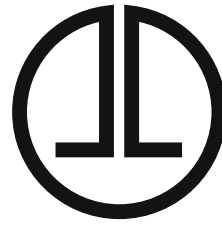


LIFE & STYLE





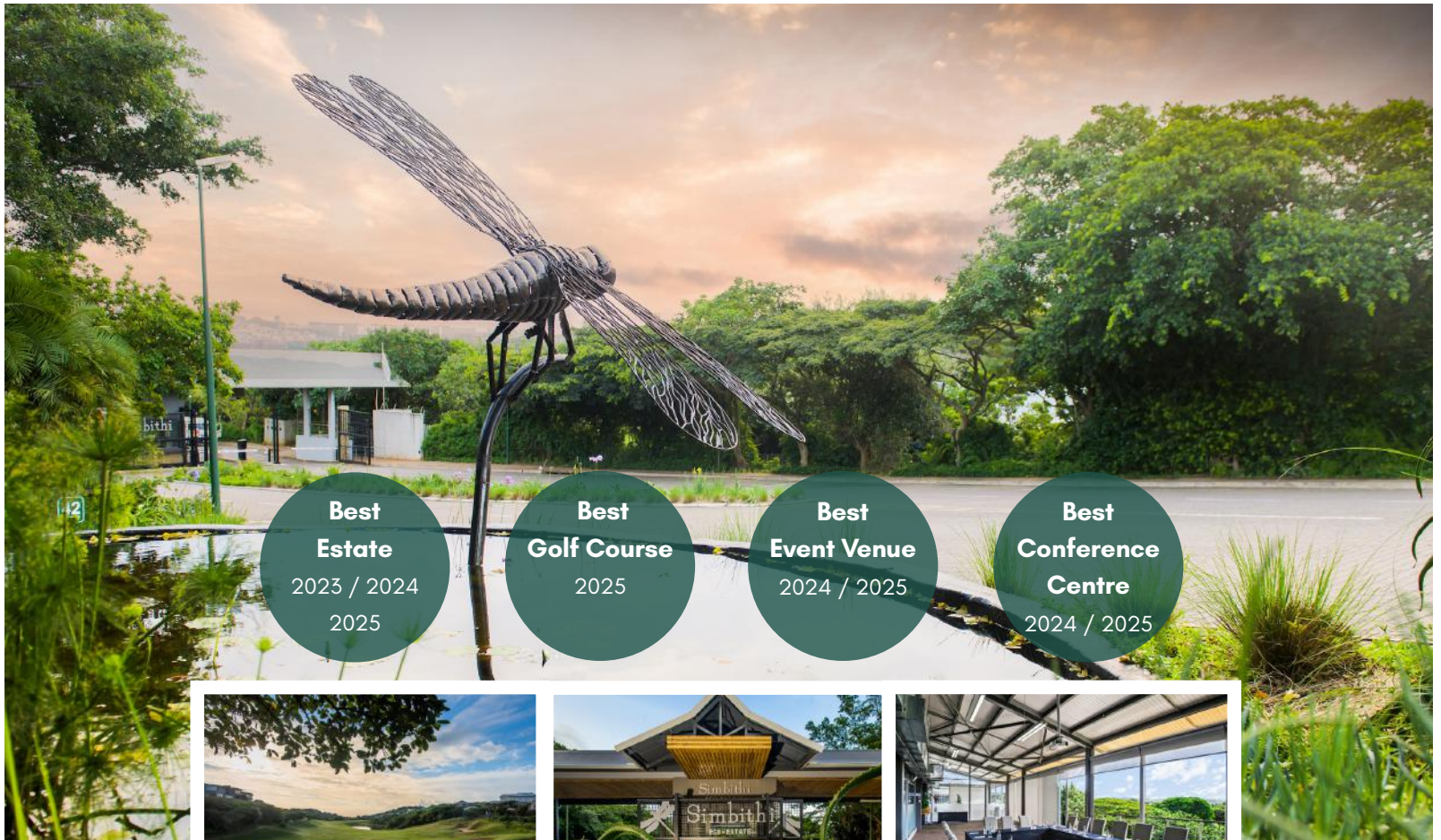
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LIFE & STYLE

MEDIA

ON AIR, ONLINE & IN PRINT

EDITOR IN CHIEF

Dan Charles
dan@lifeandstyle.fm

MARKETING & OPERATIONS MANAGER

Tiara Govender
tiarag@lifeandstyle.co.za

MANAGING EDITOR

Sue Charles
sue@lifeandstyle.fm

COPY EDITOR

Shannon Devy

DESIGN

The Lake Design

ADVERTISING

032 946 3112
info@lifeandstyle.fm

DISTRIBUTION MANAGER

Skumbuzo Manyoni

WEB & SOCIAL MEDIA

www.lifeandstyle.fm
@lifeandstylemagazine

PUBLISHER

North Coast Publishing (Pty) Ltd
info@lifeandstyle.fm

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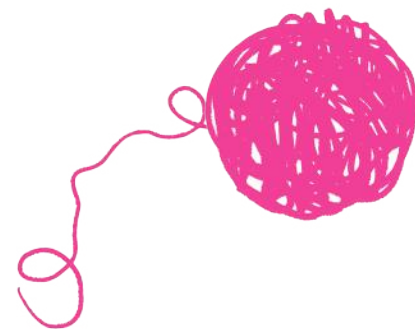
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Studio MUTI Design





Spinning Yarns

Friends, welcome to a freshly spun issue of Life & Style.

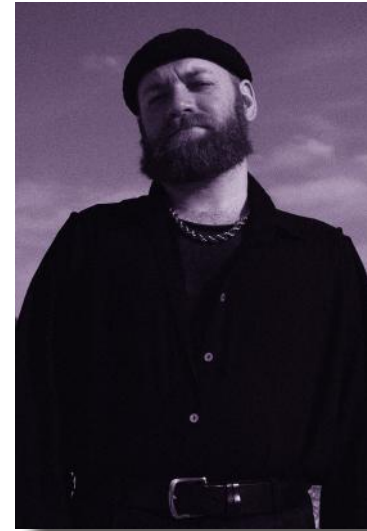
THE IDIOM “TO SPIN A YARN” is said to have originated from 19th century sailors who would tell each other stories (ones that were often long and embellished) while performing the tedious and time-consuming task of mending ropes for their ships - a task which also involved “spinning” new rope from fibres. I have been thinking a lot about those sailors in the lead up to writing this letter. I have also been thinking a lot about the language that is often attached to the topic of boredom - expressions like “bored to tears” or “bored to death” - language that suggests an element of devastation tied to boredom that, on the surface, seems a tad disproportionate but I suppose that even the word “dull” is synonymous with a certain type of pain.

David Foster Wallace wrote in his posthumous 2011 novel *The Pale King* that “To be, in a word, unborable.... It is the key to modern life. If you are immune to boredom, there is literally nothing you cannot accomplish.” The story primarily revolves around the lives of several employees of the 1985 Internal Revenue Service (IRS) Regional Examination Center in Peoria, Illinois and explores themes of boredom, loneliness, depression, and the struggle to find meaning and attention in a world defined by tedium and bureaucracy. Elsewhere in the novel, Wallace also questions why dullness or boredom proves to be such a powerful impediment to attention and why we recoil from them and proposes that dullness is associated with a type of psychic pain

because: “something that’s dull or opaque fails to provide enough stimulation to distract people from some other, deeper type of pain that is always there, if only in an ambient low-level way, and which most of us spend nearly all our time and energy trying to distract ourselves from feeling, or at least from feeling directly or with our full attention.

And then I think of the sailors again and the stories that they must have told to cope with the tedium of mending their ropes for their ships. The task of tending to those fibres was essential to the structure and safety of their vessels but were they more efficient in completing their tasks because of the stories that they told each other? In a way, the tedium of their tasks bore the creation of two things simultaneously: the rope and the stories. Although the rope might have been a more practical creation in relation to being able to travel, the stories conjured up by the sailors probably went on to exist far longer than any of those ropes and may have travelled further than any ship could sail.

I suppose that what I have really been thinking about is how to reconcile my own relationship with the pain of my boredom. TikTok and Instagram Reels have rotted away at my brain and the deafening buzz of the psychic flies hovering around my head

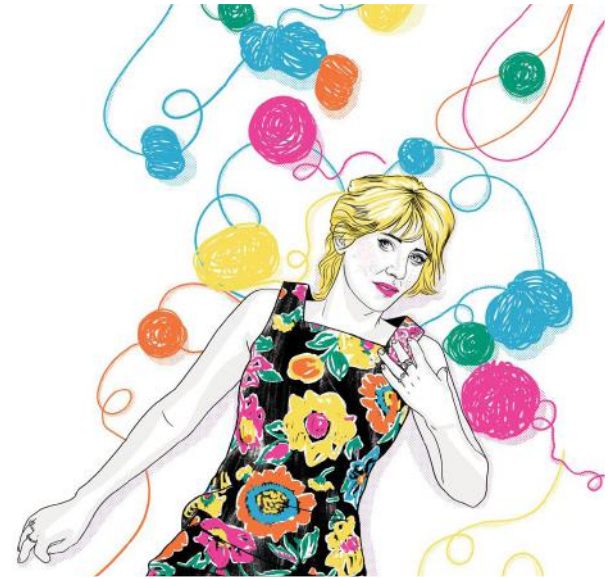
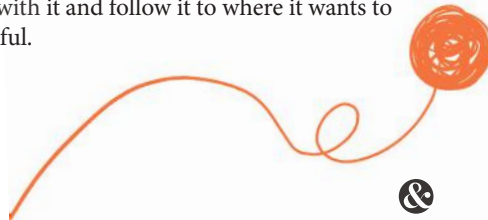


have made the sight of a blinking cursor on an empty page unbearable. I'm sure that this is a problem that many of the artists and innovators that have been presented in this magazine have had to overcome in the process of making their own creations. The painful quiet before the first brush stroke, threaded needle or word written that begins both the distraction from dullness but also a purging of the ambient pain veiled across the access to our inner-worlds that we so often tend to ignore. It's telling a story while making a rope. According to yet another prolific writer, Joan Didion said that we tell ourselves stories in order to live and, boy, living can be as hard as sailing across an angry sea. I guess that we need all the rope that we can possibly spin. We all have to get each other across the water.

Welcome to another issue of Life & Style that will delightfully distract you from your boredom. But, should boredom come again once you've put this magazine down, sit with it and follow it to where it wants to take you. It could be wonderful.

Yours ever-spinning,

Dan.



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CONTRIBUTORS

Dave Charles – award winning broadcaster, television producer, editor, musician, and writer. Dave is a Fellow of the Royal Geographical Society, the SA representative of the international Anglo Zulu War Historical society. He holds a BA Dram Art (Hons) Wits degree and he was an inaugural recipient of the Prince Mangosuthu Buthelezi Gold Medal for Service to the Zulu people. He currently owns the Life & Style media group.



Shannon Devy - is currently completing her Masters in English Literature at the University of Cape Town. An avid musician, reader and writer, Shannon enjoys coffee more than most things in life, and can often be found hunkered down at her favourite local coffee shop, tapping away at a new piece for Life & Style Magazine in a caffeinated frenzy.



Cameron Luke Peters – a long-suffering, erstwhile PhD candidate in Film Studies at the University of Cape Town who sunlights as a historical tour guide of the Western Cape under the alias @capetownheritagetours. When he's not procrastinating on various pieces of writing, you can find him yearning on a beach somewhere, shooting film in dodgy places and picking up plastic bottles off the street whilst shaking his head and tutting under his breath.



Kim M Reynolds – is an arts and politics writer, critical media scholar, and tech researcher from Ohio in the US, based in Cape Town. Her work focuses on overlapping contemporary social justice and arts histories on the continent of Africa and the Diaspora. Reynolds is currently co-lead of the research and organising collective Our Data Bodies.



Lisa Smith – a freelance graphic designer and marketer who loves the heartbeat of the North Coast. With her newspaper and magazine industry experience Lisa has a passion to nurture brands with their online and offline presence through concise copy and creative design. When not sitting behind her laptop, Lisa spends time with homeless cats and getting outdoors.



Mia McCarthy – is a young writer based in Cape Town. She is an avid collector of coffee shops, tidal pools, and interesting true stories. Mia has a passion for creating magic in the kitchen and much of her writing reflects this. She continues to inspire readers through her contributions to this magazine and The Edit, our fortnightly digital newsletter.



Tara Boraine – Cape Town-based artist and writer who moves fluidly between music production, speculative fiction, and botanical perfumery. Through her organic creative methodology - she harnesses natural cycles of chaos, integration, and emergence across multiple artistic mediums. Currently working on a climate fiction novel and essays about neurodivergent perception, her writing has been described as 'ruthlessly tender.'



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Our publications, website and social media platforms have shaped opinion in the KZN North Coast region for over twenty years creating a media brand that is credible, authoritative, and universally acclaimed.

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BEACH DAYS

“LIVE EASY” IS OUR MANTRA. Breazies embodies the laid-back and timeless appeal of the coastal lifestyle that is Salt Rock. Offering a wide range of summer essentials, from their bright, bold swimwear for the whole family, quirky golf shirts and on to their classic linen range, they all have one thing in common, which is - you will slide right into a holiday mood when wearing anything from Breazies.

The business is owned and operated by husband-and-wife team, James and Kerry Greene who are locals in the Salt Rock community. Their driving force behind the brand's approach is a commitment to creating world class swim and lifestyle wear that evokes an “Easy Living” feeling that takes the edge off our increasingly busy lives and allows us to slow down and enjoy the moments that matter.

Breazies has you and the family covered with offerings that will elevate the memorable moments through your holiday season. For the beach, you'll find a vibrant range of meticulously crafted swimwear for men, women and kids. Then for off the beach, a timeless range of linen garments including quirky yet refined golf shirts for the course along with a range of other summer essentials.

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WEAVING PAST & PRESENT

Bosjes Farm

Words: Mia McCarthy

IN THE VOORKAMER of the original Bosjes manor house, someone has framed an unfinished lace pattern. The loose threads are pinned in place, wrapped around their bobbins, holding fast the moment in time where an artisan would have passed hand over hand to weave the delicate web that remains.

Handmade lace reigned as a luxury textile from the 16th to the 19th century. Heirloom pieces were kept in precious trousseaus alongside the family jewels for safekeeping, and noblemen would trade acres of good vineyard in exchange for a lace ruff. Given the long history of Bosjes farm in the largest wine-producing region of the Western Cape, one wonders how many vines this wall hanging would have been worth at the peak of lace supremacy in the 19th century.

It's not a stretch of the imagination, given that the Bosjes estate, as we know it, was acquired by the Botha and Stofberg families in 1831. The original farm was established in 1790, a date inscribed between two pineapples on the Dutch gable of the manor house.

Pushing open the original Dutch door — a heft of solid wood resting on iron hinges — one gets a real sense of the historical density of a site like Bosjes. But it's the present-day enhancements that render it such an extraordinary attraction for visitors from across the globe.

When you walk through the heavy Dutch door, the first thing you'll notice is an enormous erythrina lysistema or coral tree, scattering its coquelicot lucky beans in the heart of the garden. If you follow the tranquil trickle of the water feature to the right, you'll find the Bosjes Kombuis, a seasonal restaurant open exclusively for lunch bookings. And, if you continue right of the vividly red coral tree, you'll find its true blue twin on a breathtaking mural completed by Cape Town artists, Lucie de Moyencourt and Michael Chandler.









The Tree of Life is a Delft-inspired mural made up of 366 hand-painted tiles. The artwork depicts, in exquisite detail, the flora and fauna that can be found in the area. One could spend many happy hours identifying familiar critters in unexpected places. My favourite feature was a Delftware pottery shard painted at the foot of the tree, a self-referencing homage to the pieces of history often unearthed on Cape farmlands.

The grounds unfold south of the Bosjes Kombuis, encompassing the Gardens, the Spens, the Winkel, the Chapel, and Die Stalle — a luxury spa housed in converted stables. Our guide, Marné, took us to the very outskirts of the Bosjes estate. The farm is dotted with small indigenous fruit orchards and vineyards, but it also produces peaches, olives, and proteas on a commercial scale. Beyond the protea field lies the new Botha's Halte Primary School, a state-of-the-art institution sponsored by the Bosjes Trust in continuity of the farm's long history of investing in local education.

Our informal evening tour of the gardens was led by an affectionate farm cat, who led us to the boombrug canopy walk. We also strolled past the Spens garden café and Winkel gift shop, hibernating in their burrows. Here, day visitors can shop artisanal goods or pick up a light meal to go.

The overwhelming impression one gets from walking through the Bosjes gardens is one of mindful design. Every building, landscape, and child-friendly play feature has been created in deference to a rich and varied past. In the dome of Die Spens, you can trace an architectural nod to the matjieshuise of the Nama people. In the line of Bosjes Chapel roof, you'll recognise the curve of a Dutch gable.

The Chapel is one of the most-photographed features of Bosjes farm, and it's easy to see why. The undulating roof unfurls, ethereal and orchid-like, against the sublime backdrop of the Slanghoek mountain range. The simple furnishings and glass walls of the chapel leave all the glory to its natural surroundings, making for a truly picturesque setting for a wedding ceremony in the cherished company of friends and family.







This is, after all, what Bosjes was designed for. The Bosjes Herehuis is a converted guesthouse offering five comfortably furnished rooms, ideal for large families or wedding parties (though each room can be booked individually).

No luxury is overlooked at Bosjes. We enjoyed welcome snacks of nuts and biltong from the well-stocked coffee station on the balcony of the Executive Suite, overlooking the foothills where springbok, sable antelope, and three resident giraffes (Tina, Kobus, and Jackie) browsed. Later, we returned from our tour of the grounds to heated floors in the tastefully decorated bathroom; a small detail that made all the difference against the encroaching winter chill.

On our return from the formal tour, Marné pointed out the Bosjes logo welded into the gates — a pineapple. An exotic fruit that was once difficult to obtain, the pineapple signifies special effort. Its use as a symbol for hospitality dates back to the 17th century.

At Bosjes, the threads of past and present are interlaced like the warp and weft of a well-worn textile. Each and every element of the experience is curated with both a reverence for the far-reaching history of the land and an appreciation for modern-day luxury. Whether you're plotting a comfortable stop on your next tour of the winelands or seeking a site to host an important life event, Bosjes will welcome you with historical charm and hospitality.



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TRELLIDOR - More Than Just Security

THERE ARE BRANDS so woven into the fabric of a community that they feel almost timeless. In the north of Durban, where the rhythms of life have always balanced beauty and risk, Trellidor is one of those names. For more than 50 years, this proudly South African company has been both protector and employer, guarding homes, businesses, and memories while supporting generations of local families.

Back in the mid-1970s, when Trellidor opened its first factory, Umhlanga was little more than a quiet coastal village. Beyond it, sugar cane fields rolled out to the horizon. Fast forward to today and that sleepy stretch has transformed into a bustling urban hub, with estates, apartments, offices, and shops rising where farmland once stood. Through every stage of that growth, Trellidor has remained a constant—never far away, always ready with advice, service, or a solution.

FROM THE CLASSIC TRELLIS TO COASTAL CHIC

In the early years, Trellidor trellis gates were iconic. They were installed everywhere—from sprawling farmhouses to beachfront cottages, from suburban bungalows to city storefronts. They became the gold standard for door and window security, earning trust across a region where safety is more than a choice—it's a necessity.

But times change, and so do lifestyles. Today's homeowners want protection that complements rather than competes with their spaces. In gated estates, lock-and-leave apartments, and coastal retreats, the focus is on blending security with style and comfort. It's less about fortress-like defences and more about subtle barriers—keeping out opportunists, yes, but



CLEAR GUARD



SHUTTERVIEW

also monkeys, snakes, insects, wind, and even weather, without losing the view.

Trellidor saw this shift early and led the way with innovation. Fifteen years ago, they introduced sleek, see-through mesh security screens—strong enough to protect, yet elegant enough to disappear into a modern home. They've become a favourite across Umhlanga and Ballito, offering airflow, light, and uninterrupted ocean or garden views.

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"We know that every property—and every lifestyle—is different," says Trellidor Durban branch manager Wayne Bachmann. *"That's why we've built our range to be flexible. Whether it's a family home, a beachfront apartment, or a growing business, there's a Trellidor solution designed for it. And if you're still building or planning, we'll work with your architects to integrate your barriers seamlessly from day one."*

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The Waffle Society, Ballito

FORGET EVERY IDEA YOU'VE EVER HAD ABOUT WAFFLES. At The Waffle Society, they're no longer just a sweet breakfast treat — they've been reimagined as bold, indulgent dishes that are playful, surprising, and downright irresistible.

Now with a permanent home in Ballito Village, this cult-favourite concept has found its stage. By day, it's a light, airy spot for seriously good coffee, croffles (the lovechild of a croissant and a waffle), and waffles that blur the lines between sweet and savoury. By night, the lights dim, the cocktails start pouring, and the vibe shifts into Waffles After Dark — a supper-club-style experience where waffles take centre stage as daring mains in a vibey, social atmosphere.

Take 'The Wafflin' Chicken'; crispy buttermilk fried chicken, roast tomatoes, crunchy pickles, garlic aioli and a drizzle of hot honey piled onto a mozzarella-and-thyme-stuffed waffle. Vegetarians can swap the chicken for buttermilk-fried aubergine without losing a shred of indulgence. Local flavours shine in the cheeky Durban-inspired 'Curry Bowl', with chicken curry and sambals served with a potato-and-coriander waffle.

And then there's the show-stopping 'Corn Stars'; charred corn, avo & lime mousse, tomato salsa, tortilla chips, corn riblets and a corn, mozzarella and coriander stuffed waffle. Vibrant, fresh and entirely vegetarian, it's a dish that makes plant-based eating feel like a celebration.

And because indulgence comes in many forms, there's always a spot at the bar for a crafted cocktail or a perfectly poured flat white.

The Waffle Society is playful, stylish, and oh-so Ballito. It's where foodies, coffee lovers, and cocktail chasers gather for something familiar yet completely unexpected. If you haven't been yet, consider this your sign: this is the spot you don't want to miss.

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/ FLOWERS /

FROM BUD TO BLOOM

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FLOWERS HAVE ALWAYS BEEN THE LANGUAGE OF LOVE, gratitude, and celebration — but Petal&Post has found a way to make them speak louder, last longer, and arrive with a little extra sparkle. This unique online florist offers same-day flower and gift delivery in Cape Town, Durban, Pretoria, Stellenbosch, Somerset West, Ballito and Johannesburg.

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Every posy is sourced directly from local farmers, which means flowers arrive still in bud and continue to bloom beautifully in your home. The delivery is just as thoughtful: instead of faceless couriers, your order is brought to your door by a cheerful team of university students, ensuring every stem arrives in perfect condition, with an added smile.

Petal&Post is also known for its curated gift boxes, filled with artisanal treasures from small, often female-owned South African businesses. Each box tells a story of quality, care, and local craftsmanship — whether it's an indulgent treat for yourself or a thoughtful gesture for someone you love.

And because great service is at the heart of everything they do, the experience doesn't end once the flowers are in your hands. With real people available every day via email, phone, or LiveChat, Petal&Post ensures every moment — from order to delivery — feels seamless, personal, and memorable.

Petal&Post isn't just about gifting. It's about creating moments that bloom into memories — beautifully, locally, and right on time.

petalandpost.co.za



CRAFT

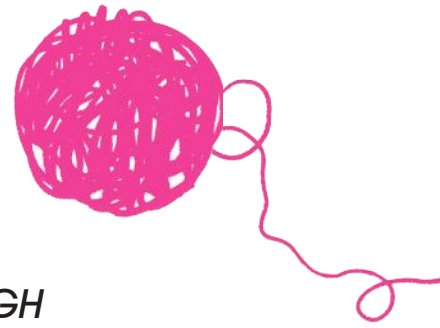
AN INTERVIEW WITH EMBROIDERY ARTIST DANIELLE CLOUGH

Words: Shannon Devy

DANIELLE CLOUGH HAS GIVEN UP HER IPHONE. Well, sort of. “I’ve noticed that my attention is very fractured because of my phone, so I got a Light phone a few months ago, and I am loving it,” she says. We’re about halfway through our mid-August Zoom interview, and we’ve reached the crux of the matter. Danielle – gracious, open and generous with her time – is dialling in from Paradigm gallery in Philadelphia, where she’d just set up her latest headlining exhibition, *Crewel Intentions*. She tells me this is the first body of work that she’s made that she feels has real consistency – something she attributes in large part to her Light phone. Without constant digital distractions, she’s able to focus, and by getting as far away from digital stimulation as she can in the studio, she’s created the conditions for boredom to happen without the “convenient boredom buster” of her phone. It’s within that boredom, and the tinkering and play that cures it, that the work unfolds.

Or rather, unspools. Clough is an embroidery artist, after all, although she’d more readily refer to herself as a crafter. Hers is a tactile, ancient craft with a timeless and enduring universal appeal – one that has experienced a surge in popularity of late. In inner city craft clubs, living rooms, bedrooms and internet forums around the world, hundreds of thousands of people are re-discovering needlework, perhaps as some kind of antidote to modern living. It makes sense. Quiet, tactile handwork exists in direct opposition to the abstract, nightmarish and relentless barrage of the endless scroll. I can’t think of anything more antithetical to an AI output than a piece of handworked embroidery. In the attention economy, choosing to invest your deep attention into something you can hold in your hands seems like resistance, or revolution.

There’s an element of survival to it, too. “I’m seeing it more and more – how many people want to be in workshops,” says Clough, “We have so much digital stimulation, to actually use your hands, to sit with people, to enter a community, is just absolutely amazing.” It’s also about doing something for the sake of doing alone in a society that is preoccupied with outcomes and achievements. “Craft has such an easy point of access,” says Clough, “and









you're able to do it without feeling like you have to be good... it really helps you bypass your critical voice, because the joy is in the making, it's not in the outcome. So much of our life is about, How do you turn this into your job? Who's going to buy it? How many likes did you get? What's it worth?" Crafting, for the average crafter anyway, gives us a rare opportunity to step out of the modern value system and to do something for the simple joy of it.

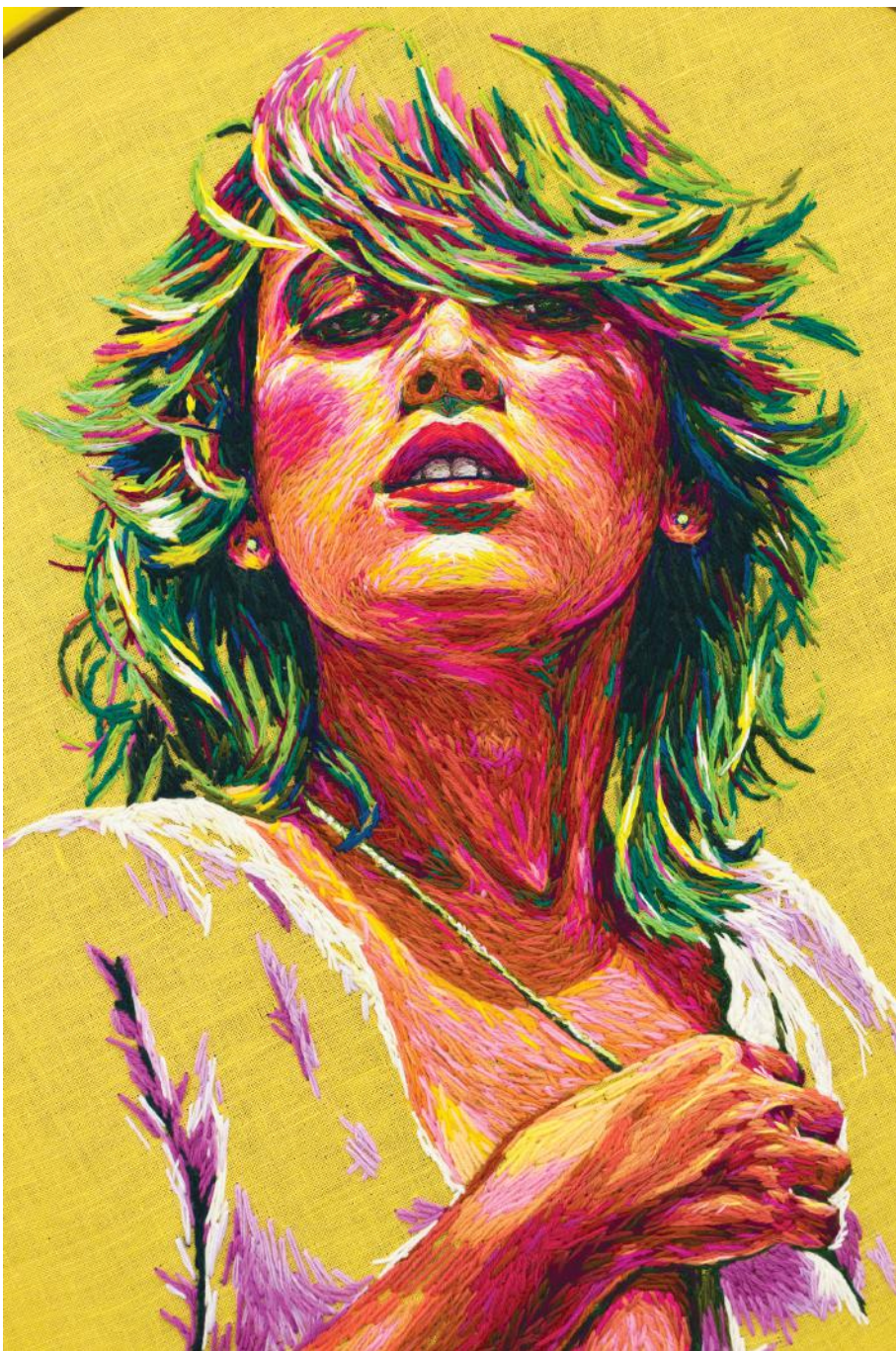
It's a profound relief.

Clough is, of course, not your average crafter. She is an acclaimed professional artist who has managed to achieve what most people only dream of achieving – a livelihood generated from art. While her workshops and teaching help facilitate an escape from a value-based approach to crafting for others, it's not an approach she can easily escape herself. I ask her about the tangled and paradoxical relationship between creativity and business that confronts the working artist:

"It's definitely something that I have to consider," she says. "I live off art. I come from quite a commercial background, and because of my advertising background, I still don't really consider myself an artist. I consider myself a crafter."

I try to treat my practice as if my work is a product. It's not necessarily about how I value my work, but rather about how I build systems around it. What do I create? How do I create it in the best way? What's the best way to release it?" Business person, entrepreneur, administrative wiz, and social media savant – the skillsets involved in running a successful artistic practice are varied and extensive. Clough appears to take it all in stride, but she's clear that there's no one right way to do it. "It's important to build a commercially viable practice around the work, and loving the work in the way that you want to love it and work it."

What's more, commercial success doesn't have to come at the cost of artistic integrity and inspiration. "Because I come from an advertising background, I know how to take on a commercial project and not feel like it's affecting my artistic integrity," she says. "I'm very protective about doing work that I love – I won't take on just any job, because I think it's super important to protect your process and to protect what you love. If I'm approached by a company and I'm like, Wow, that's exciting, that's going to challenge me, that's going to pay my rent. Tick, tick, tick! – I use that as a gauge." With commercial work keeping the lights on, there's more time to focus on the rest of it.



*You can trace the thread of Clough's latest exhibition, **Crewel Intentions**, all the way back to a second-hand sale in Australia, where she picked up her first vintage Playboy magazine ("I was like, these are amazing!"). Years later, she found another stack of old Playboys in a second-hand store in Fish Hoek, just across the road from her studio. Mostly from the 70s, they're missives from another era – thick publications, printed on matte paper stock, full of vaseline-lensed glamour shots and outrageous cigarette advertising.*

They're also an incredible repository of vintage advertising film photography, and it's these captured moments that Clough extracts and pulls across the decades, recolouring, reimagining and recreating them to make something completely different – something seen as contemporary. In this way, Clough is playing with time, and she's doing so in an ancient medium. It's no surprise that themes of ageing and temporality are surfaced through her work. "I think a lot about time...ageing, ageing mediums, ageing people, my own ageing – these women and men that I'm embroidering. Where are they today?" she wonders. In their glamour shots, her subjects are immortalised at the height of their youth and beauty. Today, they'd be old. One can even imagine them bent over their own needlework somewhere.

I first encountered Clough's work at a gallery in the Silo District in Cape Town, where she was exhibiting as a member of CODA Collective, a group of friends/artists' collective comprised of Clough, Cynthia Edwards, Olivie Keck, and Andrew Surtherland. I ask Clough about the role of community in her work. She says that, while in the South African context there may be a bit of a scarcity mindset, once you realise there's an





abundance of opportunity and growth to go around, you can start building something together. “There is something magic that can be built up through community, through creating, through collaborating,” she says. “It makes a huge difference. It’s so important for the work itself, but also for making things a little less lonely in what is essentially a completely solo pursuit, sitting with your art.” But it’s a fine balance for an artist as personable as Clough – a little too much community can have the opposite effect. She had to forego moving into a bustling studio in Muizenberg to preserve her productivity. “It was a beautiful building with other creatives. I was like, I really want to move in there, but I know I’m going to be distracted,” she says. “I know I’m going to be the mayor of Harvest Cafe, and I’m never going to get anything done. Being a little bit isolated helps.”

But her actual productive output represents only a fraction of Clough’s professional tapestry. She is actively engaged in building the craft community, teaching all over the world, giving workshops from Australia to Canada, the US to Kuwait, on everything from beginner stitching to more advanced multi-day abstract experimental sessions. She has a fantastic array of online courses available on her website, too – all designed to meet the ever-growing demand for needlework as a craft.

It’s a demand that marks a sort of full-circle return: In the 18th century, embroidery was one of the most highly paid professions. With the industrialisation of the needle, the value of that specialisation was wiped out almost overnight with the arrival of machines that could achieve the same, or superior, results faster, better and cheaper than their human counterparts.

We’ve arrived at a similar moment, as AI’s emergence presents an existential threat to many artistic crafts, opening up important conversations about the value of creative work, the future of the arts, and, quite frankly, our ability to know and trust what is fundamentally real about the world.

Clough’s work feels like a balm in this context, standing as an example of a medium that has survived time, automation, and catastrophic change, and emerged more vibrant, more inspired, and more alive than ever.



DANIELLE CLOUGH

www.danielleclough.com @fiance_knowles

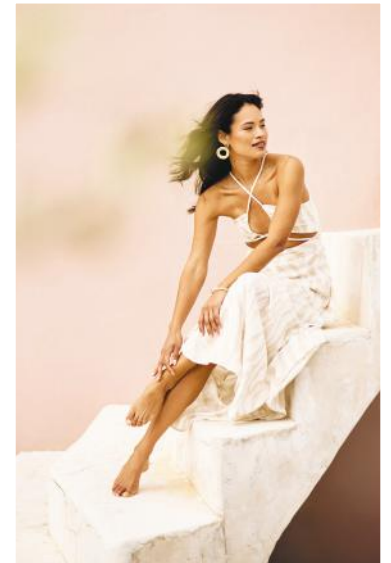
HANNAH LAVERY

Where comfort meets confidence

LIFE CAN BE CHAOTIC...

THE HANNAH LAVERY BRAND OFFERS CLARITY

*A clothing line that aims for the midpoint between
pyjamas and power suits – offering the wearer both
casual ease and easy confidence.*



www.hannahlavery.co.za





BASED IN CAPE TOWN, HANNAH LAVERY is a design house that celebrates the diversity of women's bodies, shapes and lives. Their collection provides high-quality basics along with key signature items, all with capsule capacity. Designed to be cross-seasonal and organically updated, their range is perfect for those who seek simplicity in shopping and dressing, yet also value style and individuality in their wardrobes.

The brand is known for its neutral tones, clean lines, and natural fabrics. The fabrics – primarily linen, tencel and bamboo – are kinder than most, both to your skin and the earth.

Their iterative design process and skillful styling guidance ensures that you will find clothes that most closely fit your shape – and enhance your assets. Each sample design is worn by multiple members of the design team with different shapes, ages and styles, and tweaked until it sits just right. This patient process is what underlies the apparent simplicity of their designs.

Their mission is to empower their wearers to look amazing with minimal effort, or to offer a platform that lets their creativity shine through. The brand offers a wardrobe that the wearer can trust to work as is, but which is also available for playful repurposing. Hannah Lavery believes in finding joy and humor in clothing choices, even while recognising that first impressions are serious business.

Discover the balance of comfort and confidence. Discover Hannah Lavery.

WHERE STYLE MEETS EASY LIVING

Situated in Ballito, KwaZulu-Natal's premier coastal holiday town, Lifestyle Centre provides a convenient, easy and authentic shopping experience, for residents and holidaymakers alike.

SUN, SAND & EFFORTLESS STYLE

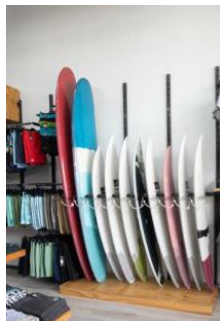
BREAZIES

Breazies are South Africa's most vibrant swimwear and lifestyle brand on a mission to brighten up your summer with their iconic, limited-edition, world-class swim shorts and more, with a superb fit and all the attention to detail that will help you quickly slide into the ultimate holiday mood.



Beach & Beyond

Beach & Beyond is more than just a retail store, it's a showcase of style and craftsmanship. You can explore a luxurious selection of swim and resort wear, designed in-house and produced locally, ensuring styles that flatter every body type.



Holiday

At Holiday you can expect to find a gorgeous bright range of clothing and accessories that are perfect for the summer! The range consists of kaftans, shirts and dresses made from beautiful cotton, viscose and linen that are always colourful and wild, with hand embroidery, tassels and pom poms!



Havaianas

Havaianas are arguably the most iconic and loved flip-flop brand in the world, leaning heavily on their Brazilian heritage. They have over 300 styles of sandals, flip flops, and footwear for the whole family.

Boardriders

Boardriders is a premier action sports and lifestyle retailer, offering top brands like Quiksilver, Billabong, Roxy, DC Shoes, and RVCA. Providing high-quality apparel, footwear and accessories designed for the adventurous and young-at-heart.





KoiKoi Clothing

A refined selection of linen clothing, blending comfort with timeless style. With a focus on simple yet sophisticated designs, their linen pieces are ideal for both casual and formal occasions, offering effortless elegance with a distinctly African touch.



Holmes Brothers

Best known for their t-shirts, which take a quirky look at SA culture, the brand has a young fashion flavour that represents the multi-cultural demographics of our nation to the core. It transcends age, race and cultural barriers and that in essence makes it truly democratic.

Old Khaki

Old Khaki is a stylish South African brand that offers a wide range of men's and women's casual clothing and accessories. Known for its laid-back, urban aesthetic, Old Khaki provides trendy yet comfortable apparel perfect for everyday wear. The brand combines quality materials with contemporary designs, making it a go-to destination for fashion forward individuals.



CHIC COMFORT FOR COASTAL LIVING



FROGGIE

Established in 1978, Froggie is a South African shoe brand that puts immense amount of thought into the specific needs and roles of South African women in order to design and manufacture easy to wear, high-quality, genuine-leather shoes that look good and are super comfortable for all day use.

Big Blue

Big Blue is South Africa's go-to for fresh, locally crafted fashion with attitude. You'll find contemporary men's, women's and accessory lines – think dresses, tops, skirts, knitwear, swimwear, handbags, hats, jewellery and all the extras. Big Blue prides itself on working with local designers and manufacturers to bring unique, authentic style to your wardrobe.



Freedom of Movement

A collective of ideas formulated to combine modern trends with vintage principles to produce exclusive leather products and accessories. Their products are handcrafted by their own exceptional artisans, and their raw materials are sourced from local tanneries and textile manufacturers.

TIMELESS STYLE. MODERN EDGE

ONE

ONE has a growing range of beautifully crafted, on-trend fashion clothing for men and women, homeware and ellness products carefully curated as an extension of who and what they stand for.



White Summer

White Summer is your boutique for relaxed, locally-inspired fashion and accessories. Their owner-run shop, brings you fresh weekly drops of fashion pieces, statement jewellery, hats, bags and more - all with that easy, beach-day aesthetic.

Sweet Peas

A rustic yet elegant brand that is simplistic and sustainable with a flair of sophistication - aimed at delivering only the highest quality product and a collection that strikes the perfect balance between both international influences and South African.



Saint & Summer

From men's footwear and apparel to ladies footwear, accessories and unisex apparel, tied it all together. Carefully curated one-of-a-kind drops at a palatable price gave it the edge it needed.

MUZE

Timeless key pieces, interchangeable items that work together to create a complete wardrobe. Beautiful fabrics are their focus and they will assist you in creating that perfect look by adding a few fab accessories.



Kissed

A boutique that sells fashionable and unique clothing and accessories for women. Their brands are imported and their clothing is high-quality, special and edgy.



Poetry

Poetry offers a diverse range of high-quality clothing, accessories, and homeware designed to inspire and delight. Providing a curated selection of stylish and versatile pieces that cater to the modern woman's lifestyle.



Castaway Love

Castaway Love offers pre-loved fashion - from vintage dresses and silky blouses to bold accessories - handpicked for quality, style and affordability.

Miladys

Miladys offers a curated selection of sophisticated clothing, from chic everyday wear to elegant evening attire. Their collections features a blend of classic cuts and modern trends, ensuring that every woman finds something to complement her unique style.



CHIC, COMFY, ALWAYS ON THE GO



Burnt Studios

Burnt Studios is where your workout wardrobe meets your daily mood. Their range includes premium performance apparel- sports bras, leggings, joggers, outerwear, along with functional accessories such as caps, bottles and socks. Collections are tailored for running, training or just staying active in style.



Cape Union Mart

Known for their in-house brands K-Way, Cape Union Mart is South Africa's top outdoor adventure store. Providing high-quality outdoor gear, including apparel, footwear, and equipment, catering to camping, hiking, and travel enthusiasts.



Outdoor Warehouse

Outdoor Warehouse is your one-stop shop for outdoor adventure gear and apparel. From high-performance hiking clothing, waterproof jackets, boots and accessories, to tents, camping cookware, off-road equipment, lighting, navigation gadgets and everything in between.

Trappers

From the bush to the back road, Trappers offers a comprehensive outdoors retail range. Their collection includes men's and women's jackets, knitwear, waterproof gear, casual clothing and accessories. Footwear ranges from tough hiking boots to everyday comfort styles.



Sportsmans Warehouse

Sportsmans Warehouse is South Africa's leading sports retailer, offering a wide range of sports gear, apparel, and equipment for all major sports and outdoor activities. Catering to everyone from casual enthusiasts to professional athletes with top brands and high quality products.

Something for every occasion at the Ballito Lifestyle Centre



Explore more at www.ballitolifestylecentre.co.za

Lifestyle
THE BALLITO WAY

THE LAND IS VERY BUSY DURING WINTER

Words : Kim M Reynolds

BEFORE YOU FIRST ENTER VELD AND SEA, you would have driven around the Klaasjagersberg mountains in Cape Point, past the southern communities of Muizenberg, Kalk Bay, and Simon's Town to arrive at an innocuous yet sprawling patch of land where Veld and Sea sits.

Its founder and lead educator, Roushanna Gray, would have welcomed you with a special tea blend specific to her, which is served to every visitor to Veld and Sea. I received this tea during a sunny Sunday visit this past July, as the Veld and Sea team curated a five-station wild foraging workshop, culminating in a large-scale lunch made with various things foraged and kneaded throughout the day.

Founded in 2013 and fully operational in 2016, Veld and Sea is an experiential educational space that offers various courses, multisensory experiences, and workshops that centre on foraging and understanding the edible landscape of this particular area of the Western Cape, about one hour from Cape Town.

The team of Veld and Sea hold a wealth of knowledge about this landscape, working as a collective of creatives and land and food practitioners.

For Roushanna, nature is the penultimate classroom – it's a place to learn everything from gastronomy to astronomy. Roushanna was inspired to create Veld and Sea after observing her children's heightened interest and enjoyment in food when they participated in the entire process of harvesting, cooking, and tailoring meals to their liking.

As such, Veld and Sea was established on the land where she and her partner (who also works on the team) raised their children.

Veld and Sea's offerings follow the seasons. In summer, they offer coastal foraging by the sea. In the autumn, there is wild mushroom foraging. Spring is a time for picking and understanding edible flowers, and in winter, there is an opportunity for generous foraging of the edible landscape.

Roushanna emphasises that winter is a season of aliveness:

"In the global north, winter is a dormant season. And it's oftentimes snow and it's cold. We always liken our systems and cycle to the global north because that's where a lot of media storytelling comes from, but actually it's completely different here. And so what happens here, definitely in the Western Cape, is we have our winter rainfall season, and that means everything comes alive in winter. And while it can be a season of slowness in terms of cold weather, storms, and rain, there are a lot of things that are happening out there. It's actually the growth season, and the activity is wild and it's beautiful. This is when our green will grow and our indigenous vegetables will be around. In terms of wild flavour, it's abundant."

Winter is also a very fragrant time of the year. The immense diversity of fynbos in South Africa flourishes in the winter-time because the essential oils of the plants are able to grow and be nourished. In the summertime, the South Eastern winds alongside the sun's heat strip the plants of their essential oils. As such, when you're on a hike in winter, you will likely encounter a dense and potent scent landscape, as opposed to a summer's day hike where everything is much drier.



Welcome
TO
VELD and SEA

Where we track the
edible landscape through
the seasons with
delicious,
educational &
immersive, nature
inspired experiences.





Photos: Kim M Reynolds

During the foraging course, we learned a great deal about this edible landscape. While we walked along the grounds of Veld and Sea, we were instructed to cut and pick various plants, seemingly 'weeds', and herbs that we were going to use to make wild herb pesto and to garnish flatbread. We picked spekboom, which is high in vitamin C and omega threes, as well as lemon geranium leaves. We were also taught about the fynbos that grows generously in the area. There are over 8,000 species of fynbos that occur in the Cape Floral Kingdom, and many of these plants have been used in medicine and herbal teas for generations as part of indigenous knowledge systems. All of this foraging is possible and generative during winter as the land has the time and resources to expand and respond to cutting and pulling with more growth.

This level of responsiveness offers evergreen lessons that translate into the systems management that Veld and Sea have set up. The premises have several closed-loop systems, meaning there is close attention paid to managing waste, repurposing resources, and maximising symbiotic cycles. For example, there are grey water plumbing systems, meaning the water used in things like kitchen plumbing can be filtered back into irrigation systems. Leftover greens and roots used for cooking often go back to livestock like pigs and chickens, which in turn make nutrient-dense manure for soil and crop growing. A small herd of goats do the same, as well as graze along a designated line which maintains the property's fire break.

This same symbiotic consideration is given to how the team curates their experiential workshops. Our workshop began with a demonstration of creating fire 'from scratch', which involved creating an ember using tools and methods employed and created by the Khoi and San people who previously inhabited and stewarded the land prior to the violence and theft of settlers in South Africa.

Fire and its invention and development were foregrounded as an immense developmental tool for societies, and also the vehicle for nourishment as it relates to cooking and preparing food.

The next stations involved: foraging; wild pesto making with the greens foraged; a botanical mocktail station with various elixirs and syrups made with herbs grown throughout the premises; flatbread kneading and adornment with other foraged greens, and planting of nursed and fragile spekboom for the next group of visitors, which will have grown into fortified plants in one year's time.

The culmination was a large lunch that the team prepared on site during the workshop, including the cooking of flat bread, two stews, and wild green pesto as a garnish on the table.

The experience Veld and Sea offers marries experience with knowledge, but also aims to mimic the truly symbiotic relationship with food and our physical environments that have been terribly disrupted by exploitative capitalist systems. This includes industrial food systems, exploitative labour sources, and the normalisation of buying several different, individually packaged items from grocery stores. Similar to the impending reliance on AI, the commercialisation of food systems has disempowered and disconnected societies from our food sources while equally degrading land and food quality at the same time.

Understanding and using multiple parts of herbs, foods, land, and waste management puts on display the interconnectedness of our physical environments. Contrary to our highly industrialised world, most environmental systems are built with everything we need in order to live regeneratively. There are, in fact, endless seasons of life to be lived, if we get the opportunity to learn, eat, and importantly reclaim.

More offerings can be found at <https://veldandsea.com/>, including scholarships for women of colour to join seasonal courses.



Veld & Sea – Inspired by nature, seasons, moon, and tide

Tel: 27 72 234 4804 | 7976 Plateau Rd, Cape Peninsula, Cape Town



THE EVOLUTION OF GLASS

Gleaming and glimmering; shimmering and shining...

Glass has captivated humanity for millennia, yet its journey from rudimentary craft material to sophisticated architectural medium reveals a story of continuous human innovation still unfolding today.

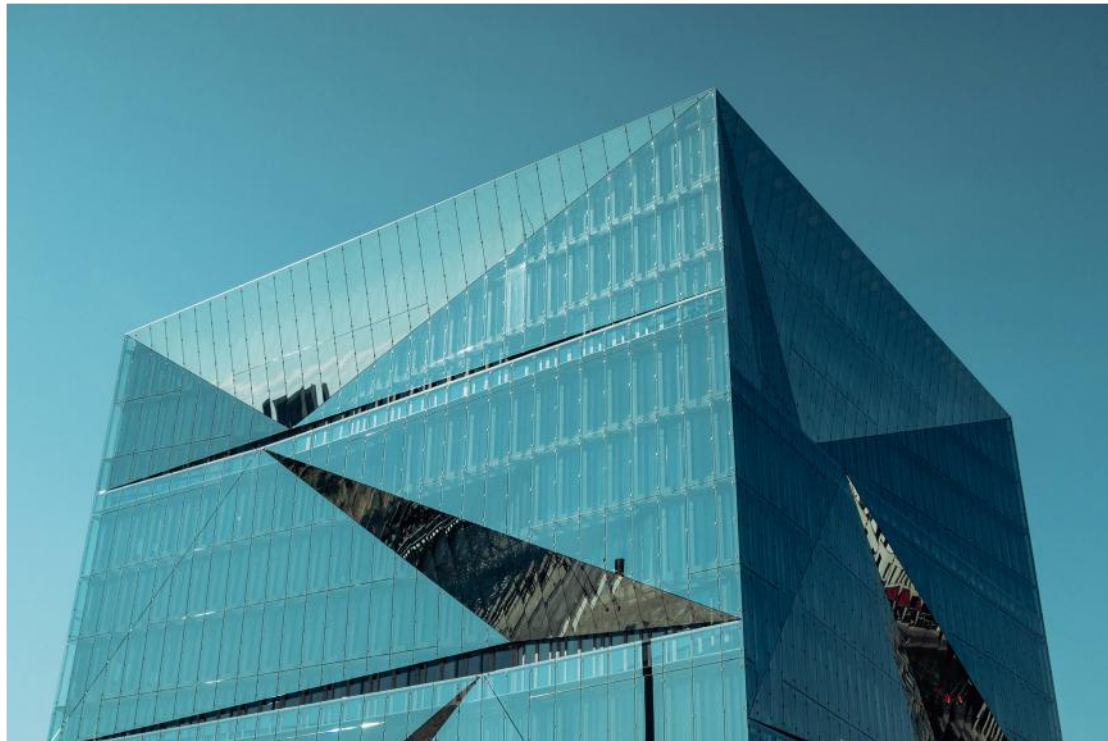
THE EARLIEST GLASS ARTIFACTS, dating back over 4,000 years, emerged from the furnaces of ancient Mesopotamia and Egypt. These primitive creations, though beautiful, bore little resemblance to the precision-engineered glazing systems that define contemporary architecture. What began as decorative objects and simple vessels gradually evolved through Roman ingenuity, medieval craftsmanship, and industrial revolution breakthroughs to become one of our most versatile building materials.

Modern architectural glass represents the culmination of this extraordinary evolution. Today's high-performance glazing systems combine multiple sophisticated technologies (low-emissivity coatings, laminated safety layers, thermal insulation properties, and structural glazing capabilities) within materials that would seem miraculous to ancient artisans.

The aesthetic revolution has been equally profound. Contemporary architectural glass transcends mere transparency, offering architects unprecedented control over light, reflection, and visual connection between interior and exterior spaces. Frameless glass systems create the illusion of floating structures, while precisely engineered aluminum frameworks provide both structural integrity and visual refinement that would have been impossible to achieve with traditional building methods a century ago.

From a structural perspective, modern glass has evolved into a load-bearing building component. Advanced lamination techniques and tempered glass technologies now enable glazing systems to contribute meaningfully to building stability while maintaining crystal clarity. This dual functionality — aesthetic and structure — represents one of the most significant developments in contemporary construction.

The manufacturing precision required for today's architectural glass systems demands expertise that bridges traditional craftsmanship with cutting-edge technology. Each panel must meet exacting tolerances while incorporating multiple performance characteristics: thermal efficiency, acoustic properties, safety compliance, and structural integrity. The integration with aluminum frameworks requires millimeter-perfect alignment and weather-sealing capabilities that perform reliably for decades.



Today, world-class companies like North Shore Group (NSG) in South Africa exemplify this convergence of traditional glass expertise with modern manufacturing capabilities. By combining state-of-the-art production facilities with deep understanding of both materials' properties, such specialists push the boundaries of what's architecturally possible.

Looking toward the future, emerging technologies promise even more dramatic advances. Smart glass systems that adjust transparency electronically, integrated photovoltaic glazing, and ultra-thin structural glass are already moving from laboratory concepts to practical applications. And so the story continues...

The glass remains half full, sparkling as it catches the light.



For architectural glass and aluminum solutions that are as refined as they are robust, North Shore Group (NSG) offers a rare balance of artistry and precision. Operating across the country, discover more at www.nsgroup.co.za.

FABULOUS FABRICS

By Lisa Smith

FABRICS ARE THE ESSENCE OF REFINED INTERIORS, ELEVATING SPACES WITH THEIR WARMTH, TEXTURE AND CHARACTER. OLALA INTERIORS TAKE US ON A JOURNEY WHERE EACH CURATED SPACE WAS LAYERED WITH THESE WOVEN WONDERS CHOSEN FOR LUXURIOUS LIVING, COMFORT AND FUNCTIONALITY.

Fabrics do more than adorn a space - they define it.

The owners of an exclusive, expansive private residence in Gauteng envisioned their penthouse suite as an interlude of tranquillity, for guests to unwind, indulge, and immerse themselves in the comfort of uncompromising elegance in a soft, neutral palette.

With every detail curated with indulgent design, the spacious suite allowed OLALA Interiors to create a sculptural masterpiece with tactile allure!

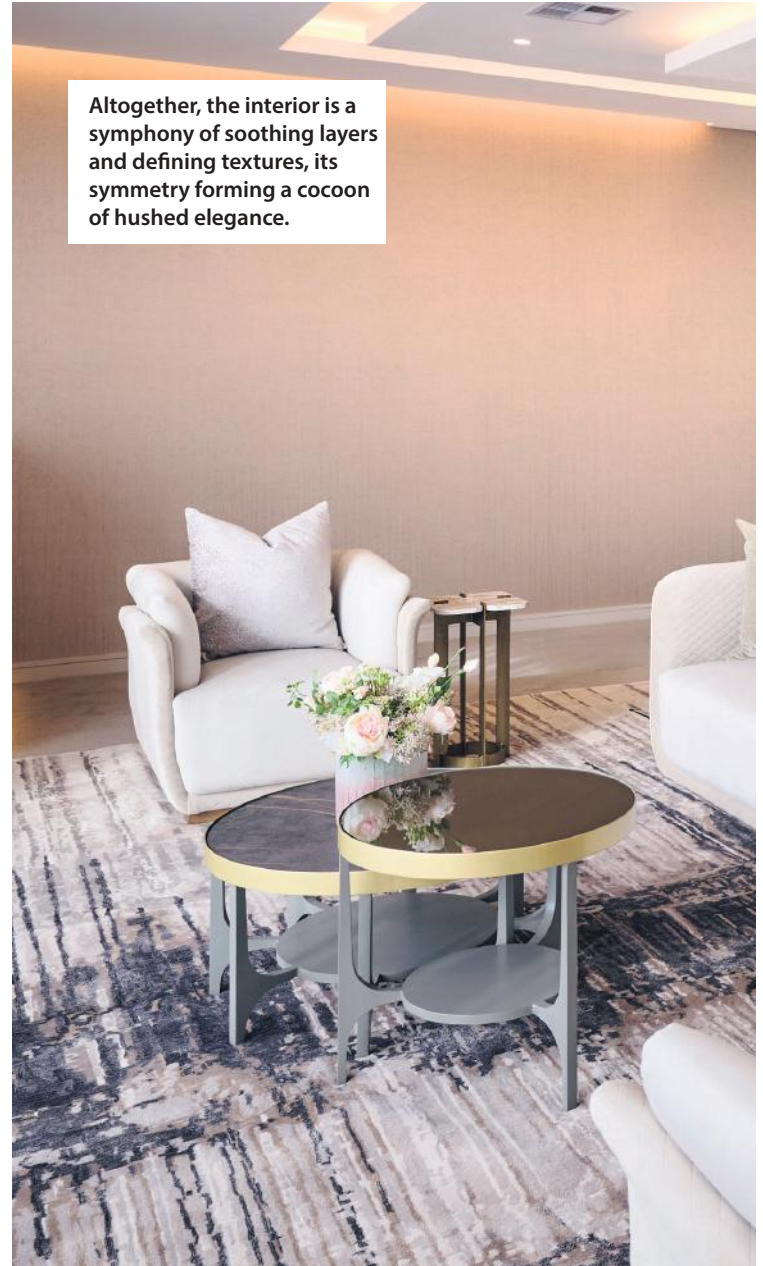
The bespoke, oversized bed features a drop-in base upholstered in a soft-grainy earth-toned leather complemented by a wide floor-standing fluted headboard in a sumptuous wide-width light toned velvet - a plush, opulent

fabric with a soft dense pile and luminous surface.

An added layer of warmth and elegance is the floor-to-ceiling backdrop. A blend of plain velvet, bronze mirror panels and an imported quilted fabric adds contrast highlighting the understated opulence that echoes throughout the suite. The tactile nature of velvet inviting comfort and cosiness.

The lounge area comprises a refined seating ensemble with a three-seater sofa and two classic armchairs. Upholstered in a plain velvet for the seats and back with the exterior, wrapped in a neutral quilted velvet marvel - its retro-inspired diamond stitch pattern

Altogether, the interior is a symphony of soothing layers and defining textures, its symmetry forming a cocoon of hushed elegance.





creating a voluminous surface that is sumptuous, swish and super soft.

The walls were adorned in a delicate crushed linen on a non-woven backing in a rich earthy tone that lends a tactile, refined elegance to the space.

Floor-to-ceiling velvet draping in a warm neutral introduced a graceful layer of depth and warmth, whilst softening the vertical expanse enhancing this suite's serene ambience.

Grounding the room with rich tactility and visual contrast is a large hand-knotted artisan rug in an earthy copper toned abstract design.





Ceiling height rich black velvet curtains and custom chaise wrapped in soft grey suede and a darker textured weave, add to the sensory experience and curated comfort of the master suite.

SOPHISTICATED SANCTUARY OF SLEEP

Chosen for their depth, texture, and tonal harmony, each textile in the Master Suite of this coastal estate home wraps the space in comfort and refinement.

Embracing black as the primary colour allowed Olala Interiors to create a space that felt dramatic yet sophisticated that embodies understated luxury and tranquility. Using an interplay of rich textured fabrics in graphite, charcoal, greys and black added depth, warmth and tactility whilst contributing to grounded sophistication and moody elegance.

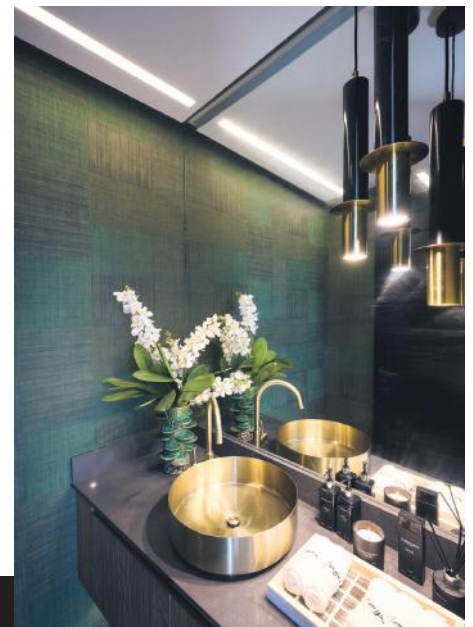
The bespoke headboard, crafted in a warm toned hardwood accentuated with softly curved upholstered panels in a rich grey chenille offers tactile comfort and aesthetic appeal. Chic black and cream scatter cushions in a rich bouclé and crisp white sheets with a high thread count are added layers of luxurious comfort. Glass top floating pedestals and elegant glass ball pendants with brass detailing suggest quiet fluidity adding a sculptural interplay of form and function.

A plush underfoot rug in a linear texture blend of black and grey anchors the space adding contrast and modern elegance.

Timeless Elegance

The guest en-suite features a deeply textured wallpaper in Vert Forêt sets a refined, organic tone. Inspired by natural textiles, the design masterfully replicates the look and feel of various materials through its deeply textured surface, creating an impressive visual patchwork. Pairing seamlessly with the natural tactile beauty of jute, together they form a harmonious woven blend.

Sleek pendant lights in a black marble body and accentuating gold metal base suspend gracefully adding a sculptural elegance whilst the brushed gold sanware enhances a sense of luxury, creating a refined and sophisticated ambience.







Limpopo Luxury: A Refined Harmony of Texture and Tone

This elegantly curated space balances contemporary sophistication with tactile comfort.

Walls dressed in an ivory Romo wall covering feature a delicate catkin motif that comes to life with subtle metallic highlights. Softly shimmering under changing light, this design creates depth and interest in a palette of warm neutrals and muted tones.

A bespoke headboard and bed base upholstered in velvet. Known for its plush, high-impact finish, velvet, with its timeless allure, exudes opulence elevating this bedroom into a sanctuary of calm sophistication.

A faux fur throw rich in texture and irresistibly cozy, introduces a note of inviting luxury, perfect for cooler evenings or moments of quiet retreat.

Scatter cushions, covered in a Romo's Saphira, brings an artistic flourish. Digitally printed on soft cotton-satin, a delicate watercolour depicts a budding magnolia in a fusion of gentle pastels and neutrals with flashes of vibrant colours breathes life into the room with its blend of softness and subtle vibrancy.

Underfoot, a modern contemporary rug with a dense pile is both indulgent and sustainable. Made from natural fibres, this eco-conscious rug offers an earthy tone abstract design that elevates the room's aesthetic.

Beehive and oval gold rope pendants crafted in smoked glass offer sculptural poise casting a warm, ambient glow, enhancing the overall refined atmosphere.



A Symphony of Tactile Luxury:

Headboard and base covered in a beautiful Blossom velvet. Breathable cotton-linen scatters in blush pink feature whimsical swallow motifs. A hand-knotted rug in a distressed blend of blush and earthy tones - *Altogether these fabrics create a harmonious balance of texture, comfort, and understated elegance.*

Luxury, sublime and subtle, or bold and fabulously over the top. This underpins the design style of OLALA INTERIORS. With over 30 years of good standing in the interior design world, OLALA INTERIORS celebrates crafting and curating interiors that radiate responsive, mindful design.

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/ DESIGN /

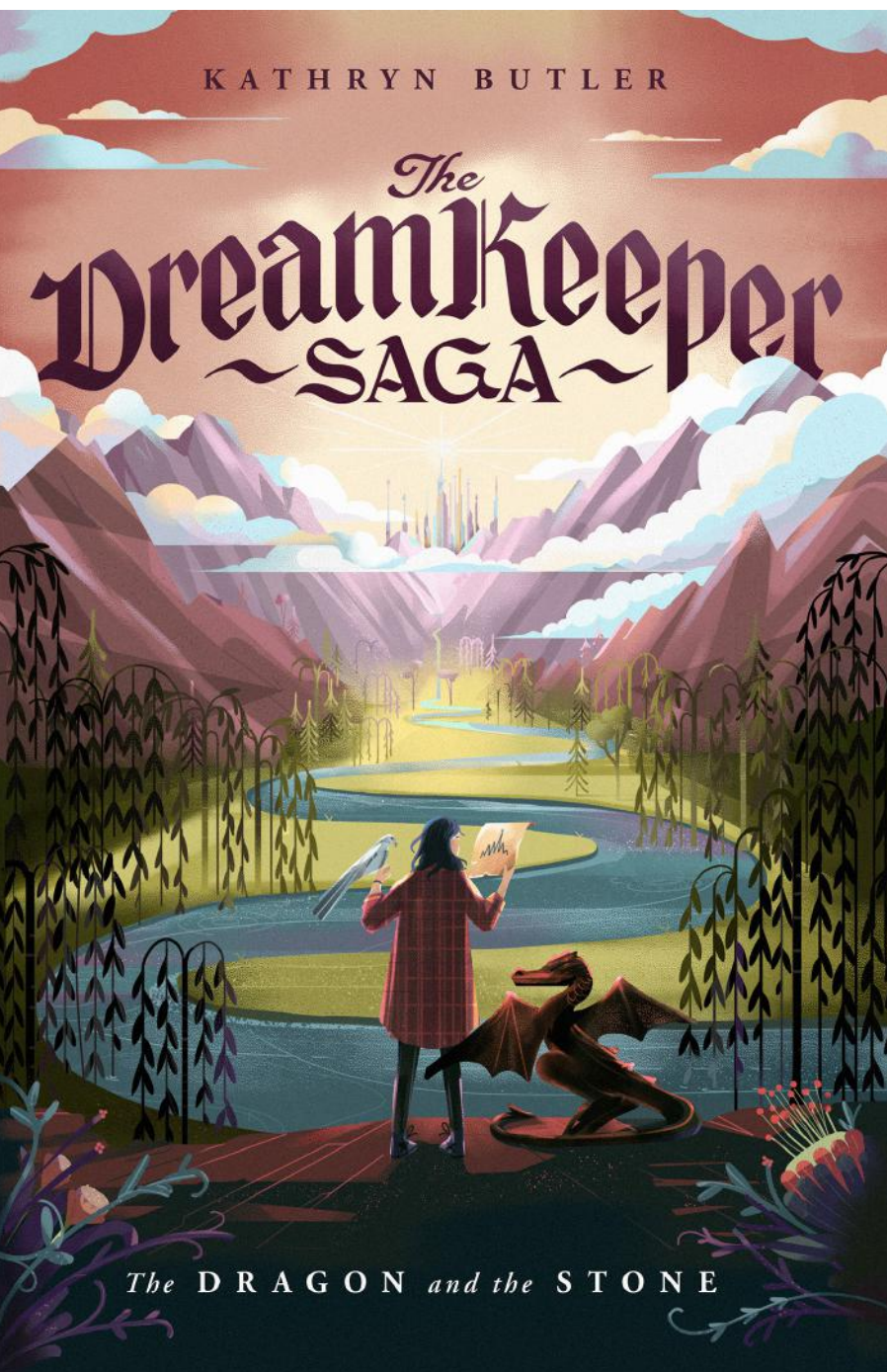
MUTI

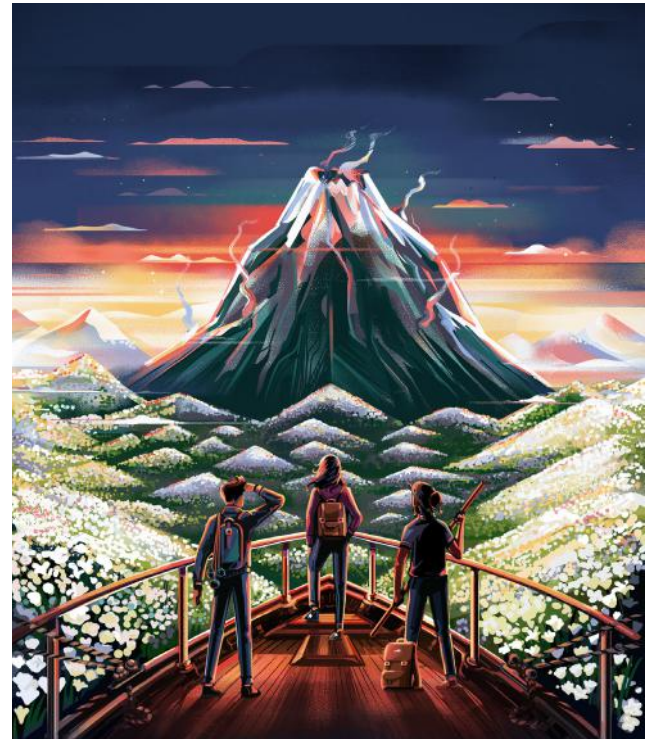
MUTI is a creative studio founded in 2011, based in the city of Cape Town, South Africa. They're a dedicated team of illustrators and designers who are passionate about producing original and inspiring artwork.

Below is illustrated covers for The Dream Keeper Saga, a fantasy series by Kathryn Butler published by Crossway. Set in a dream world full of danger and wonder, the books called for bold, cinematic artwork with just the right blend of mystery and magic to draw young readers in.

www.studiomuti.co.za









THE WOMAN & THE WHEEL

Words: Tara Boraine

THE SPINDLE, WHORL & WHEEL ARE TOOLS, cognitive artifacts and archetypes that have come to create the modern human mind. For tools are creators of worlds.

This month I'm going to spin a real ramble of a yarn. It seems fitting—I've always been drawn to cloth, to the art of textiles. I come from a long line of people with all kinds of sensory sensitivities, and as such was raised to appreciate the weave, quality & the breathability of a fibre. I also come from a long line of men obsessed with tools, so I'm also going to ramble about tools, too. Namely, a revolutionary one (so revolutionary in fact that the word revolutionary would not exist without it).

THE FIRST REVOLUTION

When we imagine the first wheel, the mind often leaps to transport—chariots, carts, locomotives. (Mine does, at least; I have trains in the blood.) Station masters, engineers... my father grew up on the railroad before running away to study art. Even he, for all his rejection of heritage, loved a good tool. From stone implements found in the veld to Voortrekker wagon wheels, all found their way into his sculptures, oils, and etchings.

The wheel's great leap wasn't originally for transport.

Let's take a leap back to around 20,000 BCE. Here, we find the earliest rotational devices that massively pre-date those wheels we used for transport or pottery. These are called spindle whorls. A spindle whorl is a weighted disc, originally of clay, bone, or wood, used in hand spinning to add momentum and stability to a drop spindle. Essentially a miniature flywheel, its mass & balance help the human maintain rotational inertia, allowing for longer, smoother spinning. Much like a gyroscope, it keeps the spindle steady as it twirls.

For all intents & purposes, a whorl is a wheel—storing and transferring energy through rotation.

Fast forward to Mesopotamia, around 3500 BCE, and women were pottering about. And by pottering, I mean the business of making clay pots. One day, someone (and I'll presume a woman, for story's sake) came up with the bright idea of creating a horizontal spinning platform with which to turn the clay. And thus the potter's wheel was born.

THE CYBORG SPINSTER

Although the term spinster has been a euphemism for "unmarried older woman" since the 1600s, it originally meant "woman who spins." Spinsters are deeply embodied beings, their agency and identity emerging through an intimate coupling with tools—tools that extend, enhance and fundamentally alter not just human capability, but human cognition.



This is what philosophers call "embodied cognition"—the radical idea that our minds don't stop at our skulls but extend into the tools we use. The spindle doesn't just make thread; it shapes how we think, creating rhythmic, recursive patterns in our consciousness.

The case is similar to that of playing a musical instrument. When these interfaces are truly mastered, we see boundaries dissolve. Where does the spinner's hand end and spindle begin? And who is really spinning—the human? The tool? Something novel emerges—not quite human, not quite machine. After all, the spinner only exists in relationship with her technology. Thus concludes my eccentric-sounding theory: Spinsters have been cyborgs for millennia!

THE SOCIAL NETWORK

Spinning has always been a profoundly social technology. With it, women created parallel social structures where they could increase their human agency. For the spindle afforded them the time and space to exercise leadership, make decisions, share knowledge and build relationships outside the male-dominated mainstream.

These spinning circles were tightly connected local groups with occasional long-range connections through traveling spinsters, creating efficient pathways for information to spread across vast distances. Like messages zipping through the internet, these networks made collective intelligence possible.

Spinning was one of the most constant tasks in pre-industrial societies, so women often combined it with other activities. Spinning was portable, so women could work while minding infants or toddlers. One could tend to a slow-cooking stew or baking bread between turns of the spindle. The spinsters' corner was a place for teaching & mentoring—passing down skills, teaching mathematics of measurement, and sharing language.

And where women spun yarns, they would also weave myths, passing down stories, genealogies, and cautionary tales. In Ancient Greece, the Fates themselves lay in women's hands: Clotho, the spinner, spinning the thread of life. Lachesis, the measurer, observing how long a life may be. And Atropos, the thread-cutter, the architect of all endings.

News exchange was central to spinning circles, often with the purpose of organizing. Far from frivolous, community gossip formed a vital part of creating a safe & thriving community—after all, it was of evolutionary benefit to know who's who in the zoo.

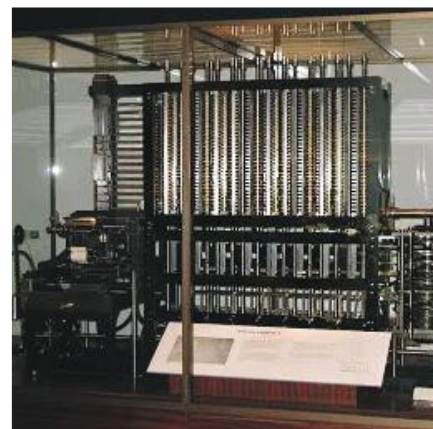
FROM THREAD TO CODE

Artificial intelligence too, would have been impossible without a good yarn. From spinning came weaving, the loom transforming single threads into patterned cloth. The warp and weft of fabric? That's binary code.

This wasn't lost on Ada Lovelace, the world's first programmer, who grew up surrounded by the Jacquard looms of industrial England. These looms used punched cards to control complex weaving patterns—a direct inspiration for her work spinning the first algorithm for Babbage's famed Analytical Engine.

The Analytical Engine was a groundbreaking early mechanical computer concept featuring the 'Mill' (its CPU for arithmetic and logic, named after textile mills where raw fiber became thread), the 'Store' (memory holding data like warp threads awaiting the weft). It borrowed its entire control system from the loom—transforming the over/under wisdom of warp and weft into the ones and zeros that would become computing's mother tongue.

Ada saw what many missed: that these machines could manipulate not just thread but symbols, numbers, even music. The connection between textile and technology runs deep in our collective human history, from spindles to software.



Ada Lovelace, an English mathematician and writer known for her work on Charles Babbage's proposed mechanical general-purpose computer, the Analytical Engine. is sometimes considered to be the first computer programmer.

THE UNIVERSAL INTERFACE

The more I think about the wheel, the more it appears to be a rather universal interface. Mechanical, symbolic, cosmic, domestic & ritual, the Wheel encodes circular motion as a generator of change.

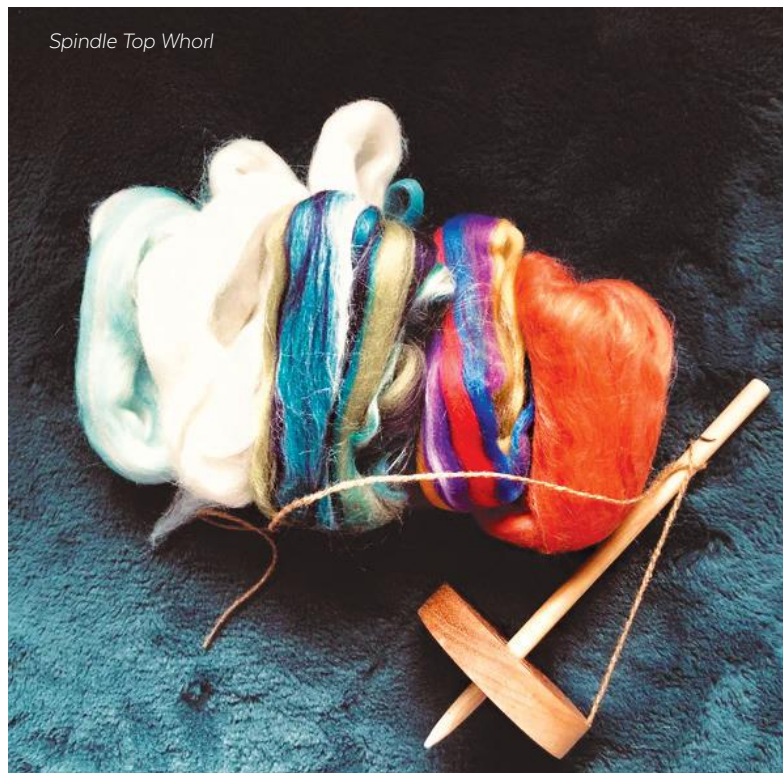
Across time & cultures there's a notion of a cyclical turning of fate. Dharmachakra. The Wheel of Fortune. Bhavacakra. The Norns. Yin-Yang. Mandala. Rota fortunae. The Virgin Mary spinning in Annunciation scenes... the list goes on and on.

We even have whorls here at home, in our backyard. At Mapungubwe, that golden kingdom on the Limpopo, archaeologists have uncovered ceramic whorls dating back a thousand years. Throughout the Iron Age sites of the highveld and the coastal settlements of KwaZulu-Natal, these small weighted discs appear like breadcrumbs through time, marking trade routes and marriage alliances, technological exchange and cultural fusion.

But to take it way back, to the downright mystical, before any overt evidence of human spinning, we see early motifs of threads. In San rock art, ancient paintings depict "threads of light," and "ropes of god"—luminous cosmic



Ceramic whorl dating back a thousand years



Spindle Top Whorl

strands that San shamans traveled along during trances. The threads map webs connecting human, animal, and spirit worlds, reminding us that long before wheels or whorls did turn, humans were already spinning, of sorts.

REVOLUTION

What is spin, if not revolutionary? From the twisting of fibers to the fundamental physics of elementary particles, to the spiral formation of galaxies, to the twirling of a dancing girl. From spindle whorls to hard drives to hard-won freedom, revolution follows the same ancient algorithm: tension, twist, release.

I doubt it was a quest for ever-increasing productivity that led women to make wheels. If they were anything like the women I know and love, it was probably a deep desire to take more naps. Take more naps, indulge in more pleasure, make more art, and spend more quality time with friends and family. After all, most self-inspired inventions come from humans wanting to do less labor, not more. (Perhaps, as the age of AI automation fast approaches, this notion deserves a bit of a revisit.)

It's National Women's Day, as I finish writing this. It feels significant to be talking about revolution. I think of those 20,000 women marching to Pretoria's Union Buildings, doing their bit to unspool the old order in the name of human dignity & freedom.

The whorl, the world, the wheel, spins on. There is much we cannot control. There are many wounds to tend to, much healing to still be done. May our revolutions too, like those brave-hearted women before us, be ones of vigil and song.

I'll leave you with a poem about wheels & tools:

Spindle, quern
Thread & flour
Seasoned Time
And frequent hour
Clothe, nurture
Turn & bake
Buns in ovens
Threaded Fates

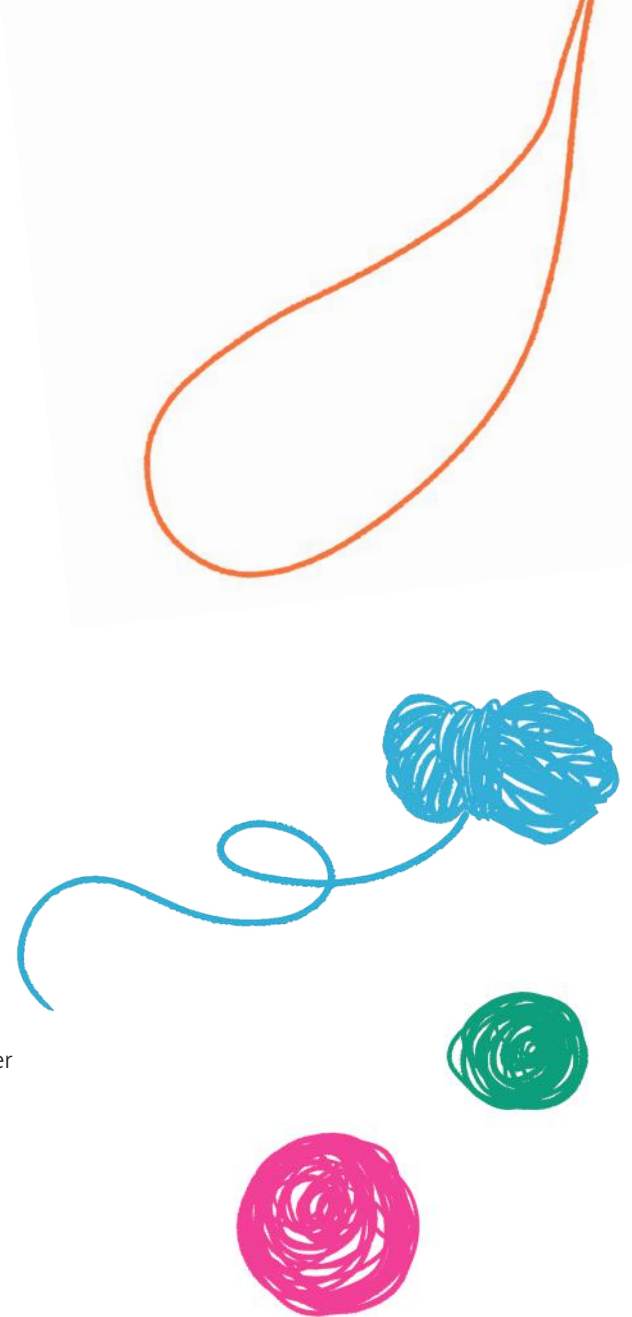
Mechatronic
Axle, rim
In a fight
And on a whim
Fueled by pure
Adrenalin
The consequence
Is wearing thin

Fate and dharma
Loops & gyres
Seeds were sprung
In funeral pyres

Axis mundi
Long forgot
Systems stale
The flowers rot

Iron rusts and
Gears grow still
But the ancient
Turning will
Call us home
To what we knew
Before the hammer
Split in two

Roots in earth
Arms in sky
The wheel it turns
We live, we die
We live again
Eternal spin
And at the ending
We begin





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OMEGA SEAMASTER MOONWATCH

A Legacy Reimagined

FEW TIMEPIECES CARRY AS MUCH HERITAGE as Omega's Moonwatch, the chronograph that went to the moon and cemented its place in human history. Now, Omega brings a fresh chapter with the Seamaster Moonwatch, blending spacefaring DNA with contemporary elegance.

At first glance, its design remains unmistakably true to its roots – a robust stainless-steel case, crisp tachymeter bezel, and the instantly recognisable sub-dials.

But Omega has subtly elevated the details: sapphire crystal, refined bracelet ergonomics, and the Master Chronometer-certified calibre that ensures unmatched precision, anti-magnetic resistance, and durability.



Beyond its technical brilliance, the Moonwatch is a symbol of adventure – a reminder of mankind's giant leap and the pursuit of excellence against impossible odds. On the wrist, it feels less like a mere accessory and more like a fragment of history, retold for today's world.

For collectors and dreamers alike, the Seamaster Moonwatch isn't just a watch.

It's a story for you to wear.



OMEGA
www.omegawatches.com
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/ MOTORING /

THE NEW BENTLEY CONTINENTAL GTC

THE ULTIMATE OPEN-TOP ESCAPE



THERE'S SOMETHING ABOUT SOUTH AFRICA that begs for a convertible. The winding sweep of Chapman's Peak, the golden light of a Lowveld afternoon, the wide-open Karoo sky—it all feels better with the roof down and the horizon wide open. Enter the new Bentley Continental GTC: a grand tourer that's as comfortable in the heart of Sandton as it is gliding through the winelands.

BUILT TO TURN HEADS

Even before the engine fires up, the GTC makes a statement. From the sparkling crystal-cut headlamps to its flowing roofline (that disappears in under 20 seconds), this is design that blends theatre with effortless class. Park it on the Victoria & Alfred Waterfront and you'll see heads turn as quickly as gulls on the harbour.

POWER WITH A CONSCIENCE

Underneath the sculpted bonnet lies Bentley's new hybrid powertrain: a V8 paired with electric drive for silent city cruising when you want it, and jaw-dropping acceleration when you don't. In electric mode, it'll whisk you silently through Stellenbosch wine country. Switch to sport, and it unleashes 782 horsepower—enough to make the sweeping passes of Mpumalanga feel like your personal playground.

INSIDE, A WORLD APART

The cabin is a sanctuary. Hand-stitched leather, rare wood veneers, and Bentley's signature Rotating Display that flips between touchscreen, analogue dials, or pure polished veneer. Add in a 2,200-watt Naim audio system and you've got front-row seats to your own private concert—perfect for a late-afternoon drive from La Lucia to Ballito along the coastline.

TAILORED TO YOU

From roof fabrics to paint finishes, the GTC is all about choice. Want subtle? Opt for soft grey with chrome accents. Want drama? Go Blackline with jet-black details and a bold Mulliner paint shade. Bentley will even match colours to your favourite safari lodge or the blue of the Atlantic at Llandudno.



THE SOUTH AFRICAN DREAM DRIVE

Imagine it: roof down on a crisp Cape morning, the Atlantic glittering beside you, the sound of the V8 rising and falling with the curves of Chapman's Peak. Or cruising quietly through Franschhoek's vineyards on electric power, stopping for a long lunch before dropping into the Karoo under a vast sky. That's what the Continental GTC offers: not just a drive, but a stage for South Africa's most beautiful roads.

THE VERDICT

The new Bentley Continental GTC isn't simply a car. It's freedom, indulgence, and performance—crafted for those who believe the journey is the destination.





MOTHERHOOD IS ONE OF THE MOST PROFOUND yet paradoxical human experiences - fierce and tender, intimate yet universal, celebrated yet constrained by societal norms. A timely and resonant exploration, **Motherhood: Paradox and Duality** examines motherhood as both a personal journey and a collective force shaping society.

The exhibition, curated by Andrea Lewis, unites over 70 artists across diverse media and time periods to challenge, redefine and expand our understanding of what it means to mother in a rapidly shifting world.

Spanning centuries, **Motherhood: Paradox and Duality** showcases works from historical paintings to contemporary pieces. Traditional depictions are juxtaposed with modern interpretations that challenge stereotypes, reclaim narratives and give voice to marginalised maternal experiences.



30.04
2025

23.02
2026

PARADOX

motherHOOD

DUALITY

South African National Gallery
1 Government Ave, Cape Town, SA

iziko
museums of South Africa
an agency of the Department of Sports, Arts and Culture

www.iziko.org.za

Sarah Agnew, Mama Puma, 2019

Leah Hawkes, Regarding The Face of Others, a Contemporary Poem, 2023

THE ROBBER BARONET

An Unbelievable Sketch of Sir David De Villiers Graaff, the first Afrikaner Mogul

Words: Cameron Luke Peters

“Graaff fulfilled an ideal that had taken root among some wealthy business people internationally by the end of the 19th century - that wealthy people had a moral duty to start giving away part of their fortune during their lifetime. The American steel tycoon Andrew Carnegie was probably the first industrialist to openly declare, with scorching judgement in his ‘Gospel of Wealth’, that those who do not do this “will pass away ‘unwept, unhonoured and unsung’...””

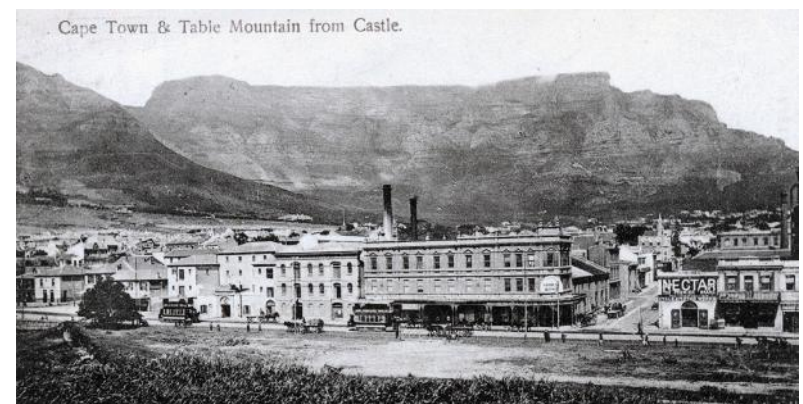
- From ‘Sir David Pieter de Villiers Graaff, First Baronet of De Grendel’ by Ebbe Dommissie

IF YOU EVER TRAIN TO BECOME A LICENSED WINE GUIDE for tourists in the Western Cape, you’ll probably get taken to ‘The Bolt’ (De Grendel): an incongruously gorgeous wine estate on the sea-facing side of the Tygerberg Hills. Sprawled around it, all along the West Coast, are the endless garden suburbs and industrial labyrinths built on the brink of the Boerewors Curtain. And not so long ago, everything you can see there, from Paarden Eiland to Parklands, was once owned by one man. Even the Ysterplaat and Wingfield Air Bases, your host will cheerily inform you, are still on lease to the Department of Defence (for some use or other) by the enormous Trust set up in his name. And all of it still constitutes just a fragment of the estate of the only line of the English aristocracy left in South Africa - the Graaff Baronetcy. If the patriarch’s name wasn’t already a clue, the first title-holder started life as a Dickensian plaas boytjie in Villiersdorp in the Overberg.

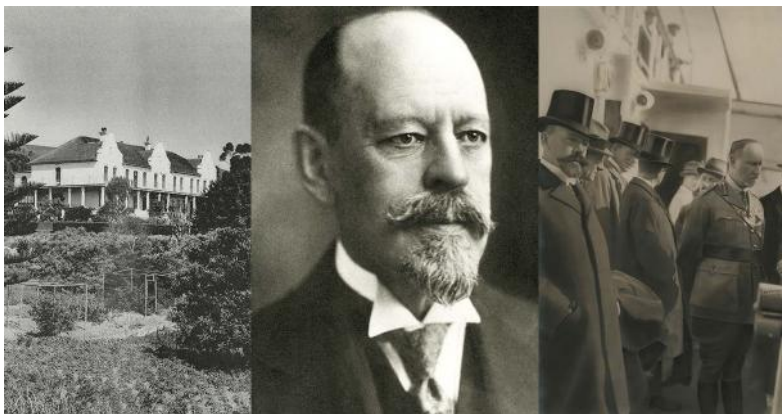
Sir David Pieter De Villiers Graaff (1859-1931) is one of the missing links in South African history and one of the strangest enduring personalities in our sense of our selves. He is a difficult person to fabricate or even imagine from today’s point of view. I first became fascinated by him as I spotted his name anywhere and everywhere whilst tumbling down the rabbit-hole of Cape Town lore. As a raging leftie at heart, I almost wanted to reveal him here as a forgotten Afrikaner counterpart to Cecil Rhodes - a sinister man-behind-the-throne, prime author of most of our pains. But the opposite turns out to be true. In an era when politics is run like a morality abattoir and billionaires intervene directly in politics to personally snatch candy from babies’ mouths,



The long-lost Roggebaai Fish Market at the time of Graaff’s Mayoralty



Graaff’s New Cape Town (and young District Six) in the early 20th Century.



Sir David Pieter De Villiers Graaff, a sitting contradiction.



Church Square c. 1906, where the Graaffs Trust is currently headquartered, next door to the La Botessa Boutique Hotel.

it's astonishing to learn about a South African magnate for whom revolutionaries would probably spare the guillotine. Although the journalist Pieter Du Toit has gone a long way to humanising the Stellenbosch Mafia, I don't think their good works deserve anything like the honouring I'll offer their forebear.

Let me explain. Sir David was born as klein 'Dawie', on a farm called Wolfhuiskloof near Franschoek, on the 30th March 1859 at the most decisive turning-point in South Africa's colonial history. Long before diamonds and gold were unearthed upcountry, the Cape was just about to pivot from being a backwater service-station for Dutch and English trading-ships to becoming a capital investment in its own right. Indeed, Sir David's life played out in exact parallel to the industrialisation and exploitation of South Africa. He was the sixth of nine children born to a struggling blacksmith (and part-time dentist) and a farmer's daughter. Even though his grandfather had founded, and named, Villiersdorp, and one of his ancestors had sculpted the miraculous pulpit of the Groote Kerk in Cape Town, he grew up near the bottom of the

Boer hierarchy. His parents had eloped. The soil was poor. He herded cattle and pigs and was only taught up to Grade 5 by a travelling English schoolmaster.

However, when he was 11-years-old, like a twist from *Great Expectations*, a wealthy, beloved oud-oom - his father's half-brother Jacobus Arnoldus Combrinck - paid a visit from Kaapstad and impulsively took Dawie under his wing. Almost every adult who knew him as a child would later reflect that this was not a surprising move:

"Graaff impressed everyone with eyes to see. [...] [Once] [h]e had been sent with a message [to the local dominee]. There was something about him that arrested Mr Botha's attention, something in the precise way he delivered the message and something altogether intangible, but Mr Botha marked the boy from that day on."

The Cape Town to which Dawie arrived in 1870 was a seething cosmopolitan metropolis - at least compared to anywhere else in the country. In fact, it was still barely more than 40,000 people. But it was about to explode like an American boomtown, and Dawie's uncle, after decades of sly dealing, now ran Combrinck & Ross, the biggest butchery in the CBD, boasting tenders to the British Army & Navy. Dawie would start his working-life at 'the Shambles', the livestock corral and meat-market at the edge of the Grand Parade, on the site of today's Golden Arrow bus-rank.

Given that we've forgotten everything but the pejorative use of the word, you can imagine what this Shambles was like: "[t]he abattoir was on the beach, so the blood could be washed away in the sea and the remains buried in the sand. There was no refuse removal, and the decaying meat, along with the putrid fish from the nearby market in Roggebaai [...] caused an unbearable stench. At night, street dogs rummaged in the waste, snarling and yapping." For six years, Dawie would spend his working days here "skinning the animals [and] keeping the books and accounts" and his evenings learning English at night-school before returning to his uncle's villa in Woodstock. By 17, he had not only become fully bilingual and completed his formal and informal education; his uncle trusted him enough to make him a general manager. As David's father had just died, he was soon joined in the business by two of his brothers, and his sister Hannie moved in as their uncle's housekeeper.

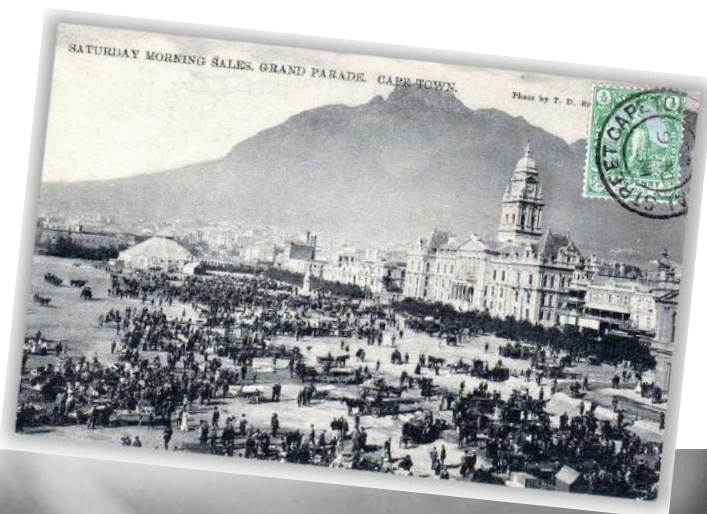
Over the next two decades, under the aegis of 'Combrinck & Co,' David would essentially take over and modernise the entire South African food industry. He and his brothers certainly looked the part of Victorian entrepreneurs - black-bearded, black-mustachioed, with suits and spectacles to match. In a time of mass global electrification, David frequently left Cape Town for months at a time to conduct corporate espionage across the world. Through the 1880's, he visited London, Chicago and Buenos Aires and noticed that the

greatest innovation in the history of food logistics was becoming mainstream - namely, Refrigeration, or Cold Storage. Just take a moment now to imagine what the world was like before fruit or meat could be freshly preserved or transported for longer than a few days. It was another reality entirely. Although one or two tycoons had made a go of exporting Cape produce in this fashion before, it was Graaff who imported and installed the first industrial cooling chambers in the country in 1890 and Graaff himself who would reap all the spoils.

By 1897, Combrinck & Co. would control the meat supply and distribution network for the entirety of Southern Africa, with subsidiaries in Port Elizabeth, Beaufort West, Durban, Pietermaritzburg, Aliwal North and Johannesburg, and Graaff was the richest man in the city. This attracted the ire of no less a figure than Cecil Rhodes, who despised monopolies (other than his own) and thus diversified De Beers, his diamond cartel, into a rival cold storage outfit to supply Kimberley and Rhodesia. But in the depression that followed the Boer War, many corporates were forced to merge or die, and Graaff ended up folding his company and his adversaries into a single international behemoth: Imperial Cold Storage & Supply. Now there's a name with a menacing aura. But considering that Graaff and his brothers gave more than £100,000 in anonymous donations to the Afrikaner women and children who survived the Empire's concentration camps, the irony would not have been lost on him. Incidentally, you can still go to the original ICS HQ at the bottom of Bree Street, one of the last surviving Cape Edwardian office buildings, now hosting a Waltons, a Col'Cacchio and a Starbucks.

It's important for us to understand that this one company did almost as much to sew South Africa together as the railways, the highways, the Act of Union or Ouma Rusk. Indeed, it was the Tiger Brands of its time. But whilst David was building his empire, he was simultaneously rebuilding Cape Town. He had become a city councillor at the age of 23 and joined the 'Clean Party' of reformers pushing for the city to cover over its many open sewers. By 28 he had helped the municipality refinance its debts with Standard Bank and negotiated a huge loan to build new reservoirs on Table Mountain. By 31, he was the Mayor. He only served for two terms (of a year each) but the Cape Argus summed up his influence thusly on his re-election:

"When Cape Town is but a few years older, and our visitors more frequent, it will be [Graaff] the people will thank for the care taken in the devising of plans for their health and comfort. In those days, not so far away, we shall have a floating bath out in the bay, a theatre worthy of the artists we shall receive, an hotel fit to receive a distinguished visitor in, a sea-wall promenade which will be a place worthy of the attendance of our wives, our daughters and their friends, and streets which are well paved and cleaned."



General Louis Botha, first prime minister of the Union of South Africa and Graaff's confidante before and during his regime.

This would all prove true. Graaff even oversaw the transfer of the Company Gardens from the colonial government to the city and then restored it to become the tourist attraction it remains today. He declared at the end of his first mayoral minute that he “only desired to see Cape Town made the queen of South African cities, a metropolis worthy of the country.”

I wonder if Geordin Hill-Lewis cribbed his notes? I'd be pleasantly surprised to find out whether he knows that Graaff was the man who donated the velvet and ermine Mayoral Robe he wears at public functions, along with his official Rod and Hat. For his part, David continued to spearhead reforms even when his term was over and he was a mere councillor once more. The most tangible relic of his tenure you might know about is the Graaff Electrical Lighting Works beside the Molteno Reservoir in Oranjezicht. I'm sure you've spotted it? This was the first public power station in the city, and it used renewable hydro-electric power to light 775 streetlamps between District Six and Three Anchor Bay. One of Graaff's successors, Mayor George Smart, christened it in April 1895 by smashing a bottle of champagne against one of its turbines before his wife pushed a button and electrified Cape Town all at once. This leap into the future had cost £75,000. Tired of years of budgetary delays, David had paid for all of it out of his own pocket.

It seems clear to me that at a very basic level, Graaff wanted to improve the city because he had to live and work in it too. His business would do better for all his reforms of course, but also he felt that Capetonians themselves deserved a universal standard of decency. This extended to the non-white population of the city: in 1891 he was encouraged to run for a seat in the Cape Parliament by a petition of 94 Bo-Kaap ratepayers who urged him to use his “eminent business tact” at a much broader level. And this he very much did. After a decade's break from politics, in 1908 he was convinced by his friends Louis Botha and Jan Smuts to join the lengthy negotiations to tie the four colonies together, and later he joined the first Union cabinet as the first Minister of Public Works.

The rest is history. In brief, he was the most important white South African in the first half of the 20th-Century who never actually led the country. Among many other things, before he died in 1931, he broke the British shipping monopoly on mail and freight to our ports, he negotiated a loan of £7,000,000 from the British Government to fund our army during World War One, he represented the country at the Versailles Peace Conference in 1919, he brokered the deal to build the current University of Cape Town,



A De Grendel sunset.

he was the first major investor in any South African radio service and he bought the largest batch of capital shares in the Table Mountain Cableway. In fact, if you ride the Cable-Car today, you're still essentially giving money to the Graaffs Trust - one of the biggest real-estate asset managers in the city, headquartered in Church Square near Fyn Restaurant.

However, the strangest part of his legacy is, of course, that Baronetcy. What is a Baronet? Basically, it's a knight of the British realm who owns a lot of property and can pass the title on to his son. Only 14 South Africans - mostly mining magnates - have ever been so honoured, and the British monarch stopped conferring them upon us in 1925. Of all 14, the only surviving title today belongs to Sir David's great-grandson Sir De Villiers Graaff. Anyone who knows the arc of Jan Smuts's career - starting as a commando-leader sabotaging British troops and forty years later becoming Winton's Churchill's BFF - might get a sense of the paradox Sir David had to embody as a Cape Afrikaner aristocrat, loyal both to his people and his sovereign. In fact, one of the reasons he was offered the honour in 1911 - besides his contribution to the creation of the country - was because he was still a bachelor at 52 and it was thought the title would die with him. But within two years he'd met, courted and married the love of his life, Lady Eileen, and then had three sons (just to be sure).



James Ford's miraculous 'Holiday Time in Cape Town in the Twentieth Century', with a Where's Wally? gallery of notable citizens.

Today, perhaps, we can see this title as one of the most curious relics of white liberalism left to us. In the decades building up to Apartheid, the country was ruled by a grand pipe-dream which imagined that if talented, broad-minded Afrikaners and Souties reconciled and worked together, in business and politics, to build a new national identity, they would not only bury the evils they had done to each other but their good works would trickle down to 'civilise' and 'empower' the non-white people whose lives they controlled and whose voices they disregarded. It sounds so naive today, doesn't it? But the flame of this ideal was kept alive, even in the darkest years of Apartheid, by Sir David's eldest son, Sir De Villiers Graaff, who became the leader of the United Party and stood in opposition to the Nats in parliament for more than two decades. It was also fanned by one of my grandfathers, Derrick Watterson, who was Mayor of Durban in the 80's, served under Sir 'Div' for years and received bomb-threats from far-right activists.



Sir De Villiers Graaff, 4th Baronet of De Grendel, a South African aristocrat in the 21st Century.

I say all this to qualify my praise for Sir David. Hindsight and context should rightfully be unkind to us all. But the failed fantasies of the past and the wholesale cynicism that typifies our present shouldn't blind us to the fact that we can demand better of our leaders today. When you can draw on examples like that of Sir David to show how competent, reactive, sincere and scrupulous an individual in power can be - especially when they do have conflicts-of-interest to navigate - it should only serve to raise your standards for humanity.

The next time you visit the Iziko National Gallery in the Company Gardens, keep a look-out for a surreal masterpiece called 'Holiday Time in Cape Town in the Twentieth Century' (1899). It was painted over 8 years by a savant artist named James Ford, who sold it for peanuts and died penniless. It depicts the Mother City as a retro-futurist Victorian paradise, barely recognisable (except for the mountain of course). In amongst the crowds, you can spot Sir David Pieter De Villiers Graaff, immortalised by a fantasy of the city he transformed.





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ONE DAY AT A TIME

Words: Dave Charles

I HAVE RECENTLY BECOME INCREASINGLY DISENCHANTED with the amount of time I have wasted scrolling endlessly through social media platforms like TikTok, Instagram and Facebook. I am definitely being trolled by bots that listen to my daily conversation and then feed me stuff that they think will keep me hooked and, to a degree, they have succeeded.

I find myself almost compulsively drawn to reconnect with the very large Portuguese lady promoting lekker to be Porra stuff from Johannesburg and the heavily Afrikaans accented self-appointed “It’s all in the taste...” food taster from Bloemfontein or the endless tinkering with vehicles rescued from the scrap heap and the renovation of derelict houses in distant locations.

Then there are the hugely irritating so-called influencers eating copious quantities of food from whoever pays them in the hope that you will be tempted to follow suit, rubbish amateur performers murdering good songs and a slew of badly told pointless stories by talentless grifters trying to get you to like and follow them.

Why is it that so many extremely average people feel compelled to take to the internet to irritate the world? Worse still – why am I watching them? I refuse to waste another minute going down the rabbit hole...oh, hang on, I’ve just had another alert....

Okay, I admit it – I am an addict, and I need help.

Luckily help was at hand and by way of rehabilitation my wife and very best companion, Sue, unpacked some old jigsaw puzzles that had been in the family for generations and we set ourselves up at the dining room table to tackle the first one. It had belonged to her grandmother and was almost a hundred years old. Sue remembered doing this puzzle as a child and it

evoked lovely memories of some of those dear souls now happily on the other side of the veil.

The disjointed collection of exquisitely crafted brightly coloured wooden pieces in front of us bore no resemblance to the small monochrome picture on the battered cardboard box. The puzzle was supposedly a painting of an old-fashioned British inn which needed some help to rematerialize, and my obsessive nature was immediately drawn to the challenge. Gone was the cell phone with its irritating dramatis personae that had been occupying way too much of my time. I was now a man on a mission to reconstitute the old inn from the jumbled collection of pieces in front of me.

The trick to a successful completion of a jigsaw puzzle is to find all of the edge pieces and build the frame. Then, by grouping the various colours together, you can start working on the elements that make up the picture. At least this is what the experts say. But in this case, without a coloured picture for reference, it was very much like working in the dark. As the hours went by and the old inn slowly began to take shape, I found myself magically released from the desire to dip into the electronic soup of social media and it was extraordinarily liberating. I was now engrossed in the challenge before me and loving every frustrating minute of it. Each piece that fitted filled in a little more of the emerging picture and the sense of satisfaction was like a shot of dopamine. They obviously knew a thing or two about life in the old days and I felt a warm affection for Sue’s long-gone granny.

By the time the old inn had been reconstituted, the bug had bitten and now it was time to move on to the next challenge – a British World War Two military aeroplane that Sue’s dad had loved as a boy. This too had a monochrome picture as reference and, to make matters even more challenging, we knew that several pieces of this puzzle had been lost over the past fifty or so years. Also, there were fairly large patches of clear blue sky without any detail to work with.

While this presented more of a challenge, a couple of days was all it took to complete the picture – missing pieces apart – and I felt a surge of dopamine-tinged satisfaction that lifted my spirits. Some run marathons, some do difficult jigsaw puzzles!

My son Mike then raised the bar by gifting me with a 3D mechanical model from the ROKR company in China. This was an entirely different challenge. For starters the only English I could find on the box was written in fairly small letters under the Chinese masthead. There I found the words “Scout Beetle” and 8+ which I thought was wildly optimistic. The large volume of exploded diagrams and instruction was entirely in Chinese except for the letters and numbers on the sheets of plastic and metal parts and the bags of miniature fixtures and cogs.

The Chinese must be producing Grok 4 level superhuman kids if they expect an eight-year-old to be able to construct this kit. Working with tweezers and a jeweller’s screwdriver under a powerful magnifying glass, it took many hours of infuriatingly complex tinkering to eventually complete the challenge, but

the confounded contraption only ran once for a second or two before the complex cogs bound up and the mechanical device jammed.

Nothing on earth could ever tempt me to deconstruct this infernal device to find the problem. No – I am sticking to jigsaw puzzles and am at present working on a 1000-piece deconstruction of Van Gogh’s Café Terrace at Night, which is giving me nightmares, but I am determined to complete it before Christmas. Bearing in mind that I am writing this in July, some might say I am being too liberal with the time frame but at this juncture, I am seriously doubtful that it will ever be completed. It’s a monster.

Still, I haven’t been tempted to a reunion with the demons of Facebook, TikTok, X or Instagram so I consider myself clean and sober at this point. But, as the saying goes, we do it one day at a time and I am eternally grateful for Reinhold Niebhr’s instruction to identify and accept the things I cannot change, the courage to change the things I can, and the wisdom to know the difference.



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