

ALYCE TRAN

CO-FOUNDER, THE DAILY EDITED



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I think people are always looking

for something different. I mean look how you can personalise your Nutella jar. Personalising something resonates because people can connect with the item on a deeper level, and while we like to think that The Daily Edited's products [leather accessories] stand on their own, the customisation process, where you can have your initials hot-stamped on to the leather on the spot, really puts a personal spin on it.

The trend for a more bespoke

offering doesn't seem to be waning, and we want to take that a step further. Soon we'll launch a service where customers can handwrite words to be imprinted on to our products, which we'll do by creating a custom plate for the stamping. We're always thinking of ways to elevate The Daily Edited, and now that monogramming is everywhere it's about evolving the services we offer.

I think that this will be the key

to growing our brand [more than diversifying our product range]. At the end of the day, we want to be good at leather, and when you try to be too many things to too many people you can lose purpose. Right now our stationery line is quite small but is doing well, so we definitely want to expand that. In terms of personalisation, [we are] going above and beyond the monogramming and stamping: we now offer five types of leather grains and colours, meaning the level of choice is much more comprehensive.

We've been able to get customer feedback on this sort of thing first hand through our presence at David Jones [in the Sydney and Melbourne city stores]. We started The Daily Edited as an online retail business, but when a pop-up opportunity came up at David Jones, we figured it couldn't hurt to try it, and now it has becoming a very big part of our business. That it is doing so well is a validation for Tania [Liu, Tran's business partner] and me as entrepreneurs, because we'd never had a benchmark or end goal for what we were doing.

The lion's share of our sales

are made through our online store, however, and I think that goes back to our roots. We only started The Daily Edited in 2011, but social media allowed us to get out there for free. Before advertising or paid posts or any formal

relationships with digital influencers it was just the two of us creating beautiful visual content, and even today I have been in the studio with props and flowers taking photos for our Instagram channel. Without social media the initial capital investment in the business would have been too much, and likely never would have happened.

Neither of us ever imagined

we would end up quitting our fulltime jobs as lawyers to manage this business. We both had lucrative careers – Tania had just made senior associate at her firm, and I was about to – but both of our firms really supported us in developing The Daily Edited. In the end it didn't make sense financially for us to continue working there because we would have had to hire other people to manage our new venture. But we didn't go in blind – we saved for it, put away a year's salary, just to have that buffer.

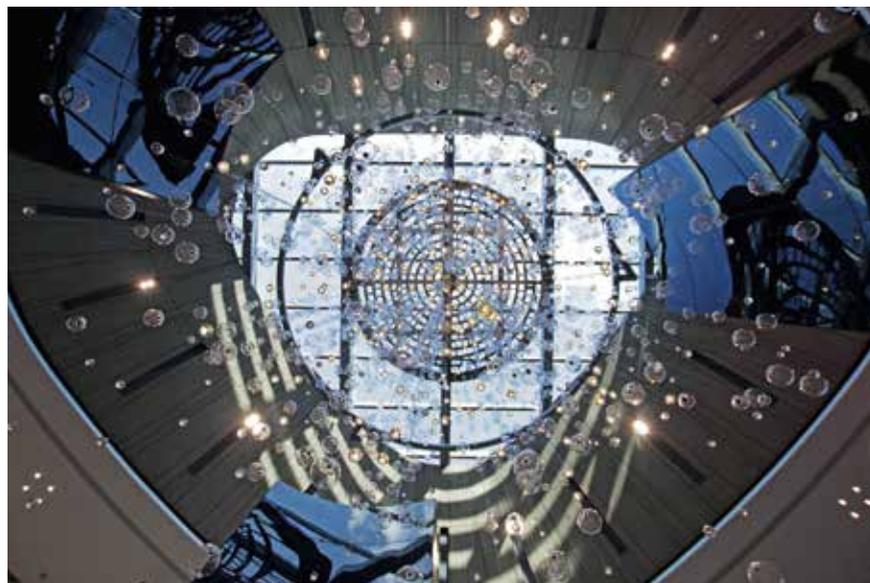
I think sometimes we take our work backgrounds for granted. There's not much crossover in the actual day-to-day running of the business, but lawyers work extremely hard, they're thorough, they're detail-orientated – you need to be – and I think those attributes have certainly helped us to succeed today. And because we didn't have an investor and did everything ourselves, it's meant we haven't had to answer to anyone and have been financially independent from day one. It means we can do things quickly, which is so important in today's market.

In the past we have had so much data on our customers, but it can be hard to make sense of it, looking at names and postcodes. Now we can stand in David Jones and listen to customers and see what they are seeing, and one of those things is that all of these men were asking if the wallet was the only men's item we sold. We could have looked at pages of data, but hearing the customer's point of view is so much more convincing.

As a result, we've just launched a dedicated menswear range, with leather compendiums, mock crocodile leather wallets and pouches. We like to think that all of our products are unisex, as that's where fashion is at today, but we have picked up on things that are attractive to men, and it can be small tweaks – a thicker zip can really change the whole look of a bag. It is these small evolutions that really mark how we are growing The Daily Edited.

OFF TO THE FAIR

Luxury has truly arrived at the Gold Coast with the opening of the \$670million revamped Pacific Fair shopping centre. David Jones, Chanel (beauty), Christian Louboutin, Dion Lee and Salvatore Ferragamo are just a handful of the stores that opened last month in the centre that, according to its owners AMP Capital, is helping "reposition Broadbeach as a world-class destination". It comes as direct flights begin from China to Coolangatta and momentum builds ahead of the 2018 Commonwealth Games. And the best is yet to come: Louis Vuitton, Prada, Harrolds, Givenchy, Hermès, Max Mara and Tiffany & Co. are expected to open by July. The revamp includes a series of art installations (pictured), water features and tropical landscaping.



Justin Thornton and Thea Bregazzi founded their label 20 years ago on Portobello Road in London. Now Preen is sold in 25 countries around the world and is known for its romantic floral creations – with an edge. Net-A-Porter and Preen have released an exclusive six-piece capsule collection to celebrate the milestone, using the brand's favourite prints of the past two decades.



MORE SPACE

After 23 years showcasing the best international brands, Space Furniture has decided to create its own line of furniture called SP01. The launch collection includes sofas, armchairs, tables and coffee tables and is designed and manufactured in Italy. "There was a moment as a team where we stopped and asked, do we keep looking for brands to put in the house of Space or do we try and grow this business in a different way?" says Christina Caredes, Space Furniture Group CEO for the Asia-Pacific. "Our wish is to see SP01 being represented around the world by other retailers." The collection is available in Space showrooms in Sydney, Melbourne, Brisbane, Singapore, Kuala Lumpur and online.





CHEZ TED

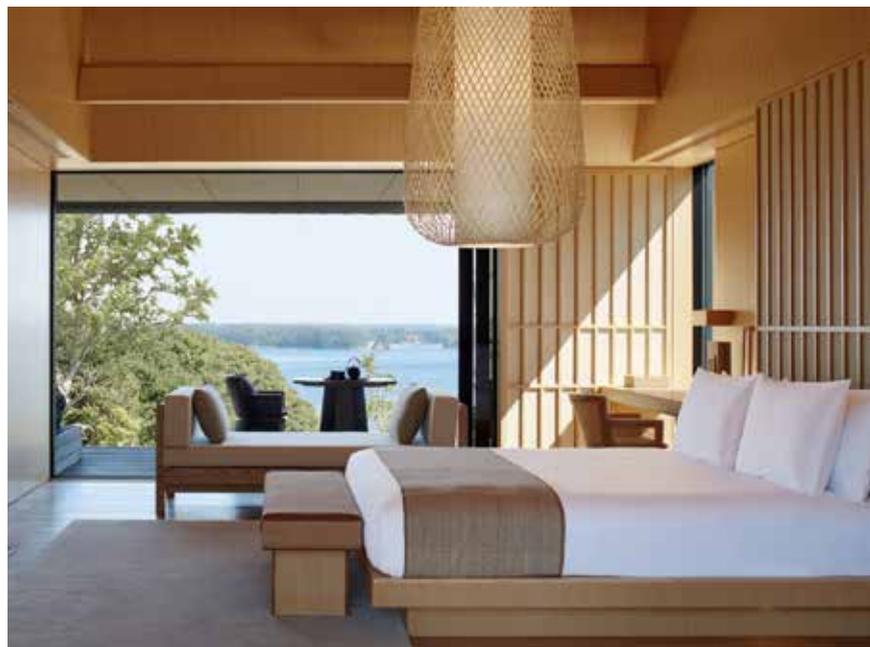
THE CNN FOUNDER'S NOT-SO-HUMBLE NEW MEXICO HOME HAS OPENED AS A BOUTIQUE HOTEL.

Ted Turner is no ordinary hotel owner so you can expect no ordinary stay at one of his hotels. The media mogul – who launched the first 24-hour news network CNN in 1980 – has opened his private home in New Mexico as a boutique hotel after a four-year renovation. Casa Grande is a Spanish-inspired stone house built in 1907 by architect Joseph Lyman Silsbee (Frank Lloyd Wright's mentor) and is part of the massive Vermejo Park Ranch. Spanning 2400sq km, it is home to elk, antelope, mountain lions and golden eagles. It also has former gold- and coalmining settlements and even some ancient Native American ruins. The house has seven bedrooms (including two master suites), ballroom, kitchen, butler's quarters, pool room, sitting room and a conservatory. It can be rented out by the room or as a whole house.



HIPSTERISSIMO

Described as being the "molto, molto urban hipster" luxury hotel, the G-Rough hotel in Rome, which opened last year, offers an unconventional take on luxury in the Italian capital. The 10-suite property is the brainchild of rally car driver/hotelier Emanuele Garosci (who died of a heart attack unexpectedly in 2014 at age 41) and his business partner Gabriele Salini. The hotel is a narrow 17th-century building just near busy Piazza Navona and across the road from Campo de Fiori. Italian artists were involved in every stage of the building process, from the dance party thrown when the interior was demolished to the incredible artwork hanging in every room.



AMAN ON BAY OF PEARLS

The Aman group is opening its second property in Japan, with a hot springs resort in the Ise-Shima National Park, 300km southwest of Tokyo. It follows the success of the Aman in Tokyo and now takes Aman hotel and resort portfolio to 30 properties over 20 countries. The Amanemu will overlook Ago Bay (known as the Bay of Pearls) and will have 24 suites and four villas. It will also have an extensive spa and make use of the natural hot mineral springs on site. "[We] will provide our guests with the very best of Japan's unique natural beauty, exquisite cuisine and *omotenashi* – the special spirit of hospitality," says Aman CEO Olivier Jolivet.



AN ISLAND TO YOURSELF

If you are sick and tired of missing out on a lounge by the pool or trying to relax to the sounds of children screaming and splashing in said pool, renting a private luxury island may be your solution. Thanda is a tiny island off the coast of Tanzania owned by Swedish entrepreneurs and philanthropists Dan and Christin Olofsson (who also own a highly awarded luxury safari in Tanzania) and it comes with its own pool, five-bedroom villa, tennis court, cocktail bar, pizza oven, copper beach baths and even a grand piano. So as long as you don't bring your own children, a relaxing time by the pool is all but guaranteed.



Degas: A New Vision

National Gallery of Victoria, June 24-September 18

Paris was the only muse that Edgar Degas needed. While contemporaries such as Gauguin went seeking exotic subjects, Degas barely left his city. He painted not only the ballet dancers he is famous for, but streets, bars, brothels, racecourses, cabarets and homes. He also sculpted, photographed, drew and etched. This retrospective of 200 works is curated by Henri Loyrette, former director of the Louvre and the Musee d'Orsay.



FRIDA KAHLO & DIEGO RIVERA

Art Gallery of NSW, June 25-October

The two outstanding Mexican artists of the 20th century continue to fascinate, as much for their turbulent lives and eccentric relationship as for their vibrant, political and deeply personal work. In 1929 Kahlo, 20 years his junior, became Rivera's third wife; they divorced in 1939 but remarried a year later. Both were outspoken Marxists and achieved great artistic success during their lifetimes, exhibiting in Paris and across the US as well as in Mexico. Kahlo was famously vivacious in her manner and dress, but ill health (she had polio as a child and was badly injured in a bus accident) and numerous personal burdens kept a dark streak running through her work. This exhibition comprises 40 pieces from the collection of Jacques and Natasha Gelman.

SKYLIGHT

Melbourne Theatre Company, June 18-July 23

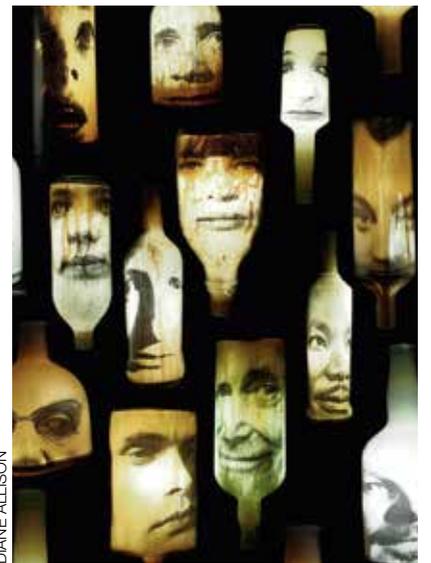
A young woman living in a dingy part of London, who teaches maths in a poor school in another dingy part of London, is visited by her former lover – a wealthy married man, now a widower. The encounter in her freezing flat pits idealism against worldliness in post-Thatcher Britain, but its arguments still ring clear. Colin Friels and Anna Samson star in this revival of David Hare's 1995 play about why people do good things: is it idealism or penance, and does it even matter? The play is directed by Dean Bryant, one of MTC's newly appointed associate directors.



SEQUENZA ITALIANA

Australian Chamber Orchestra, June 25-July 10

Sicilian cellist and composer Giovanni Sollima is back touring Australia with a celebration of five centuries of Italian music, accompanied by ACO soloists Satu Vänskä on violin and Maxime Bibeau on double bass. The menu ranges from Monteverdi via Paganini and Rossini to an original work by Sollima, who received lyrical reviews when he visited Australia in 2014 for his fiery and surprising playing style.



DIANE ALLISON

DARK MOFO

Museum of Old and New Art, Hobart, June 10-21

This celebration of the dark point of the year, from the profound and profane mind of MONA founder David Walsh, includes a 72-hour performance by Australian artist Mike Parr in a former women's asylum for the criminally insane; Dark Park, an "interactive art playground" (Patrick Hall's *The Cloud* is pictured); *Tempest*, a collection of artworks inspired by Shakespeare's magical storm; an exhibit and live set by digital artist Ryoji Ikeda; music by Zhu, Lustmord, Black Arm Band with True North and many more; and of course the Midwinter Feast and Nude Solstice Swim.



TIME TO ACT

THIS DIVER WANTS TO HELP PROTECT WHAT LIES BENEATH THE SURFACE OF OUR WARMING SEAS.

The 2300km-long system of coral reefs that makes up the Great Barrier Reef is the world's single largest structure of living organisms, and a World Heritage site. Great swathes of its coral are bleached, thanks to rising sea temperatures.

So the release of Oris's second limited edition inspired by the reef comes at a critical time. Originally the Great Barrier Reef Limited Edition II was intended to celebrate the beauty of the reef; now it will help raise awareness of its plight. Oris has partnered with the Australian Marine Conservation Society in developing this watch, and a portion of the sale price will go directly to helping the work of the AMCS.

As for the watch itself, it's everything you'd expect from a serious diver's timepiece. The big 46mm case is water resistant to 500m and features a ceramic dive bezel that lets you know at a glance how long you've been underwater. Numerous design elements are inspired by the reef itself: the shimmering blue dial takes its colour from the surrounding waters, and the yellow highlights recall the vivid yellow that the coral should be. Oris has also added a nice technical touch to the piece, adding a central day indicator to the mix, something rarely seen on diver's watches.

While most timepieces only tell you the time, this Oris tells you time is running out for one of our most precious natural assets. RRP from \$2900



TAKE A WALK

Before Montblanc started making waves with its savvy heritage-inspired collections, there was the TimeWalker. The sporty yet casual line debuted in 2004 and has been a staple ever since. And while Montblanc has released many different flavours of TimeWalker over the years, you've never seen one quite like this.

The limited edition ExoTourbillon Minute Chronograph has a contemporary aesthetic, quite a change-up from the old-world elegance Montblanc's timepieces typically exude. The lightweight case is a hi-tech mélange of materials, including titanium, carbon fibre and ultra-hard diamond-like carbon (DLC) treatments.

Add to this the multilayered dial with red highlights and you end up with a watch that wouldn't look out of place on the dashboard of a supercar.

The jewel at the heart of this TimeWalker is without doubt the ExoTourbillon, which dominates the lower half of the dial. The ExoTourbillon is Montblanc's twist on a more traditional tourbillon. They've managed to place the balance wheel outside the tourbillon cage, allowing the use of a larger balance and decreasing the impact of inertia, all of which adds up to a more efficient movement. Oh, and it also looks very cool. A monopusher chronograph with retrograde counters rounds out this horological hard-hitter's arsenal. RRP \$55,900



SPORTY SERPENT

Last year, the classically inclined Baume & Mercier surprised many by releasing a high-octane take on its Capeland chronograph, a watch dedicated to the legendary Shelby Cobra sports car. Hot on the wheels of this runaway success is the Capeland Shelby Cobra 1963, this time decked out in black and yellow. The bold colour scheme is inspired by the livery of a 289 Roadster built in 1963, one of the most successful Cobras in history. Historic inspiration aside, it's hard to argue with this watch's good looks, from the gauge-inspired subdials to that striking and instantly recognisable cobra on the seconds hand. RRP \$6300



The BMW M2 is not too heavy, not too light, and its twin-turbocharged six-cylinder engine makes a satisfying scream when given the proper encouragement.

because humans and their cars are constantly getting larger, the M2 is around the same size as the classic M3s of the 1990s.

Imagine being able to actually enjoy *Seinfeld* again, the way you could when you'd only seen the episodes once, and you get some idea of the retro joy that this BMW engenders.

Somehow, the boffins who worked on this car – and who were also responsible for building the M1, a truly monstrous and mercifully limited-edition vehicle that even its chief engineer now admits was a hairy-handed, sharp-toothed mistake – have brought back the essence of what makes BMWs great (something the company lost its way with, slightly, when it started building SUVs).

In large part, it is the steering feel, which, at its best, is like having a pleasant wrestle with Miranda Kerr/Orlando Bloom (either or both, whatever you prefer). You feel connected to the road in an active rather than passive way, which seems to be the default setting of modern cars. You feel the road through your hands, but also through the chassis, which is both sharp and solid, and the suspension, which is Goldilocks good: not too heavy and not too light.

For sound, no modern car can match the screaming metallic chaos of BMW M cars of old, but the M2's 272kW and 500Nm twin-turbocharged 3.0-litre is still a straight six-cylinder block in a world of boring four-cylinders, which means some of the old magic can be heard, particularly at maximum attack.

The interior of the M2, and its in-car entertainment and hands-free phone, obviously put the older cars to shame, and while the rear seats are not large, actual adults would put up with sitting in there just for the fun of being hurled around in this car.

Putting all those kilowatts through the rear wheels means there's plenty of tail-waving action at your toe tips, should you be of a Top Gear disposition. There's even a button you can press to make this kind of hooliganism easier to access.

The car's just-right size, and 1570kg weight, means that it feels both easy and fun to throw through really tight bends, as we were lucky enough to do during its launch at the Raceway Laguna Seca in California, where an entirely pleasant young local told me he was actually thinking about voting for Donald Trump.

Frankly, even that was less frightening than this track's legendary Corkscrew corner. Imagine driving off a three-storey building, only to find there's a road at the edge that drops so steeply you can't see it till you're on it. After a few laps of screaming in fear and coming to almost a complete stop before the Corkscrew, we finally felt brave enough to launch off it, and the M2 absolutely shone through its steep fall and savage changes of direction. There's a sense there aren't many places on Earth that this car wouldn't feel wonderful.

It truly is unusual for a motoring marque to offer a vehicle that's this much fun, and this fast, for this price. There are other cars – and even other BMWs – that cost twice the money and aren't this much fun. Run out and buy one, quickly, before they realise the mistake they're making. **W**



BACK TO THE FUTURE

THERE MUST BE SOME MISTAKE – BMW HAS MADE A CAR THAT'S WAY TOO MUCH OLD-SCHOOL FUN FOR THE PRICE.

Car companies don't generally spend a lot of time stabbing themselves in the back pocket, but BMW has recently become the bold exception.

It's hard to explain the thinking behind the introduction of the BMW M2, a car that is, as the nomenclature would suggest, cheaper and smaller than the M4, and thus theoretically inferior.

Ask anyone with even a droplet of adrenaline in their bodies to drive the two back to back, however, and it's hard to imagine a single person opting for the \$150K-plus M4 over the far more fabulous M2 at an almost overtly tempting \$89,900 (with a manual gearbox, which is the best option).

Yes, the bigger BMW is faster – 4.1 seconds to

100km/h, just 0.2 of a second quicker than its baby brother – and has a more imposing presence, but it is lacking in every other way. It's like a new Jurassic Park movie against the original – although in this case the new one is the old, confusingly.

That's because, despite its being brand new, there is something strikingly old school about the M2. It feels, steers and handles like BMW M cars of yore, back before the world worried about hugely inconvenient truths like fuel economy, and before tricky techy things like electronic steering and Electronic Stability Programs were invented.

On the plus side, new engineering smarts and turbocharging give us a car that is significantly faster, punchier and more invigorating in a straight line. And,