



THE HEDGEHOG

SAY WHAT?

'There's no watch industry here. None'

BRITISH WATCHMAKER
DAVE BRAILSFORD (PAGE 102)

'The plates are shifting, I can hear them'

BILIKISS ADEBIYI-ABIOLA
ON SOCIAL ENTERPRISE
IN NIGERIA (PAGE 56)

'No one rang to say that something had broken, no one texted to say an order hadn't arrived'

CHEF HENRY HARRIS
(RIGHT) ON SHUTTING
HIS RESTAURANT,
RACINE
(PAGE 88)



A SPIKY TAKE ON WHAT'S NEW

Ring of truth

The sign on the wall read: 'Keep focused and get a massive amount of shit done.' 'It doesn't work,' joked Emmet Smith, founder and owner of Hatton Garden signet ring specialist Rebus, as we walked around his workshop.

Signet rings might be thought to have gone out with the Hoorah Henrys of the Eighties, but Rebus is evidence of a revival. 'We noticed the change in people's attitudes towards them probably about six years ago,' says Smith. 'Ten to fifteen years ago it would have been parents dragging in their uninterested teenagers... Quite often it's the kids dragging in mum and dad.'

Each ring takes between half a day and four days to craft, with purer fourteen- and eighteen-carat gold popular among the high-end market, for whom it is an investment for generations to come.

Rebus does attract armigerous customers (those entitled to a coat of arms), but the majority come without a coat of arms granted to them, including an increasing number from abroad wanting a slice of British tradition.

This crossover of heritage and modernity is clear to see: as well as a host of beautiful Victorian reference books, containing thousands of traditional family crests, the shop has a Pinterest board with ideas for engravings for a less heraldically inclined clientele; Simba from *The Lion King* makes a rather unexpected appearance.

Many people also choose to use a crest associated with their surname, regardless of whether it has ever applied to their family. The medieval College of Arms, which is the sole establishment in the country with the power to grant new coats of arms, can get 'a little bit aggrieved,' says Smith, by the new willy-nilly appropriation of ancient tradition.

Smith himself, however, is decidedly less puritanical: 'It has just become part of the family tapestry, and then it doesn't matter. It's just symbolic. The crests are all associated with that name, but whether it's you or not doesn't

really matter any more.'

Reflecting such a casual attitude to history, perhaps signet rings really are signs of the times.

Joe Fell

Bed head

Sometimes Hedgehog wakes up ratty, but the problem isn't getting out of the wrong side of bed — it's getting out of the wrong bed full stop. And if you're a high-powered executive boasting about how you only need four hours' sleep a night, then you darn well better make sure you've got the best bed you can find.

Hence Hedgehog's trip to Hästens. There Laura Stefanescu outlined quite what was at stake: 'Pains and aches and difficulties... really tragic consequences' belong to those with bad mattresses. Hästens

beds, which are handmade to order in the company's 160-year-old Swedish factory, turn these back-breaking nightmares into sweet dreams, with their handlinked steel spring networks, soundproof flax layers and wool, cotton and horsehair interiors.

The deal, says Stefanescu, is that you need to spend around an hour engaging with the beds to find which suits you best. (Some customers engage too well and fall asleep in the showroom.) Despite institutionalised English prejudice against adjustable beds, I was particularly taken by the Lenoria, whose head and foot smoothly rise to aid reading or watching TV, as well as the Vividus, £67,000 of nocturnal perfection, super-thick-sewn seams and all.

All of which provided a worthwhile lesson: it's not the time you go to bed, or even the

person next to you in it, that matters, but the bed itself. It don't mean a thing if it ain't got that spring.

hastens.com

Steel yourself

Jo Ensor of the [Philanthropy Workshop](http://PhilanthropyWorkshop.com) writes:

I am often asked by philanthropists how it is that I am able to decide, so quickly, if an organisation is strong, effective and worthy of their support.

I realise that this is largely intuitive, an ability I have honed over the last twenty years, during which time I have invested hundreds of millions of pounds (albeit of other people's money) into thousands of small and medium-sized charities, NGOs and social enterprises across the developing and developed

world. I have often done this successfully, but sometimes not — with the lessons coming more often from the failures. These are my tips for assessing charities.

1) **Start at the top:** The chief executive is the most important indicator of whether an organisation is effective or not. Not only must the CEO be able to clearly define the organisation's theory of change, they should also be able to inspire others, engage meaningfully and humbly with all the stakeholders and manage an organisation. (This would be critical to any private sector investment; why it is not in non-profits eludes me.)

2) **Get board:** Strong, strategic governance, diversity of skill and perspective and an open and transparent relationship between board and staff are vital. My red flag goes up if the board are all best >



FIVE MINUTES WITH KATE GORDON, FOUNDER OF THE LONDON ART STUDIES LECTURE SERIES

The artwork I'd steal is...

Picasso's *Child with Dove* if pressed. But then there's Rothko...

Kate Moss or Kate Middleton?

One is art, one studied art.

The speaker of my dreams is...

Oscar Wilde or Dorothy Parker.

Favourite Gordon?

'It's got to be Gordon's' — the gin, of course.

Ai Weiwei: aye or nay?

Strong aye... Artist, activist, architect and soon-to-be author. One man can make a difference.

London hidden gem?

Chelsea Physic Garden for day,

Kew Gardens at night, the bar at Keeper's House at the Royal Academy anytime.

Hero?

My father. Always.

Guilty pleasure?

I love to escape to a 4pm movie on a Friday afternoon.

londonartstudies.com