Take Monday Off

Madeira

Drink in the scenery, seafood and, of course, the sweet wine on this lush Portuguese island.
When Oolong Met Islay

FOR THE RECORD: I’ve never seen anyone mix red wine and Coke. But I’m told its fashionable in Spain, where it is served in parts of China. The nearest I’ve come to it was when one of my cousins in New Zealand poured lemonade into his white wine because he enjoyed a long drink. The fact that his son-in-law was a wine-maker and had made the wine in question didn’t seem to worry him. And why should it? At times even the most committed oenophile will admit that all they want is a mixed drink that both refreshes and provides a little kick of sweetness.

You can drink wine any way you like, but I would argue that if you want to appreciate the subtle aromas and nuances of this magical beverage, adding a sweet, fizzy drink isn’t really the answer. Mixing handicrafts, complex beverages like wine or whisky usually destroys their character and flavor. The exception is tea—not tea and wine, but tea and whisky.

When blended, they can create a refreshing drink that manages to retain the integrity of both. Green tea and blended whisky is popular in China—some say as popular as green and tonic in England—but I’m talking about a hand-picked tea and single-malt Scotch whisky.

The first person who introduced me to this unusual match was Paul Benjamin, managing director of luxury tea importer Benjamins & Blum. Over a few hours at London’s Rosewood hotel, we tried all sorts of combinations, from Darjeeling with Glenfiddich to oolong with Lagavulin. What I found was that the tea takes the edge off the alcohol and makes the whisky more drinkable. In the case of Darjeeling and oolong, the floral character from the tea balances out the whisky’s dried fruit flavor. The acidity from the tea gives the drink a real lift, transforming it into something delicate. But it’s the aromatics that really intrigue, with the smell swinging from floral to yeast.

That was no surprise to Dave Broom, author of “The World Atlas of Whisky.” He says there is a natural synergy between whisky and tea, because both drinks have certain similarities in flavor, such as smokiness, malt and tropical fruit notes. He points to Lagavun, which has a distinctive, rich, smoky character, and Lagavulin, a peaty Islay whisky.

But for pairing, he suggests matching different flavors: So, a Lagavun should pair well with a Balvenie, which has gentle characters, while a strong peat whisky like Ardbeg would pair nicely with an oolong.

On the back of Mr. Broom’s recommendations I organized a tasting with someone who knows all about experimenting with flavors, Sriram Aylur. The chef at Michelinstarred London restaurant Quilon has done a lot of work on food psychology, finding unusual matches for his Indian dishes. His menu includes combinations like pink grapefruit and beetroot, pineapple and pomegranate.

With Ben Ireson of tea importer Lalain & Co, we tried several different pairings, including oolong with Japanese whisky and Cragganmore with Assam. Mr. Aylur, who described some of the combinations as “magic,” said he was surprised at how the flavor notes of both beverages changed and evolved when mixed together.

Tea and whisky, like fine wine, both develop in the glass and continue to evolve in flavor over the course of an evening, as Mr. Aylur says: “I think these drinks will give an opportunity to make a relaxed evening a nice long one.”

Email Will at williamlyons@ws.com or follow him on Twitter: @WL Lyons

Fat Finding

Look beyond olive for your oil

AVOCADO OIL
Bellavista Organic Argan Oil
Dave Pasternack, the chef and owner of the seafood-centric restaurants Barchetta and Esca in New York, backs avocado oil for its subtle, creamy flavor. It can withstand high tempatures without burning, which makes it a perfect all-purpose cooking oil. “It’s a good utility player,” he says. “When you put avocado oil on something, it’s not all you taste. Try it for sautéing vegetables or pan-roasting fish. $7.5 for 250 ml, tellicherry.com

FIRST PRESS CANOLA OIL
Family Generation’s First Pressed Canola Oil
Canola oil, also known as rapeseed, typically refers to an inexpensive, near flavorless product ideal for high-heat cooking. But this version from Oregon is something else entirely. Jenn Louis of Lincoln Restaurant and Sunshine Tavern in Portland describes it as intensely grassy and祛. She suggests drizzling small amounts over meats and frittatas. $9 for 250 ml; familygenerationfood.com

PUMPKIN SEED OIL
Castelmpura Styrian Pumpkin Seed Oil
This smoky, rich oil, a specialty of the Austrian state of Styria, is made by dry- and roasting pumpkin seeds, and then pressing them to squeeze out the intensely nutty fat. At SPQR, Mr. Accarino serves it on baked ricotta, and also whisked it with yogurt to make an intensely flavored mousse. At home, consider using it drizzled over filled pastas, atop soups or in salt dressings. £15.50 for 250 ml, amazon.co.uk

PISTACHIO OIL
La Torcancelle Pistachio Oil
Michael Serpa, chef and partner at Select Oyster Bar in Boston, loves the sweet, intense roasted-pistachio flavor imparted by this oil. He uses it in salt dressings and slacked over fish croutons. It’s also delicious in sweets: Try adding it to a glazed citrus, or substitute a tablespoon for an equal volume of butter in cookie recipes. £8 for 250 ml; souschef.co.uk

ARGAN OIL
Hullerie Beaussaine Virgin Argan Oil
A Moroccan delicacy, this oil is famed for health benefits including reducing inflammation and hypertension. This one is extracted at a 19th-century stone mill in Beaux, France, using old-world techniques. Jeff Marin of Summer House Santa Monica restaurant describes it as “luscious, nutty and smoky. He recommends drizzling it lightly on cooled salad, or brushing it on a pita bread fresh from the oven. £26 for 250 ml, lagrandepierre.com

MANY COOKS I know keep just one variety of oil in the kitchen, within grasping distance of the stovetop: olive. Can you blame them? These days olive oil is almost as ubiquitous in recipe ingredient lists as salt and pepper. Grocery stores shelves teem with bottles from Spain, Greece, Italy and California. But the next time you’re shopping, you should consider the wide range of other options out there.

Sure, olive oil is healthy and delicious, but chefs will tell you that it’s just one in a whole arsenal of flavorful fats squeezed from nuts, seeds and vegetables that they draw on when comprising dishes. “Good cooking is about thinking through every opportunity to add flavor to your food,” says Matthew Accarino, chef of San Francisco restaurant SPQR. “The different applications for oils are endless.”

Below are five alternative plant oils to get you out of an olive rut. As a rule, the more intensely flavored the oil, the shorter the shelf life. You’re best off storing oil, the shorter the shelf life. You’re best off storing

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EATING & DRINKING

José Avillez

The star Portuguese chef on Thai curries, cooking for friends and finding dinosaurs in his herbs

IN A FEW SHORT YEARS, chef José Avillez has come to personify Portugal's culinary mojo. Since opening Lisbon's laid-back Cantinho do Avillez in 2001, Mr. Avillez, 35, has established a local restaurant empire, ranging in style from Belcanto, his fine-dining establishment next to Lisbon's opera house, to Pizzeria Lisboa, where Italian recipes get a zing from Portuguese ingredients.

Meanwhile, his cooking shows on Portuguese television have made him a national celebrity. A native of Cascais, the tony beach resort west of Lisbon, Mr. Avillez spent crucial time away from Portugal during his 20s, with stints under France's traditional three-star Michelin chef Éric Fréchon and Spain's gastronomic mad scientist, Ferran Adrià. The French reverence for ingredients combines with Adrià's style playfulness at Belcanto, where a full course might be structured around a perfectly chosen, perfectly cooked piece of red mullet, and a deep-fried veal tendon, dosed with cinnamon and sugar, makes for a shocking petit four.

Last year, Belcanto was awarded its second Michelin star—a first for a Lisbon restaurant—and this year Mr. Avillez cracked the top 100 of the world's best restaurants, in the annual list compiled by the U.K.'s Restaurant magazine.

Mr. Avillez lives with his wife, Sofia Ulrich, and their two young sons in a loft in Chiado, the commercial heart of old Lisbon, a short walk from five of his six restaurants. His compact kitchen is blessed with loads of natural light and striking stone floors. It extends into the double-height living and dining area, where Mr. Avillez uses an old-fashioned icebox as a wine cabinet.

I love to cook with: wooden utensils. There are laws that won't allow us to use them in the restaurants, but at home we can. I love to feel the touch of wood on the pan. When I was a kid, I would eat scrambled eggs and rice with a wooden spoon.

The kitchen is: a little small but it's typically Portuguese, with stone floors from the south of Portugal and hanging ingredients like garlic and chilies. I bring home a lot of products from my trips, and I think that's typical as well.

What's not typical is: rice milk, which I always have in my fridge. And I always have Thai curry paste and coconut milk—I love Thai curries.

The last thing I cooked: in my kitchen was late last night—some quinoa and zucchini. It was my late dinner at 12 something.

I like: gas stoves. We have a couple of induction stoves at the restaurants, and I do my cooking show with induction. But there are some traditional recipes that work best with gas. With Cabradura, our Portuguese bouillabaisse, you have layers of fish, potatoes and tomatoes—that you leave on the stove. If you use induction, sometimes the layers get stuck.

When I cook for friends: there are always big expectations, so I might do something restaurant-style, like (be- mak) cones with tuna tartare with Japanese seasoning, or a ceviche.

I don't drink wine while: I cook—I don't drink a lot of alcohol generally—and I only listen to music when I'm alone. When I'm here in the kitchen I am with my wife and kids. The kitchen is for my kids. They have toys here; they put dinosaurs in the jars with the herbs. Their favorite food is always soup. Portugal has a great soup tradition. It's not based on stocks, just cooking ingredients together.

In Portugal, we have: typical Mediterranean ingredients—like onions, garlic and bread—but then we have the Atlantic and great seafood. We use olive oil to cook, and put butter on bread. It's only in the last few years that we started to put olive oil on bread that's the Italian influence. In the north, the climate is more humid and the olive oil is bitter and more vegetal. In the south, it's sweeter—you can even use it to season chocolate mouse. At home, I use extra virgin to season and virgin to cook.

I like: Staub pans from France—they're very heavy but good conductors. I think aluminum is not good for cooking.

It's emblematic that the most typical Portuguese ingredient is: salt cod, which comes from Iceland or Norway. Salt cod reveals what Portugal used to be—that we traveled a lot. These days, to soak salt cod in your home is very difficult, so now it comes pre-soaked and frozen, which is what I have at home. The quality is very good.

The best thing about my kitchen is: that it's where I have my family. Over the years in my restaurants, I have designed eight kitchens, but this kitchen is my home—where I make soup for my kids, where I cook with my wife on Sunday.

—Edited from an interview by J.S. Marcus

José Avillez's Prawns à Bulhão Pato

TOTAL TIME: 30 minutes SERVES: 4

800g medium prawns (40-50)
100 ml olive oil
50g garlic, thinly sliced
8 ml good-quality white wine
½ lemon
1 small bunch coriander, finely chopped
Salt

1. Peel and devain the prawns, and season with salt.
2. Heat a little olive oil in a large nonstick frying pan over a low flame. Add garlic and cook for around 30 seconds without coloring.
3. Add prawns. Fry lightly until evenly cooked, about 1-2 minutes each side.
4. Add white wine and coriander. Wait 1 minute, then remove from heat.
5. Squeeze some lemon juice over the prawns. Check seasoning, adding more salt if necessary, and serve immediately.

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Lucky Stripe

A longtime fashion favorite, the Breton is rarely out of style

BY ELENA BERTON

THE BRETON HAS COME a long way, baby. From its humble origins as a garment worn by fishermen in northern France, the striped top has sailed into the closets of chic women around the world.

“It’s a utilitarian garment that has been transformed into a key wardrobe staple because it’s very practical,” says Delphine Allanic-Costa, a curator at the National Navy Museum in Paris.

Currently seen in collections from labels such as Saint Laurent, Proenza Schouler and Band of Outsiders, the marinière, as it’s known in France, made its first appearance in the 18th century on the backs of fishermen in Brittany and Normandy. In 1838 it became the official uniform of the French Navy’s seamen.

Almost 60 years later, Coco Chanel launched the Breton on its course to high fashion when she swapped her cardboard dresses for the comfortable cotton top and trousers during seaside sojourns in Deauville.

By the end of World War II, it was the uniform of artists and intellectuals in smoky Left Bank cafés. In the decades since, the Breton has become a timeless classic, photographed on celebrities like Brigitte Bardot and Anna Singh, one half of the design duo behind Chinti & Parker, the British label known for its luxurious striped knits, reckons that the Breton has withstood the test of time because women will always need wardrobe staples to offset the fast-moving pace of seasonal trends. “Something that will have permanency in their closets and looks effortless yet polished, that is what the fisherman top does,” she says. “This is also why it appeals to both women who follow fashion and those who don’t.”

Chic Parisian women often wear theirs with jeans, dressing it up with a simple black blazer or a trench coat for an easy work wear outfit, or pairing it with a black-leather biker jacket as a casual weekend look. It can even turn into evening wear in a pinch.

Whether it’s for day or evening, an investment piece or a cheap chain store version, in France, one unbreakable rule prevails: The marinière must never be worn with any other marine-themed accessories.

Hepburn to Be Square

Borrow the gamine chic of the star’s gingham capris

BY ALEXA BRAZILIAN

IMAGES OF AUDREY HEPBURN are reproduced so relentlessly that it’s easy to forget she was unique—especially when it came to her exceedingly simple but far-more-than-the-sum-of-its-parts personal style.

“Audrey Hepburn: Portraits of an Icon,” an upcoming exhibition at London’s National Portrait Gallery, illuminates that distinctive look with over 70 images by photographers including Cecil Beaton and Richard Avedon.

On display from July 2 until Oct. 18, the show will feature rarely seen images of Hepburn as a fledgling theater star in London in the 1940s, along with shots of her making films like 1966’s “How to Steal a Million.”

One of my favorites depicts her cycling blithely across the Paramount set of “My Fair Lady” in 1963, a photo snapped by Beaton, who also designed the film’s costumes and sets. Accompanied by her Yorkshire terrier, Hepburn has traded her signature black cropped trousers (think “Funny Face”) for ones in gingham. “The picture...feels like it could have been taken today,” says co-curator Helen Trompeteler.

Now is the optimal moment to take a page from Hepburn’s look. Similar gingham styles from Michael Kors, Zara and more imbue the potentially precious fabric with sophistication. “Gingham can easily veer into twee territory, but it’s grown up for spring,” says Alanah Sparks, fashion editor of e-commerce site Farfetch. For a city-friendly look, Ms. Sparks recommends soberer options such as Dolce & Gabbana’s black-and-white checked trousers.

Theory, which caters to capris lovers every season, currently offers a black stretch-cotton gingham version. “What I love about this picture is that the proportion is so right,” says Theory creative director Lisa Kulson, “with the boxy, easy top over the slim [cropped] pants.” Ms. Kulon endorses a similar strategy. And why not finish the look with ballet flats, as the Book of Audrey decrees?

Left to right, Samantha Cotton Pants, $195; £199, michaelsaks.com; Skinny Trouser, £26, zara.com; Theory Zeela Pants, £172, saksoffifthavenue.com
Capturing Carroll’s wit and use of homophones in another tongue isn’t for the faint of heart.

rendition of “Twinkle, twinkle, little bat.” That wordplay makes “Alice’s Adventures in Wonderland” a devilish—and irresistible—challenge for translators.

The book, with illustrations by “Punch” artist John Tenniel, was a watershed in children’s literature. Instead of the often-saccharine and moralizing tales of the Victorian era, it fleshed out an inquisitive heroine who was neither meek nor obedient. Wonderland’s puzzling tea party; fretful rabbit; lugubri- ous Mock Turtle and murderous playing-card royalty satirized Victorian politics and mores.

But capturing Carroll’s wit and use of homophones—such as “tale” and “tail”—in another tongue isn’t for the faint of heart. English “is very rich in hom- phonies and not all other lan- guages are, so it can be very difficult to reproduce that kind of a joke,” says Emer O’Sullivan, a professor at Lehmann University of Luleberg in Germany. In German alone, she says, there are over 40 different complete translations.

The book’s timeless appeal in any language lies in Alice’s game efforts “to make sense out of non-sense,” says Carolyn Vega, assis- tant curator of literary and histor- ical manuscripts at the Morgan Library and Museum in New York, where Carroll’s original manu- script, on loan from the British Li- brary, will be part of an Alice ex- hibition opening June 26.

Robert Douglas-Fairhurst, au- ther of “The Story of Alice: Lewis Carroll and the Secret History of Wonderland,” says that a few months after “Alice” came out, Carroll suggested to his publisher that they pursue translations. Car- roll conceived in a subsequent let- ter, “the book is untranslatable into either French or German: the puns and songs being the chief obstacle.”

These hurdles haven’t fazed Carroll enthusiasts, including Vladimir Nabokov, who translated “Alice” into Russian while he was a college student. Indeed, “Alice’s Adventures in Wonderland,” is probably second only to the 17th-century allegory “The Pilgrim’s Progress” as the most translated English novel, says Jon A. Lindseth, general edi- tor of “Alice in a World of Won- derland: The Translations of Lewis Carroll’s Masterpiece.” The three-volume work, to be pub- lished in August, documents more than 370 translations, from Afrikaans to Zulu.

Mr. Lindseth is organizing a two-day conference on “Alice” translations in Oc- tober at the Grolier Club in New York along with a companion exhibition, opening in September. At the conference, scholars will talk up topics such as the popularity of “Alice” in China as well as translations of the work into five Pacific Island languages and 11 Indian languages. Mr. Lindseth’s book includes explanations of how different translators handled the vurty- level challenges of Chapter VII’s “A Mad Tea-Party,” including puns, parodies, nonsentences and a riddle with no answer. At the ta- ble, Alice clashes with the offo-
A TASTE FOR ART

It may take a flight or a ferry ride to reach these out-of-the-way places, but the out-of-this-world art (and food) make it worth the trip. —Jen Murphy

Centro de Arte Contemporânea Inhómin, Brumadinho, Brazil

If Jardim Botânico had been designed by an art curator, the result might have looked a lot like Centro de Arte Contemporânea Inhómin. A two-hour drive from Belo Horizonte, this open-air contemporary art gallery is set amid 200,000 hectares of botanical gardens. Visitors can choose self-guided or guided tours of the grounds, which are dotted with whimsical art pavilions (some shaped like igloos), more than 500 works from artists such as Anish Kapoor, and more than 4,000 plant species. Many of the installations take inspiration from the natural surroundings. Olafur Eliasson’s “Viewing Machine,” for example, is a telescope lined with mirrors to create a kaleidoscope-like view of the distant mountains. Like the art, the food at Restaurante Tamboril is a mix of international and Brazilian. From 20 reais/€6 entry. Tues., Thurs.-Sun., 10, 20 Rua B; inhomin.org.br

Galeria Quetzalli, Oaxaca, Mexico

Considered one of Mexico’s great culinary talents, chef Alejandro Ruiz loves food lovers to the Casa Oaxaca Hotel with his simple yet sophisticated takes on regional dishes. The hotel patio serves as an extension of the Quetzalli, a local gallery that represents some of Mexico’s most influential artists, including Francisco Toledo and José Villalobos. Guests seeking a more immersive experience can arrange food and art tours that combine visits to studios with cooking lessons and tastings. From 1950 a night; 407 Garcia Vigil; casaoaxaca.com.mx

Hauser & Wirth Somerset, Bruton, U.K.

Last summer Hauser & Wirth added a new space to its contemporary art galleries in Zurich, New York and London—an on a working farm in the small town of Bruton in southwest England. Exhibition areas stretch through five rooms, including a 17th-century farmhouse that features a video installation by Swiss artist Pipilotti Rist and a mural painted by Argentinean Guillermo Kuitca. Chef Steven Horrell, whose resume includes stints at London’s Petersham Nurseries and River Café, runs the on-site restaurant, Roth Bar & Grill. Open for breakfast, lunch and Friday dinner, the restaurant is housed in an old cowshed and uses ingredients sourced from an 8-kilometer radius, if not straight from the farm. Enjoy Old Spot pork chops with sage butter; Somerset cheeses and artisinal beers from the Wild Beer Co.; while admiring Henry Moore’s sketch of lobster claws and other works from the private collection of Jean and Manuela Wirth. Tues.-Sun.; Durdle Door Farm, Dipping Lane; hauserwirthsomerset.com

Clark Art Institute, Williamstown, Mass.

A visit to the Clark in Massachusetts’ picturesque Berkshires is all the more enticing after a $100 million-plus renovation. Set on 57 hectares of pastoral hillsides, the newly landscaped grounds feature a three-tiered reflecting pool and 6 kilometers of walking trails. The expansion also includes 1,200 additional square meters of gallery space to showcase the Clark’s collection of French impressionism, Renaissance masterpieces and 19th-century American art. Japanese architect Tadao Ando designed the new concrete-and-glass Clark Center, which houses galleries, a shop and Café Seven. The café menu, created by farm-to-table champion James Oseland, includes house-made sausage with polenta and oven-dried tomato peppers for breakfast, and carrot ginger soup with cream fraîche for lunch. $20/€18 entry. Tues.-Sun.; 225 South St., williamstownma.org

Fogo Island Inn, Fogo Island, Canada

Forages, art lovers and those looking to simply disconnect are making the journey to Fogo Island. This sleepy fishing village, located at the farthest reaches of eastern Canada and accessible only by ferry or prop plane, was brought back to life in 2013 when islander Zita Cobb opened the Fogo Island Inn. Every element of the 29-suite inn is the result of a collaboration between residents and Canadian and European designers. An artist-in-residence program attracts filmmakers, writers, musicians, curators and designers, who showcase their work at the hotels 111-square-meter gallery. Chef Murray McDonald is earning a reputation for his culinary artistry, creating dishes that highlight the flavors of the island. Mr. McDonald works with local farmers, artisans and foragers to showcase what he calls “wild things from the North Atlantic” in dishes such as pickled herring dressed with caribou moss and juniper-tinged habitat with stingy nettle and toasted seaweed dumplings. From $375/€280 a night, non-guests can tour the property for $120 Mon.-Fri.; Joe Batt’s Arm; fogoislandinn.ca
ADVENTURE & TRAVEL

Magical Madeira
Lush and wild, with plenty of sun—and wine—the island is an ideal escape

BY WILL LYONS

There’s more to Madeira than sea and package holidays. Traditionally popular with older travelers in search of winter sun, this beautiful Portuguese island, about 580 kilometers off the coast of Morocco, offers a multitude of activities, from deep-sea fishing and diving to canoeing, surfing and, of course, golfing. If it’s scenery you’re after, there’s the spectacular levada—Madeira’s traditional system of canals and aqueducts—to be explored, plus mountain walks and dramatic drives. And when you’re ready to put your feet up, the thriving restaurant scene is the capital, Funchal, and an ancient wine culture will be waiting for you with open bottles.

DAY ONE // FRIDAY
7 p.m. Land at Madeira Airport. Renting a car is the best way to navigate the island. It’s also one of the best ways to see it, with clear two-lane roads and futuristic bridges offering spectacular views of the island’s coastline.

7:30 p.m. Drive southwest along the V8 motorway toward Funchal. After about 20 minutes, at Junction 13, follow signs to the Palheiro Estate. This hilltop estate, with views over Funchal and the Atlantic beyond, was originally laid out by the Count of Carvalhal around 1800 before it was bought by the Blandy’s wine family in the late 19th century. Book one of the self-catering apartments near the top of the estate (From €75 a night; palheiroventos.com). Call ahead and request some basic provisions for the cupboard—and don’t forget to ask for a bottle of Madeira wine.

8:30 p.m. Book a taxi into the center of Funchal, to Gaviao Novo (321 Rue de Santa Maria, gavionovoper). Popular with locals, this hidden gem is known for the quality of its fresh fish. Try the grilled limpets, served simply with garlic butter and a squeeze of lemon. (Dinner around €25 per person, including wine.)

10:30 p.m. Back at the apartment treat yourself to a nightcap of Madeira on the balcony, overlooking the lights of Funchal.

DAY TWO // SATURDAY
9:30 a.m. After a homemade breakfast in the apartment, jump in the car and drive the 15 minutes to Funchal, parking in the underground garage off the Largo das Fontes. Bring your swimming gear—you’ll want it later.

10 a.m. Stroll around the Old Town, drinking in the casual atmosphere of this once bustling trading hub. Stop in at the Mercado dos Lavradores (Largo dos Lavradores), Funchal’s lively covered market housed in an art deco hall. Begin in the basement, where the fish market will be alive with the morning’s catch and locals jostling for slabs of tuna and more exotic species. Upstairs, the aisles are laden with fruit and vegetables. Take a break from all the hustle and bustle at one of the small cafes at the back, ordering a midmorning coffee and a slice of traditional honey cake.

12:30 p.m. Outside the market, walk southwest to Funchal Cathedral (31 Rue do Alabs). The 15th-century building doesn’t look like much from the outside, but inside there’s a stunning knotwork ceiling in the Moorish-influenced Mudéjar style. The main altarpiece is Flemish, dating back to the 16th century, and is one of the last remaining of its kind in the world.

1:30 p.m. Walk along the Avenida Arriaga to the Ritz Café (32 Avenida Arriaga, ritzmadeira.com). Dating back to the early 1900s, this lovely, colonial-style cafe sits opposite the manicured public gardens. Bag a table outside, sit back and relax with a light lunch and watch the world go by. Choose from sandwiches (from €4.50) and salads (from €25) or go for the three-course set lunch (€28.50).

3 p.m. Head to the marina and board a VMT Madeira catamaran for a three-hour sail around the Madeira Archipelago in search of whales and dolphins (€30, vmtmadeira.com). Snorkeling gear is provided if you want to swim off the boat.

6 p.m. Drive back to the apartment and take a refreshing dip in the pool before booking a table at Vila do Peixe (Rua Dr. João Abel de Freitas, viladopeixe.com). The restaurant in Câmara de Lobes, about 20 minutes away, offers a free drop-off and pickup from your apartment—the perfect remedy after a full day of sun and sea and a good excuse to indulge in the island’s famous wine. As if you needed any.

7:30 p.m. After being dropped off in the picturesque fishing village 5 kilometers west of Funchal, take an evening stroll. Surrounded by vineyards, this is where Winston Churchill...
ADVENTURE & TRAVEL

Magical Madeira

This steep levada walk, which takes about an hour each way, follows a trail to the north of the village. Take your time and soak up the views over this unhabited part of the island.

3 p.m. After finishing the route, it’s time to ditch the boots and smarten up for a well-earned treat. Drive back to Funchal, to the Belmond Reid’s Palace hotel (28 Estrada Monumental, reidspalace.com, booking essential) for a decadent afternoon tea. With the feel of an English country house, Reid’s Palace has played host to luminaries such as George Bernard Shaw and Gregory Peck since opening in 1891. Take a traditional afternoon tea of scones, pastries and finger sandwiches on the terrace overlooking the lush gardens and the sea before heading back to the apartment.

8 p.m. Take a taxi to the top of the Palheiro Estate for an evening of fine dining in the Casa Velha do Palheiro hotel (23 Rua do Estalagem, casa-velha.com). Built on the site of the former hunting lodge of the Count of Carvalhal, this French-inspired restaurant offers some of the best cooking on the island. Choose the five-course tasting menu (£45 per person with wine) or go à la carte (around €35 per person with wine).

DAY FOUR // MONDAY
11 a.m. After a lazy morning, check out of the Palheiro Estate and drive to Funchal for a tasting and tour of one of the island’s oldest wine lodges: Blandy’s Wine Lodge (28 Avenida Arriaga, blandyswinelodge.com) offers 45-minute tours (£5.50) that take you through its warehouse, which, with cobblestone courtyards and heavy beams, has a distinctly Dickensian feel. If you’re the driver, remember to make use of the spittoon.

12:30 p.m. Head back to the Palheiro for lunch at the golf club (palheirogolf.com). The club house terrace is a great place soak up the scenery, and the menu includes everything from club sandwiches (£12) to local seafood (from £16).

3 p.m. On the way to the airport, make a final stop at Ponta do Garaçau, a tiny, pebbled beach that sits 200 meters beneath the imposing Cristo Rei statue of Christ, standing with his arms outstretched.

4 p.m. At the airport, if you haven’t already stocked up on bottles from the wine lodges in Funchal, pick some up at the little shop past security to help yourself remember the beauty of island life when you’re back in the city.
Real Estate’s Shot in the ‘Poldark’

The TV drama ‘Poldark’ puts the beautiful English coastal county of Cornwall in the property spotlight—but there are still bargains to be found.

BY RUTH BLOOMFIELD

IT HAS RIVETED British television viewers and sent Twitter alit. And later this month American viewers will get a chance to judge for themselves the biggest costume drama to hit their screens since “Downton Abbey.”

BBC One’s “Poldark” follows the fortunes of square-jawed hero Ross Poldark (Aidan Turner) and his besotted servant girl Demelza (Eleanor Tomlinson) in a drama set amid the ravishing coastline and countryside of Cornwall, the most westerly county in England.

Beautiful Cornwall may be, but few real estate agents anticipate the hit show will help reignite the area’s anemic property market, which hasn’t fully recovered since the global meltdown in 2009. As a result, buyers today could pick up a traditional fisherman’s cottage in Cornwall for as little as £30,000. And if one could play lord of the manor in a historic home with land for around £280,000.

But buyers seduced by low prices should proceed cautiously. “Cornwall has had a tough time,” says Nigel Stubbs, director of Jackson-Stops & Staff estate agents. “There is still a lot of reticence and caution amongst buyers...we don’t get inundated in droves by applicants for even the lovliest properties.”

At Cornwall’s peak in September 2007, the average home price stood at £206,726 according to research by real-estate agency Knight Frank. The low point was May 2009, when prices were £116,773. Since then, other parts of the U.K. have seen strong recoveries, but Cornwall has only managed below-inflationary growth in home prices. In the year to March 2015, the latest figures available, the market rose just 0.65% to a current average of £183,646.

“Grand homes in the countryside—from 400-year-old farmhouses to Georgian mansions—are even worse off, because demand is lower. “It is much more of a considered purchase, not something you would buy on a whim,” explains Jonathan Cunliffe, a director of estate agency Savills. “You have got to be willing to uproot your life to live there; you have got to maintain the place.”

Another challenge for Cornwall is that it has never benefited from the influx of overseas money, which helped London overcome recession. “I don’t think that many overseas buyers have ever heard of Cornwall,” says Mr. Cunliffe.

If “Poldark” repeats its U.K. success in the U.S., however, this international anonymity may change.

Many of the outdoor scenes were filmed on Bodmin Moor, a wild and breathtaking landscape dotted with ancient stone tors and roamed by herds of wild ponies.

Kevin Hicks, a partner at Kivells estate agents, considers Altarnun to be the most beautiful village on the moor. “It has not been spoiled in any way, and of course the moor is just wonderful for walking and horse riding,” says Mr. Hicks.

A two-bedroom cottage within the village would cost between £175,000 and £220,000, while a granite-built detached house would cost between around £450,000 and £500,000. Currently on the market for £550,000, is a four-bedroom, two-bathroom farmhouse in the hamlet of Carwen, the heart of the moor. The 225-square-meter house sits on 4.5 hectares and includes stables and an attached, two-story apartment.

“Poldark” viewers will also see scenes filmed in Charlestown, which has a perfectly preserved 18th-century harbor with tall ships.

Mr. Stubbs, the Jackson-Stops & Staff agent, estimates that a three-bedroom terraced house overlooking the harbor would cost around £500,000 to £600,000, since homes with water views in Cornwall list at a premium. An identical home in the village of Altarnun, left, a manor house near Milltown that is listed for £2 million; inset above, wild ponies.

Cornwall has only managed below-inflationary growth in home prices since 2009.

Stately Stone A church, above, in the village of Altarnun; left, a manor house near Milltown that is listed for £2 million; inset above, wild ponies.

MOOR FOR YOUR MONEY A four-bedroom house in the heart of Bodmin Moor, where many ‘Poldark’ outdoor scenes were filmed, is listed for £650,000.

Left from top, Porthcurno beach is another location used in the TV series; St. Michael’s Mount, just off the south coast of Cornwall; wild flowers near Porthcurno.

MANSION

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**DAVID ADJAYE**

The Instagram-mad architect on the scourge of selfies, his love of BabyBjörns and a commitment to wearing less black

LONDON, OSLO, Moscow, Doha, Washington, D.C.—such is the itinerary for the peripatetic, modern-day architect. Partly because of his globe-trotting lifestyle, Ghanaian designer David Adjaye, who has about 24 projects in development around the world, turned his attention toward the continent of his birth for his latest project: a line of African-inspired textiles that furniture company Knoll debuts this weekend. For the nine different designs in the collection, Mr. Adjaye didn’t rely on obvious tribal motifs, instead creating subtle abstractions he associates with Africa’s great metropolises: Meroe, a façade that bears intricate diamond-shaped patterns; Dienne, a richly textured upholstery that looks at first glance as if it’s been painstakingly hand-woven; Jowun, a high-impact blurry blend of orange, green and yellow. “This idea of debunking that stereotypical ethnographic image of the continent is very important to me,” he says.

Born in Dar es Salaam, Tanzania, and now primarily based in London, Mr. Adjaye may be best-known in the U.S. for his light-filled Museum of Contemporary Art in Denver, but his forthcoming National Museum of African American History and Culture, scheduled to open on the National Mall in Washington, D.C., next year, has accelerated his relationship with America. He and his wife and newborn son now even have their own apartment in New York.

“I think I stayed in every hotel in Manhattan,” says Mr. Adjaye. “After three years I was like, ‘OK, we’re done. I want to leave my clothes somewhere.’”

We spoke with Mr. Adjaye at Knoll’s New York showroom, where he discussed the “floodegate of crap” on the Internet and how being a new father changes your vacation plans.

I use my travel time as a distraction from work. I try not to make it too office-y. I’m not sketching on the plane or anything like that. It’s really a time of deep reflection.

I wouldn’t mind a long layover in Rome. I’d jump in a taxi and just say “Take me around for an hour.” I love the visual stimulation of the city.

An architect I truly admire is the late Hassan Fathy, who pioneered an architecture that responded very directly to climate, local materials and place.

I listen to music all the time. A recent favorite is “Uighur Malaise” by Julius Eastman. His music has sometimes been overlooked, but I love its contemporary sound.

What I don’t want anymore is: flux. Hotels offer all these incredible services but at a certain point everything is moving, my bags are moving, my life is moving. Having an apartment in a place I go to a lot [offers me] the ability to say, “Oh that’s my favorite box of snacks from the food store.” That sort of mundanity is so important.

My travel kit is: Porsche luggage. It lasts that bit longer and the suspension in particular is great for all terrains.

Our next vacation will be in: Martha’s Vineyard. We’ve just had a child, and it’s changed everything. Vacation used to be, “Let’s go to that resort in Indonesia” or “Let’s go to some island in the Pacific.” Now it’s like, “We’re flying grandma over and we’re going to spend a month-and-whalf being a family.”

I like to shop at: the Al Fandre store in New York. I just love being in that space—it’s like a church.

A design I’m obsessed with is: the BabyBjörn. In Africa, people use cloth to tie their kids to their side when they’re young, or put them on their back when they get older. It’s so beautiful that somebody has found a way to heighten this into a piece of design.

The one app I use is: Instagram. [My feed is] this incredible dialogue [with other users] about what’s going on in the world in terms of design, what objects are interesting me. But the selfie obsession is beyond mind-numbingly dull instead of furniture, I admire: moments of innovation in furniture design, like the cantilever [as in Mart Stam’s 533 chair].

My dream car is: a Tesla prototype. These cars mark a real change for the industry and for transportation strategy.

A favorite design movement is: Arte Povera. It explored the idea of making something extraordinary out of nothing, which is a powerful message.

I collect: art but rarely from galleries—I buy directly from artists that I love.

I used to wear: black, all the time. About five years ago, I said that’s enough. Now it’s always color, pattern and texture. But today we’re shooting the portrait against so much pattern and so I found my black outfit.

If I could splurge on anything it would be a series of [painter] Josef Albers’ squares.

The perfect gift for my wife doesn’t have to be expensive; it just has to be something I fell in love with or that I thought was for her.

—Edited from an interview by Ruman Alam
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STARTING SMALL
Sculptor Dimitar Lukanov, and a small-scale prototype for his sculpture ‘Outside Time,’ which is on display at JFK's
Terminal 4

Seeking Creative Refuge
A New York apartment that inspires
BY POLYA LESOVA
FOR SCULPTOR Dimitar Lukanov, a small apartment by the ocean, in the far reaches of Brooklyn, has become a creative refuge away from his studio where he draws inspiration for his work. The neighborhood is Bath Beach and the proximity of the ocean evokes its history as a re-sort area in New York City named after the English spa town of Bath. From his apartment, Mr. Lukanov can easily walk to the shore and the nearby Verrazano-Narrows Bridge. “The charm of this place feeds me enormously,” says the Bulgarian-born artist, who has lived in the U.S. for more than 20 years. “This space is strictly mine. It’s a hidden gem among a neighborhood that is rather unfamiliar to Manhattanites.” Mr. Lukanov bought the 60-square-meter, one-bedroom apartment in 2008 after living in New York’s Harlem for a long time. (Harlem became “too gentrified, too recognizable,” he says of the neighborhood.)

Like a miniature art gallery, the apartment’s living room, which flows into a tiny kitchen, is filled with small-scale models of his work, based on which he builds monumental sculptures.

While he spends most of his time in his studio in Schoharie County in upstate New York, a roughly four-hour drive away, he comes to Bath Beach to sketch, contemplate and imagine how his artworks would grow.

“This is the laboratory where I test their existence,” he says. “I need the distance (from my studio).” The artist calls his apartment “a jewelry box,” where at any one time about 20-30 smaller sculptures come to “live” with him.

“I would feel a little lost in a big space,” he says. “I like to start it small. I give credit to my past where we had so little material.” The 46-year-old sculptor was born and raised in Plovdiv, a city in southern Bulgaria with a well-preserved Roman theater dating to the reign of Emperor Trajan. His parents are neurologists.

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MANSION

says he decided he would be a sculptor at the age of 6. He left Bulgaria to study art on a full scholarship in Paris before moving to the U.S. in the early 1990s. His work has been exhibited in various cities around the world. He is currently working on public-art projects in Utah, Maryland and South Carolina.

Four of his large-scale sculptures are on display at John F. Kennedy International Airport’s Terminal 4 in New York; the first was commissioned in 2006 and the other three in 2012. It took Mr. Lukanov a year and a half to build the latter three sculptures.

One of them is a 2,090-kilo-gram, white structure called “Outside Time,” which he says aspires to do the impossible: halt the relentless passing of time, if only for a moment. Made of steel and aluminum, the sculpture has a 9-meter span and, depending on the viewer’s imagination, it can resemble a giant wing, a tree bent over by a fierce wind or an outstretched palm waving goodbye. With 80% of it airborne, the sculpture’s design seems to defy gravity.

At a time when paintings are being sold for record sums at auction, Mr. Lukanov believes art should never be seen as a currency. “How could you put a price on ‘Guernica,’ which I was glad to see in August in Madrid?” he says, referring to the iconic anti-war painting by Pablo Picasso. “Probably if we were sold now, it would fetch half a billion dollars, if not more. I would think that brings a certain element of vulgarity to the effort, because art is not money and never should be.”

That is why, he says, he doesn’t work with a gallery or an agent. “I cherish my independence,” he says.

Getting Fish

I’ve never seen anything like Oolong Met Islay, a unique, Islay whiskey. Rich, smoky character, and Lagavulin, which has a distinctive, delicate. But it’s the aromatics that really intrigue, with the smell of fish.

As Paul Benjamin, managing director of the seafood-heavy Rosewood hotel, we tried London’s Rosewood hotel, we tried to an inexpensive, near-lavender, adding a sweet, fizzy calb averge, adding a sweet, fizzy lemonade into his white wine being transformed from an icel ong one.

The first person who introduced me to this unusual match was Paul Benjamin, managing director of the seafood-heavy Rosewood hotel, we tried London’s Rosewood hotel, we tried to an inexpensive, near-lavender, adding a sweet, fizzy lemonade into his white wine being transformed from an icel ong one.

When you put avocado oil on tea bag makes the drink an real lift, long, the floral character from the tea balances out the whisky’s characters, while a strong peat Scotch over half a billion dollars, if not more. I would think that brings a certain element of vulgarity to the effort, because art is not money and never should be.”

That is why, he says, he doesn’t work with a gallery or an agent. “I cherish my independence,” he says.

Getting Fish

I’ve never seen anything like Oolong Met Islay, a unique, Islay whiskey. Rich, smoky character, and Lagavulin, which has a distinctive, delicate. But it’s the aromatics that really intrigue, with the smell of fish.

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GEAR & GADGETS

Necessary Toughness

These water-, dust- and shockproof cameras boldly go where no camera has gone before

BY GEORGIA WELLS

You can fill an entire Instagram feed with photos taken from safe places: a booth at a dinner, your lounge chair on the beach. But if you’re looking to push your photography to the next level, try taking your camera where it’s never gone before—hiking in the rain, surfing at sunset, even diving into the ocean’s depths.

What you need, in other words, is a camera like the ones shown here, which are built to survive just about anything you throw at them: sand, mud, dust, salt water—even 2-meter drops onto hard rock.

Waterproof point-and-shoots have been around for about a decade, but the newest models can withstand more extreme environments than ever before. While the early incarnations could only handle depths of about 3 meters, the latest can dive to 30 meters. Like other cameras, they’ve also gotten a huge boost in resolution and image quality.

To assess the resilience and image quality of these devices, I took them to unforgiving environments. We started out surfing in the Pacific Ocean, then we spent a week backpacking in Northern California’s Big Basin Wilderness to see how they stood up to swirling dust and campfire smoke.

All three performed admirably, shrugging off the ocean waves and trail grime without a problem. In fact, one of the biggest thrills of using these cameras was returning home and being able to drop them in the kitchen sink to rinse off all the sand and mud.

FOR IMAGE QUALITY

Olympus Stylus Tough TG-4

In the field, I had my doubts about this camera. I didn’t like the centered placement of the lens, which makes shooting with one hand more difficult (because there’s less surface area to grip than when the lens is off to one side). I also struggled with the layout of the buttons, which I kept pushing accidentally. But my sentiment changed when I uploaded the photos. So crisp. Such detail. The Olympus has the widest aperture of the bunch, so it lets in the most light and allows you to focus on nearby subjects while blurring out the background. This is also the first waterproof point-and-shoot that can save images as RAW files—a format favored by pros because it gives you the most flexibility when tweaking your pics in a photo editor. £329. amazon.co.uk

FOR LOW-LIGHT SHOTS

Panasonic Lumix DMCT-FT5

The Lumix FT5’s photos were nearly as crisp as those taken with the Olympus, but the colors weren’t quite as vibrant. The lens doesn’t autofocus as quickly either, making the camera less suited for catching action shots of your friend’s spur-of-the-moment leap over the starboard rail. The textured bumps on the shutter button make it easy to operate the camera, even with numb or gloved fingers, and the bright 7.5-centimeter OLED screen is visible in direct sunlight. £280, store.nikon.co.uk

FOR DEEP DIVES

Nikon Coolpix AW130

Snorkelers hoping to photograph sea turtles and puffer fish can use just about any underwater camera, since most models can handle depths of 3-4.5 meters. But if you want to document your dive during a trip week, your choices are more limited. The Nikon Coolpix AW130 is one of the few that can survive 30 meters underwater. (The Olympus and Panasonic are rated for 15 and 13 meters, respectively.)

Granted, the Nikon’s photos lacked vibrancy, both underwater and on land—especially in the blue and green spectrum. And many pics seemed washed out compared with photos of the same mountains, trees and fields taken with the other two cameras. But the Nikon is a pleasure to handle. The textured bumps on the shutter button make it easy to operate the camera, even with numb or gloved fingers, and the bright 7.5-centimeter OLED screen is visible in direct sunlight. £380, store.nikon.co.uk

FRILLS FOR THRILLS

three essential accessories for the adventure photographer

The Tripod

There are two ways to secure the Joby GorillaPod Magnetic tripod. You can curl its flexible legs around an object, like the pole of a beach umbrella or a Jeep’s front bumper. The tripod also has superstrong rare-earth magnets underneath each of the feet. Stick it to the steel rail of a boat to photograp dolphins leaping in the wake. This tripod weighs just 45 grams, light enough to throw in a backpack. £20, johnlewis.com

The Photo Album

All the cameras shown here have built-in GPS for automatically tagging each photo with geographical coordinates, but many of us don’t have an easy way to make sense of that data. With the Tripcast app (available for Android and iOS) you can share your geo-tagged photos so that they are displayed on a map, at the location they were taken. Tripcast lets you travel- ing companions add photos to a shared album and automatically sends updates to your followers when new photos are added. Free, tripcast.co

The Life Vest

As rugged as these cameras may be, they sink. I learned this the hard way when the sturdy-seeming strap included with the Olympus broke as I attempted to take a selfie while surfing. In fact, in the course of testing, I lost both a Nikon and Olympus in the ocean. That’s why I recommend purchasing an extra like the Olympus Floating Foam Strap before taking the plunge. £20, amazon.co.uk