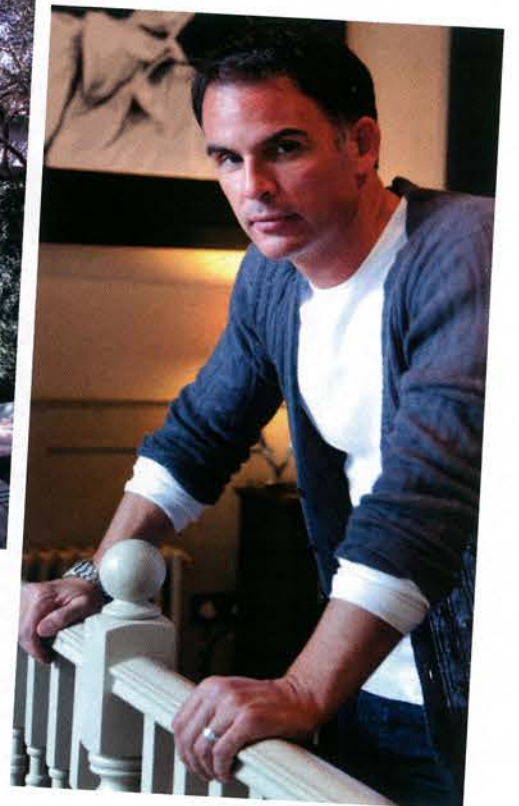
GRUNGE CULTURE
RELIGION

TEXT MATTHEW MCCLURE

Religion clothing, the East End London grunge label, has found a home in the trendy shopping district of 44 Stanley Avenue in Johannesburg. Religion started producing their edgy designs in the early '90s, influenced by club culture, political trends and social commentary. The brand is still going strong and, if the opening is anything to go by, South Africans are clamouring for a piece of UK street culture.

Wanted got the insider's take on this label from Sean Cochrane, the co-founder of Square Hip Distribution and the brains behind Religion's migration to our shores

Why SA? South Africans know the various brands and what they represent and are eager for something fashionable and unique. We feel that the market is opening up even more, with the introduction of a number of new international super brands, which makes it the perfect time to launch our brand. **What informs Religion's design?** The social and political expression has changed from the anarchic spirit of the 90s, to striving for individuality and authentic self-expression nowadays. It still carries the underlying



themes of youthful rebellion, but is now more focused on tailoring, materials and embellishment, all with the distinctly deconstructed Religion edge. **How has Religion kept interest alive?** The brand is growing in terms of design by introducing fantastic styles in advanced luxury materials. It is about the originality of pieces that make

the wearer stand out; something that never goes out of fashion.

*Religion will be stocked in Stuttafords stores in Sandton, Eastgate, Menlyn and Gateway
Religion, Store 39, 44 Stanley Avenue, Milpark, Johannesburg, 071 139 5795*

QUALITY TIME
TAG HEUER MIKROGRAPH

TEXT MATT MORLEY PHOTOGRAPHY DES TAK



There is a lot going on in the TAG Heuer Mikrograph; a few minutes spent trying to decipher the multitude of sub-dials, indicators and numerals on the watch's face is all you need to work that one out. Launched in January, this is the fastest production chronograph in existence — capable of measuring 1/100th of a second — and will likely retain that title until TAG Heuer manage to bring its 1/1000th Mikrotimer concept watch to market next year.

This brand invests heavily in Formula 1 sponsorships each year and the Mikrotimer is a perfect illustration of the shared DNA between the two industries. Put simply, both are about man, machine and as much speed as they can muster; in this case, 360 000 beats per hour.

Just like a Formula 1 racing car, the Mikrograph is destined to lead a curious existence. Part showpiece, part technological experiment, it is a worthy match for its Paul du Toit bespoke casing and indeed of its role in September's charity watch auction in Monaco.

The square stainless steel case is a direct descendant of TAG Heuer's iconic Monaco model, as worn by Steve McQueen in the cult movie *Le Mans*. Lying just beneath the sapphire crystal glass sit several levels of black lacquer and silver opaline. Their unenviable task is to communicate a complex set of readings to the wearer; and here's where things get technical.

To continue the F1 analogy, this watch rolls with not one but two engines, one for



driving the stopwatch and one for telling the time. That's two separate mechanisms operating independently, side by side in a case with a diameter of just 43mm.

Firstly, the automatic movement has a circular oscillating weight that drives the hour, second and minute hands while generating enough power to store 42 hours of reserve at any one moment. The stopwatch meanwhile has a 90-minute power reserve shown at 12 o'clock and the central chronograph, or 'flying' hand, with its prominent round tip, indicates 1/100th of a second on the outer dial marked

1-100. So that's one complete rotation of the watch face in just one second and 99 opportunities to stop it in between.

Each elapsed chronograph second is displayed in a sub-dial at 6 o'clock marked from 0-30 with one red hand moving along the outer dial before a second, shorter red hand leaps into action moving back in the opposite direction using the inner dial marked 31-60 seconds.

From there, the elapsed minutes are displayed on an ingenious counter at 3 o'clock that features a rotating disc with three hands marked 10-20-30, and a 0-10 dial filling in the gaps in between the 10-minute intervals.

At the centre of the watch face sits a neatly self-contained dial displaying the time in hours and minutes, with elapsed seconds found on a separate dial at 9 o'clock that works along similar lines to the chronograph version at 3 o'clock, except that here the three hands work on 20-second intervals (instead of 10) with a 10-second dial in between.

All of this mind-boggling wizardry was conceptualised and manufactured in-house by TAG Heuer in its Swiss workshops, meaning it controlled each and every element that went into its creation, from start to finish.

*Case: 43mm stainless steel
Movement: TAG Heuer in-house, COSC certified chronograph
Features: unique Paul du Toit watch box
Strap: Black perforated Barenia calfskin leather with folding buckle
Price: to be auctioned at Only Watch on September 22 in Monaco
Distributor: Picot & Moss, 011 669 0500, www.picotandmoss.co.za*



ABSTRACT PRECISION
WATCH BOX

TEXT NECHAMA BRODIE PHOTOGRAPHY DES TAK

Although he admits to being heavily influenced by modern artists like Miró and Picasso, Paul du Toit says his own distinctive style is something that has "developed over the years. It's not abstract for the sake of abstraction."

Du Toit paints and sculpts in layers, scratching shapes — his own evolving "library of symbols" — into paint, then applying colour, before defining them with thick black outlines.

He rarely accepts commissions saying they throw him off track, but when du Toit is offered an outside project that allows him total freedom, like creating the box art for the TAG Heuer Monaco Mikrograph, he "grabs them".

"It's quite a challenge; it requires trust. You never know what you're going to get."

To create the artwork that would house the watch, du Toit applied thick acrylic paste (which he mixes with marble dust) all over the box's wooden structure, into which he carved marks using tools he made himself, and then adding colour. "I pick up sticks, sharpen them... anything can make an interesting mark. It's an ancient concept."