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A NOTE FROM THE EDITOR

While the current World Design Capital might be Taipei, as designated by the International Council of Societies of Industrial Design, that doesn't stop London from being a city at the epicentre of the debate on what constitutes good design. Every autumn, it is awash with events that celebrate the capital's love of form and function, whether that be the all-encompassing London Design Festival, now in its 13th year, the *Designers in Residence* and *Designs of the Year* exhibitions, both on show at the new Design Museum opening in November, or completely new experiences such as the inaugural London Design Biennale.

In this edition, *IN London's* team of writers and photographers has used this season's design focus as inspiration, taking an all-encompassing approach to the subject matter. Fashion has been placed in the able hands of photographer Kate Davis-Macleod and Thea Lewis-Yates, our fashion editor-at-large, who have taken the fresh modernity of the silhouettes seen on the autumn/winter 2016 catwalks to deliver a story with a luxurious yet cool vibe (page 46).

Lois Bryson-Edmett, meanwhile, our resident champion of great British craftsmanship, has been behind the scenes at Private White V.C. (page 18), Blackhorse Lane Ateliers (page 24) and Bellerby & Co. Globemakers (page 28). As her portraits reveal, British design and craft is thriving – it's simply a case of knowing where to look.

Talking of good design, I'd very much like to direct your attention to our fantastic new website: www.inlondonmagazine.com. It's the place to unlock all the latest luxury news, as well as unique content we don't quite have room for in our printed edition.

Finally, I'm delighted that *IN London* has partnered once again with the Estée Lauder Companies to bring you its exclusive beauty and grooming supplement. *IN London Presents Prestige Beauty*, found on the back page of this edition, gathers together the latest trends, advice from key influencers and new product information from across the company's luxury portfolio of brands, which includes Bobbi Brown, Crème de la Mer and Tom Ford.

I hope you enjoy your stay.

Kathryn Conway, Group Editor

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THE GUEST LIST

JO CAIRD



As autumn draws in, London becomes a hub for design and the focus of the world turns on the capital. In this edition, writer Jo Caird is homing in on the main events of the season, with a profile of design duo Glithero, the name behind a thought-provoking installation at the Victoria & Albert Museum as part of the London Design Festival (turn to page 64). Caird has also taken the time to preview the inaugural London Design Biennale on page 62.

BEATRICE SQUIRES



With a passion for culture, food and travel, Beatrice Squires has more than eight years' experience as a contributor and editor under her belt. When the opportunity arose to speak with one of the capital's most noted chefs, there was no one better equipped for the assignment. On page 70, Squires meets Michel Roux Jr. to celebrate his 25-year tenure as chef de patron of Le Gavroche and learns how the maestro is balancing tradition and innovation.

DAVID G. TAYLOR



When it comes to design destinations, the old-world charm of Italy is difficult to beat. But there's much more to this country than the architecture of its pretty villas. Autumn is truffle season and searching for these diamonds of cuisine can be a highlight of any Italian jaunt. In this edition, David G. Taylor speaks to the founder of The Luxury Travel Book to learn exactly what to expect from one of its truffle hunts in Tuscany. Turn to page 82 and feel inspired.

THE OFFICIAL LUXURY LIFESTYLE MAGAZINE FOR LONDON

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 PICTURE EDITOR Tamsan Barratt • CONTRIBUTORS Jo Caird, Kate Davis-Macleod, Sam Rogg, Kohinoor Sahota, Beatrice Squires, David G. Taylor,
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WHERE PASS TEAM: OPERATIONS DIRECTOR, EUROPE Bridget Mastino • BUSINESS DEVELOPMENT DIRECTOR Sarah Clegg • CONTENT MANAGER Kevin Taylor
Contact via email at: firstname.lastname@morriseurope.com

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CITY OF DESIGN

The Bridge of Aspiration at The Royal Ballet School by Wilkinson Eyre Architects
Portrait by Lois Bryson-Edmett



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H A N D C R A F T E D L U X U R Y

Lois Bryson-Edmett talks to Private White V.C. founder James Eden about the true definition of ‘Made in Britain’



Fashion brands can often feel like an unknowable entity in a global industry worth trillions – giant operations spanning continents with thousands of employees on the payroll. As a result, meeting Private White V.C. CEO James Eden in his Manchester factory is refreshingly different. A far cry from a glass tower in the city, Eden’s office is located in the heart of his factory, with only a wall to separate it from the machinists who cut and sew together his garments. On the day I visit, a lookbook shoot is under way and Eden’s team dashes around the office kitted out in the Private White aesthetic – chinos with turn-ups, lace-up leather boots and khaki button-up worksuits. The effect is effortlessly cool, but there is no air of pretension here. Instead, the atmosphere is friendly and energetic, and you get the impression that Eden’s office door is rarely shut, not just out of a sense of community but also to let office bulldog Brutus pad in and out at leisure. “We get one of the lads to take him to the park when they’re single as Brutus is a bit of a lady magnet,” jokes Eden.

It is quite natural that a family dynamic has developed in the Private White factory – a place where many of the brand’s employees have worked for decades, along with Eden himself, who used to do shifts in his school holidays cutting fabric,

sweeping floors and counting buttons. The brand takes its name from Eden’s great-grandfather who got a job at the factory after returning from World War I with a Victoria Cross awarded for bravery on the battlefield. Starting out as a pattern cutter, he rose through the ranks to eventually become the factory owner in the 1930s, overseeing decades of success at a time when Manchester was the booming centre of the British cotton industry.

Following White’s retirement, the factory changed hands several times and in 1983 was bought by Mike Stoll, who oversaw the production of private-label goods for a range of high-end brands including Burberry, Stella McCartney and Holland & Holland. However, fortunes began to take a turn for the worse in 2008 when the British manufacturing industry fell into decline and an economic recession took hold. Several key clients cut their orders and Stoll faced the grim prospect of switching off the machines for the last time. Aware of the important role the business played in the lives of the community, he contacted Eden, who had grown disillusioned with his life in the fast-paced world of City finance. After a few visits, Eden agreed to pool his savings and return home to formulate a rescue plan. Together they teamed up with fashion designer Nick Ashley, who had commissioned the factory in the past, and founded





a new label from scratch, committed to quality British manufacturing and outstanding design.

Establishing a fashion brand in the wake of a recession was a risky move, but Private White has defied expectations to prove immensely successful, with stores in Manchester and London as well as 90 international stockists found in locations as diverse as Canada, Japan and Russia. Eden believes a cornerstone of the brand's success is its ethics. "People like the honesty behind our product," he explains. "We can offer total visibility and transparency in our supply chain. Most brands can't tell the story of how their products are made in the same way that we can." This policy enables customers to know exactly where each material in their Private White garment has been sourced and how it was made, whether it's a button from Derbyshire, corduroy from Lancashire or wool from Ashley's personal flock of sheep, tended to by his wife on their farm in Wales. All fabric is woven in the UK, with the majority of cloth provided by local mills that have supplied the factory since Private White's day, while knitwear is sourced from Inis Meáin, one of the Aran Islands in Scotland.

GROWING SUCCESS

Inside the factory this attention to detail continues, with every garment hand-laboured using traditional, non-automated machinery. Designs are conceived and masterminded by Ashley, inspired by Private White's military heritage as well as Ashley's passion for vintage motorcycle racing. For him, Private White garments need to look as good walking down Bond Street as they would streaking past on a dirt track – designed for the kind of man who, Eden says, "has an appreciation for engineering, architecture and craft, but also loves a good oil change." From there, Ashley's sketches are passed on to a pattern cutter who creates by hand the card template for the finished garment – a task that can often take up to two days to complete. The business has held on to every paper pattern it has ever created – templates for everything from military uniforms to trench coats – which have evolved into a strangely beautiful installation suspended around the perimeter of the cutting room. Next, a sample garment is created and adjusted, before the final piece is constructed – passed from the top of the factory to the bottom through each team that cuts, stitches and trims according to hand-typed notes supplied with each bundle of fabric. Finally, each garment is pressed by a traditional steam iron and hand-checked before it hits the shop floor. The entire process is decidedly human – a complete

contrast to the vast, automated factories that churn out so much of modern fashion.

For Eden, the factory and the skills it houses are the beating heart of his brand. "This is the style and substance behind Private White," he explains. "We offer unfettered access to the factory – we don't ask visitors to sign a disclaimer to say they won't photograph anything as we are proud of what we are doing here." As the business continues to grow, the Private White factory has also become a critical focal point for the regeneration of the Manchester textile industry. "We have become more and more important to our local suppliers as we begin to absorb most of, or all of, their capacity," says Eden. "It's a nice little British textile eco-system that we're nurturing here and it's beginning to flourish." In an area hit hard by swathes of manufacturing relocating East, Private White has begun to open up crucial opportunities for young people in the local area. "We've invested heavily in apprenticeships and partnerships with local colleges to train up seamstresses and pattern cutters," explains Eden. "We don't compromise on the skill and pedigree of our machinists and we pay them accordingly."

A NEW AESTHETIC

A particular strength of Private White is the brand's ability to blend a rich heritage and traditional manufacturing methods with a modern approach to design and branding, without resorting to plastering everything in Union Jacks. "We have some older, experienced sages working here, but we've also got a very young, thrusting dynamic team," says Eden. This blend of old and new is reflected in the self-titled 'Techno Retro' aesthetic that Ashley has developed, which involves using classic military or vintage tailoring updated with modern fabrics and contemporary detailing such as internal pockets designed for a smartphone or tablet. The brand is also breaking new ground with products such as Ecoseam – a showerproof, environmentally friendly fabric finish that can be applied to almost any textile.

The brand's classic aesthetic means the customer base attracted to Private White is broad, but Eden believes there are some common values that unite his customers. "We are becoming increasingly popular with people who feel alienated or disconnected from big brands that have lost the soul of what they do," he says. "We have some customers who are impulsive, but we also have those that have thought carefully about what they are buying, researching exactly they want." Thanks to the advent of the internet, finding detailed information about the origins of your clothes has never been easier – something that





has shed light on the manufacture of luxury garments and the 'Made in Britain' tag that so many brands are keen to capitalise on, regardless of where materials are sourced, or how much of the initial manufacture is carried out abroad.

AUTHENTICALLY BRITISH

Eden says: "For me the key question is 'where are the components from and where is the garment stitched?' People also care where ultimate ownership of a brand lies, and with Private White it's me who owns the business. I'm not located offshore and we're not a big, faceless company. We're a proper community – of suppliers, machinists and creatives." The sum of all this is what Ashley describes as a "high-integrity brand," which can tell a full and detailed story about every component it uses on its garments, down to the smallest button.

Despite the brand's growing success, the Private White team continues to remain compact, which

allows Eden to keep a close watch over every aspect of manufacture. "We want to be in total control of our supply chain," he explains. "There's no franchise partners or retail partners – that's not us." Remaining true to the Private White ethos is paramount for Eden, who believes that the brand has the potential to continue reaching a wider audience. "As long as we stick to our existing values, I don't see an issue with expanding," he says. "Both our stores are performing extremely well and if they progress at this rate, we'll be looking into opening another site sometime next autumn/winter – whether that's in London, New York or Tokyo." Disposable fashion might have dominated the early 2000s, but it has given way to the era of considered fashion, of buying less but buying well. As consumers become more engaged with the story behind their clothes, of the quality of the materials used and the people who made them, Private White V.C. looks set to flourish.

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RAW PASSION

Founded this year, Blackhorse Lane Ateliers is London's first selvedge denim factory, pioneering a revolution in manufacturing. Lois Bryson-Edmett meets the team behind the initiative

◆

“To us, this is new-generation London,” says Charly Jacobs, head of design at Blackhorse Lane Ateliers, as we survey the brand's converted 1920s factory in Walthamstow. Large windows flood light into the room populated with machinists, who busily cut and stitch strips of rich indigo denim. In the far corner, founder Han Ates chats to prospective clients, while Pedro Passinhas – who runs the supper club that occupies the factory by night – fires up the ovens in his adjacent kitchen. Down the corridor, leather craftsman Jonatan Staniec is putting the finishing touches to a new wallet and textile designer Katherine May is examining her latest crop of Japanese indigo, grown on the local allotment. Visiting the operation, it becomes clear that the label ‘business’ or ‘factory’ isn't enough to encapsulate the broad vision of Blackhorse Lane Ateliers, which has become a hub of creative energy and community-based enterprise in an unlikely corner of north-east London.

ESTABLISHING ETHICS

The innovative project is the product of Ates's gradual disillusionment with the fast-pace, high-waste ethos of the contemporary fashion industry. From his humble beginnings as a presser, Ates worked his way up to owning his own clothing factory. Despite years of success in the fashion industry, as mass-manufacturing boomed and prices began to drop, Ates found himself forced to relocate abroad – first back to the home of his ancestors in Turkey, then to East Asia. In the face of increasing demands for cheaper products, regardless of diminishing quality, Ates quit fashion and created Homa – a sustainable, organic restaurant with an emphasis on provenance. The restaurant's success revealed a public appetite for quality

ingredients and supply-chain transparency, inspiring him to apply the same principles to fashion. From this, the idea for a London-based selvedge denim brand was born – producing high-quality jeans made ethically and sustainably from the finest raw materials.

To help realise his vision, Ates teamed up with Toby Clark – formerly of Margaret Howell – and together they set out the key principles of Blackhorse Lane Ateliers. “They wanted to create a community-led project that gives customers contact with how their garments are made,” says Jacobs. This transparency forms one of the most refreshing aspects of the brand, which operates an open-door policy that enables customers to meet the artisans making their jeans and hand-pick their favourite style and type of denim from the rolls on display. The importance of full transparency means that even the wholesale price of each pair of jeans is displayed for all to see in the factory. “We do this to demonstrate how reasonable our mark-ups are and also where our profit is going – funding this entire community we're creating,” explains Jacobs. As part of these ethics, all employees are also shareholders in the company, and on top of earning a living wage they receive a cut of all profits. The project also supports future talent by providing three craftspeople with free studio space, who in turn reach out to the community by offering workshops.

ATTENTION TO DETAIL

A far cry from its mass-produced equivalents, each pair of Blackhorse Lane Ateliers jeans involves hours of labour. “We offer eight fittings per style,” says Jacobs. “Even in high-end fashion you would normally only perform three or four.” Every care is taken to make sure the jeans are created to the highest possible standard, using Japanese selvedge denim – a market that leads the field – as a benchmark





for quality. “We spent months training our staff up to a Japanese standard, so our stitching is incredibly refined,” says Jacobs. The brand has also developed a technique for creating a one-piece waistband – a notoriously difficult feat to master. “We’ve found our own method which makes the cut much cleaner and means it lays even better on the body,” explains Jacobs.

Finding machinists with the skillset to execute such complicated design is a challenge. “The most complex part of the jeans is the yoke – a V-shaped section at the back of the jeans that incorporates 16 layers of fabric. Our test for potential employees involved getting candidates to stitch through all of them. It took us three weeks to find one person.”

With so much attention poured into the design and execution, working with the best materials is of paramount importance for the brand. Only the finest raw denim is used, finished with copper rivets and hand-stamped patches made from English leather. At first glance, the finished product may look

like a standard pair of jeans but, on closer inspection, reveals itself to be an exceptional feat of design.

However, despite this painstaking attention to detail, Jacobs is not precious about how customers wear her designs. “Denim is made to be worn,” she says. “I can’t wait to see our pieces in 20 years’ time when they’ve been broken in.” In this spirit, customers are encouraged to refrain from washing their jeans for a minimum of six months, occasionally spritzing them with neutralising spray or popping them in the freezer to kill bacteria. “It preserves the authenticity of the fabric,” she explains. “Denim obsessives like to take pictures to document how their jeans are wearing, so I’ve designed a ‘Wash Diary’ to be printed on the underside of the pocket which allows customers to log their washes.” All of this helps preserve the natural qualities of the raw denim that Ates and his team hold in such high esteem. “For me, what I love is the integrity of the product,” says Jacobs. “It’s the most honest product that I’ve ever worked with.”



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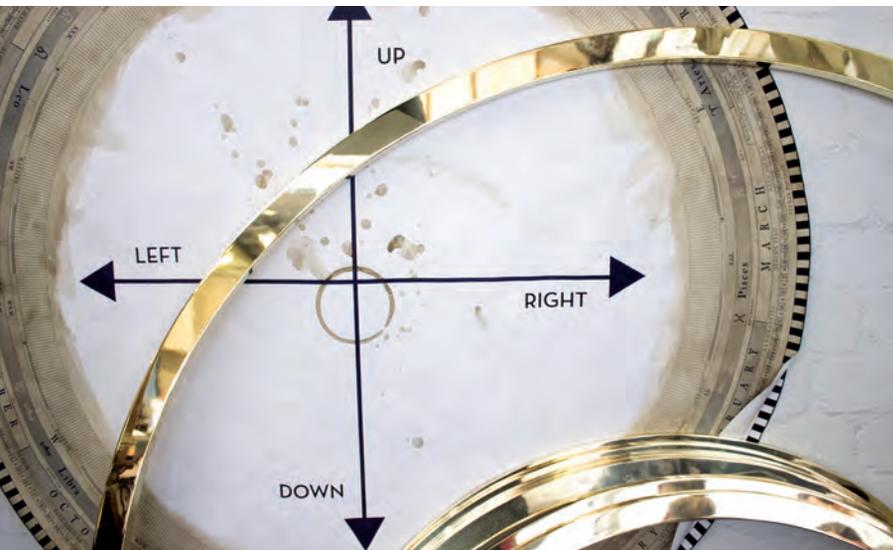
One of only a handful of workshops across the world that produces handmade globes in the traditional way, Bellerby & Co Globemakers is restoring lost honour to a forgotten craft. Lois Bryson-Edmett talks to the founder about the cartography, craftsmanship and the value of patience

CLASS



“I have to confess, I think I might be obsessed with spheres,” says Peter Bellerby, standing in the heart of Bellerby & Co., his globemaking studio. His venture is the product of a fruitless search for an accurate, contemporary globe for his father’s 80th birthday. “At some stage in the past, globemaking became a mass industry,” he explains. “As a result, quality has deteriorated greatly.” The result can involve strips of map liberally overlapped or trimmed, regardless of the important detail (or, indeed, whole countries) lost in the process.

Over time the skills of traditional globemaking were lost to factory manufacture and with no one left to pass on the secrets of the lost craft, Bellerby set out to teach himself, spending 18 months learning just to place paper gores on to the globe. This was followed by tireless months deducing everything from how to weight the globe to ensure it spins perfectly, through to finding the recipe for the perfect adhesive. “It’s nice being able to know you did something entirely under your own steam,” says Bellerby. “I liked being taught at school.” Two years later his persistence paid off, as he emerged with his first globe ready for sale.



EXPERT CRAFTSMANSHIP

Today Bellerby's team of craftspeople, who are drawn from a diverse range of backgrounds in everything from fine art to woodworking, take six months to fully qualify in the skills required to make a Bellerby & Co. globe. Although artistic training is useful, Bellerby believes the most important qualities are personality-based. "The key ingredients are bloody-mindedness, persistence and patience," he says. One wrong move in the finishing stages could undo hours of painstaking work, so Bellerby's team are meditative in their calm as they delicately hand-paint minute details on to each globe.

Options range from modest-sized desk globes with a diameter of 23cm, through to giant versions at 1.27 metres, which require 180 hours of detailed painting. Each globe is made to order, personalised with anything from engravings along the arm of the globe stand to tailored cartography. "We let customers add meaningful locations to the map," says Bellerby. "A lot of people also request illustrations. For example, if a customer has travelled over the temples of Myanmar in a hot-air balloon, we'll depict the scene in miniature at that location." Everything from mythical sea monsters, family photos and love letters have been added to a globe, along with a new flourish Bellerby demonstrates – hand-painted gold edging that follows the coastline of every country, shimmering delicately when the light catches it.

GLOBAL DOMINATION

From humble beginnings in Bellerby's living room, the business has expanded at an unprecedented rate. "A year-and-a-half ago there were four of us working here, now there's 14," explains Bellerby. "A lot of our customers make the journey here from as far as Mexico, America and Australia as they love being involved in the process and seeing how we work. People are always intrigued by how globemaking is done." Being based in London also gives Bellerby's workshop a particular pedigree. "People really respect London and the UK as a whole as a centre for excellence because we have a rich history of making," he says. "Also, English people are often unable to compromise." In an age where almost everyone has a smartphone with maps, Bellerby believes the appeal of a traditional globe is enduring. "I use Google Maps every day to get me from A to B, but it doesn't help you make the decision to travel, it just helps you make the journey," he says. "Globes inspire you to visit new places."

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Tessa Packard embodies the very essence of what is good about British luxury. Having founded her eponymous contemporary fine jewellery brand in 2013, Packard has chosen to remain fiercely independent, establishing a loyal customer network – largely by word of mouth – that embraces Packard’s philosophy that narrative and design integrity are more important than carat weight. With a background in fine art, the desire to tell a story through her jewellery collections is undoubtedly innate, but there’s no denying that this approach has also captured the mood of the moment. “Clients are becoming much more savvy. They want to be their own influencer, their own tastemaker and they want to feel that they’ve discovered the new best thing,” says Packard. “So jewellery has to be about more than just metal and gemstones.”

Packard’s work more than lives up to this philosophy, with each collection she produces taking a very different direction from the last. “I’ve got hundreds of ideas backlogged in my head. If I had the power or mandate or need or necessity to create 10 collections, I could easily do it. The honest truth is that if you’re starting to produce at this level I do think you’re beginning to belittle the craft slightly and put fine jewellery into a trend bracket. I don’t think jewellery inhabits that sphere and it shouldn’t inhabit that sphere.”

Tessa Packard’s latest collection – For King and Country – embodies the golden Age of Discovery, when countries took to the seas in pursuit of political power, scientific endeavour and the advancement of trade. South Sea pearls – a common bounty on such expeditions – are a cornerstone of the collection, seen in opera-length Expedition necklaces and a stunning Pacific Cocktail ring. Pieces also reference nautical instruments and the lunar cycle, with one notable creation being the Explorer necklace. This unique pendant features a globe – available in a gorgeous mottled green rhyolite or the vivid blue



of lapis lazuli – that spins on its axis inside a gold cage. What’s particularly charming is that its wearer can choose to insert a diamond on to the globe in a part of the world that has special meaning to them. “That’s the beauty of being a smallish jeweller. For the moment, and hopefully always, we do a lot of customisation,” says Packard. “We tend to be very much a ‘yes’ brand.”

BRITISH MADE

Helping the jewellery designer in her quest to say ‘yes’ is a dedicated team in a workshop that is, crucially in Packard’s eyes, London-based. “The clue is in the name – Tessa Packard London. I put London there on purpose to harness and hammer home this idea that is was British luxury. First and foremost, I’m British, I live in London, I believe in British industry and I believe in keeping manufacturing in this country,” Packard asserts, passionately. “Luxury is not something that is mass-made in China. Luxury is selectively made in the country of origin of the designer and that’s a part of the fabric of the idea of luxury and luxury design and heritage. If you’re talking about building a British heritage brand, it feels incredibly duplicitous to have it made anywhere else.”

Packard is the first to acknowledge that the necessary talent is difficult to find, but she also recognises the advantages of having her production arm close by. It means she can produce pairs of earrings costing £200 that sit in the same collection as a pair costing £14,000, and being able to change her moulds and casts is part of the reason why each of her collections looks distinctly different from the last. With a direct link back to the craftsmen and in combining old-world values in a fresh aesthetic, surely this is the future of luxury?



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CUTTING EDGE

*Photographer: Lydia Whitmore at Bernstein & Andriulli
Art director: Thea Lewis-Yates
Prop stylist: Makerie Studio at Sarah Laird & Good Company
Assistant: Kate Sinclair*

Left: Transocean Chronograph
Unitime with an Ocean Classic
steel strap by Breitling. Right:
Royal Oak Self Winding watch
in steel and 18-carat pink gold
by Audemars Piguet



Above: J12 Intense Black watch (38mm)
with a black high-tech ceramic and steel
case by Chanel. Below: Overseas watch
in a 41mm stainless steel case by
Vacheron Constantin



Men's Annual Calendar (ref 5396G)
in white gold with a charcoal grey
sunburst dial by Patek Philippe



Left: Villeret Ultra Slim Date Seconds watch with a grey dial by Blancpain. Right: Drive de Cartier watch in steel with a black alligator skin strap by Cartier



ALT1-C/PB Chronograph
with a polished steel case
and black dial by Bremont



THE
ART OF
THE
DRESS

Having a gown made especially for you is the pinnacle of fashion. But, as Kathryn Conway learns, the process of couture at Vivienne Westwood is about so much more than just the dress





Say the word ‘punk’ and it is likely that one of the first names that springs to mind is Vivienne Westwood. As an architect of the look of the punk movement in the Seventies, Westwood has called punk “her call to arms” and it’s a spirit that still pervades the fashion house that Westwood launched in 1971. With her designs often featuring political slogans and her shows referencing environmental plight, fashion has always been a platform for Westwood to express her views. And rather surprisingly for an area so wrapped up in tradition, the couture arm of Westwood’s business also adheres to her staunch principles. While it might appear to be the very antithesis of punk anarchy, couture is actually about individualism and perfectly embodies what has become Westwood’s personal manifesto: buy well, choose less, make it last.

Couture is an investment on every level; commissioned by an individual keen to purchase something unique, often for the most special of occasions, the end result is loved, treasured and, in some cases, passed down the generations. For the sheer longevity of a bespoke piece alone, couture has to be one of the most sustainable arms of the fashion business. “We recycle, we drive electric cars and Vivienne always comes and switches off the light at lunchtime,” says Brigitte Stepputtis, head of couture at Vivienne Westwood, who celebrated her 25th anniversary with the company last year. “It starts with the little things,” she adds, “but we also use techniques such as no-waste pattern cutting in the studio.” Stepputtis goes on to reveal that the use of organically produced silk has been another key development, but points out that Westwood has always favoured the use of heritage fabrics – Harris tweed being an obvious example. And with initiatives such as Suzi Cameron’s Red Carpet Green Dress, for which Westwood created a delicate Bird of Paradise corseted gown made out of melted-down recycled plastic bottles for Lily Cole to wear to this year’s Oscars, it is clear that sustainability is at the very heart of Westwood’s couture creations.

43

A HIDDEN SECRET

Despite such exposure, it’s fair to say that thanks to the perceived dominance of our French cousins, British couture has been rather under a bushel. For Stepputtis, however, it is precisely because it is out of the spotlight that British-made couture garners appeal. “It’s almost like a hidden secret and people love that,” says Stepputtis. For those who love Westwood’s design cues, her blend of traditional tailoring and use of both historical and experimental pattern cutting ensures her gowns are unmistakable. Take the wedding dress designed for Dita Von Teese. The core was once again the famous Bird of Paradise design, but supercharged – resplendent in all its purple changeant silk grosgrain glory. “For some people the colour was the most striking aspect of the dress,” reveals Stepputtis. “But for me, it was more about the proportions. It was one of the biggest dresses we’ve ever created in terms of the volume of the skirt, and the waist was a tiny 16 inches. It was exciting to witness those extreme proportions come to life.”

The corset has become synonymous with Westwood over the decades, but it is the figure-changing genius of her 17th-century-style flat corsetry that is so inspired. “It’s really special, because not a lot of designers offer it and Vivienne Westwood has been using the techniques for a very long time,” says Stepputtis. The Cocotte dress, which was originally seen in Westwood’s 1995 *Vive La Cocotte* collection, is a perfect example of the atelier’s flatwork corsetry skills and is very much a feature of the brand’s



current demi-couture collection (which features 10 dress designs that can be made to order in your choice of colour) and ready-to-wear bridal designs that are available at Westwood's Davies Street boutique.

The store is also the home of Westwood's bespoke service and it is here that the skills of Westwood and the couture team really shine. Taking into account individual taste, style and the occasion for which a gown is being designed, it is always the tiniest of details that sets great couture apart. "Some brides will have an animal or flower they love, whether it be a butterfly or a dove. We take this and incorporate the symbolism or motif into the embroidery of the design or into the veil," says Stepputtis. "Or perhaps it's the other way round. A client might come in with the veil their mother wore and we use it as inspiration for the overall design. Making a couture dress is more than simply making a dress," she adds. Indeed, Stepputtis is highly in tune with the sentiments involved when creating a piece of couture; she understands the importance of both the dress and the occasion to the client – it's all part of the service. And perhaps it's because Stepputtis has been at what she terms this "family company" for 26 years, one would wager that there isn't any project that the Westwood team couldn't undertake.



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SHAPE SHIFTERS

Photographer: Kate Davis-Macleod

Stylist: Thea Lewis-Yates

Model: Frida Munting at Select

Make-up: Jose Bass using Sisley Paris

Hair: Jamie McCormick

Photographer's assistants: James Donelan & Neal Jackson

Stylist's assistants: Kate Sinclair and Donatella Pia

Set designer: Sophie Dunnage





Blouse by Marni at Net-a-Porter;
top by Rejina Pyo; trousers by
Chalayan; shoes by Mulberry;
earrings by Shaun Leane



Blouse by Emilia Wickstead; overalls
by Paul & Joe; earrings by Dior; ring
by Jessica McCormack



Top, skirt and shoes by Sportmax; ring by Piaget

Coat & dress by Magda Butrym





Shirt & dress by Kenzo;
earrings by Piaget



Dress & jacket by Joseph; shoes by Robert Clergerie; ring by Piaget



Dress & cardigan by Christopher Kane; socks by Falke; shoes by Stella McCartney

SIMPLY BEAUTIFUL

Thanks to her new beauty collaboration with Estée Lauder, Victoria Beckham is on a quest to ensure every woman feels empowered



Twenty years ago, Victoria Beckham stood on the staircase of what is now London's St. Pancras Renaissance Hotel belting out the lyrics to the Spice Girls' chart-topping debut single *Wannabe*. Back then, few, least of all Beckham herself, could have imagined the trajectory her career would take, one which has seen her leave behind her Posh Spice moniker to become not only a credible and respected fashion designer, but an award-winning one, too. "I really enjoyed being in the music industry and I'm so respectful of my past and the girls," Beckham reveals. "But, if you'd asked people 10 years ago what they thought about me and how likely it would be that I would become successful in the fashion industry, they would have laughed. And that's OK, I was very aware of people's preconceptions."

Indeed, when Beckham announced the launch of her fashion label in 2008, reactions were mixed. Some loved the wearability and structure of her silhouettes, others branded them "unoriginal". Barely three years on, Beckham had the last laugh by winning the first of her two British Fashion Awards. Now, even the most diehard fashion critic acknowledges that she is a force to be reckoned with, a feat she is undoubtedly hoping to replicate in the world of beauty.

BECKHAM'S POINT OF VIEW

This September sees the unveiling of Beckham's collaboration with Estée Lauder – the launch of a capsule collection of make-up simply titled Victoria Beckham Estée Lauder. While most celebrities might have been happy to lend their name to a line and watch the money roll in, Beckham has worked closely with Sarah Creal, Estée Lauder's head of global partnership initiatives, to realise an ambition she has been harbouring for as long as she has been famous. "I've been working with the best make-up artists, stylists and photographers since I was about 18 years old and I've learnt lots of tricks that I want to share with women all around the world," says Beckham. "I was very excited when Estée Lauder came to me – this has been a dream of mine for so many years."





It might have only taken just over a year to develop, but the 15-strong line is a considered offering; it's Beckham's take on the key pieces that she believes are missing in a woman's make-up bag. "I truly believe that all of these pieces are items that you can't find out there, and they are things that I've been searching for," she says. "Whether it's the colour, texture, size of the pigment, the way it stays on, how it feels or how it smells, I definitely feel that there's a difference between this collection and anything else that's out there."

A case in point is Beckham's Brazilian Nude lipstick. Beauty crusaders will be pleased to hear that, thanks to Beckham's creation, the hunt for the perfect nude can finally end. Interestingly, and perhaps somewhat unsurprising given her own make-up style, Beckham has chosen this subtle hue as the basis of her London look. Created from products in the collection, the look comprises a polished nude lip paired with an intense sooty eye. "I love London, I'm from London and I'd say that this look – the black, sparkly, smudgy, slightly sweaty-looking eye and the nude lip – is one that I personally wear myself a lot; it's something that people really associate with me. It just feels very British, it's quite cool and I think this look says 'London' all over it," she reveals.

WAYS TO WEAR COLOUR

Creating looks based around her favourite cities is a clever move that allows women to easily engage with the line; there's no fuss and that's because Beckham's aesthetic isn't that way inclined. "She has a strong point of view," acknowledges Creal, "so everything is very considered, very streamlined, very simple. Each look is created from a maximum of four or five products – this is not a 30-product situation." For the other three looks – Paris, New York and LA – Beckham took inspiration from her real-world experience.



So the Paris look is drawn from a cover shoot with photographers Inez & Vinoodh for *Vogue* Paris where Beckham wore a matt sunset orange lip and a metallic green eye; the modern, fast pace of the Big Apple helped define an editorial style for the New York look; while the LA look draws on her sense of “feeling sunkissed, fresh and relaxed” when at home there.

Other noteworthy products in the collection include the clever double-ended Eye Kajal, which is as soft as butter to apply and features a pinky, creamy end to help open up the eye. “Adding a pale colour to the inside of the eye is a subtle way of achieving a fresh, youthful look,” explains Beckham. Then there’s the Eye Foils, which deliver a liquid-metal effect and dry to a cool vinyl-like shine. Perhaps most exciting of all is a stylish make-up case with a removable, battery-operated mirror that provides perfect make-up lighting. “I travel so much and I spend a lot of time in hotels and the lighting is pretty terrible,” says Beckham. “So often I’ll do my make-up in a hotel room, then leave and I’m almost embarrassed to look at people. I’m like, ‘Oh my God, is it OK? Is it too heavy? Is it not enough?’ I’m sure we’ve all had those moments. So I wanted to create something that looked beautiful in the bathroom but that had a mirror with proper make-up lighting that you could just chuck in your suitcase.”

For Beckham, however, this make-up line isn’t just about creating things that she desires, it’s about much more. “I’m a girl’s girl; I like to support women and I have no time for women who don’t feel like that,” she explains. “This is about empowering women and making them feel good about themselves, whether that’s through fashion or make-up. If I can help a woman feel beautiful then that’s great.” Beckham calls the collection “the ultimate luxury”, a fact you can judge for yourself when it launches in her Dover Street boutique and in Selfridges on September 13. The collection will also be available in all major airports from September 26.



B E W H O

As Bobbi Brown celebrates the 25th anniversary of her eponymous brand, Kathryn Conway hears how the doyenne of natural beauty changed the face of the industry



With its shoulder pad-clad power suits, perms and penchant for excess, the Eighties will forever be remembered for its bold and brassy brashness. When it came to beauty, the girl-next-door innocence of blonde bombshells such as Farrah Fawcett that had dominated the Seventies was shelved in favour of a look that was rather more meretricious – all vivid colour, heavy eyeliner and lashings and lashings of blusher. It was in this world of warpaint that beauty magnate Bobbi Brown began learning the tricks of her trade as a make-up artist, and it was a world in which Brown quickly realised that she didn't quite fit. "Beauty in the Eighties wasn't about authenticity – it was more like putting on a mask. Overpowering colours, heavy make-up and cookie-cutter models were the norm," says Brown. "I was told repeatedly by experts to create certain looks and to fix features through various techniques. It wasn't authentic and it wasn't what I believed in."

Although Brown's work was landing her impressive opportunities – the biggest of which was undoubtedly working with Naomi Campbell and photographer Patrick Demarchelier on the model's first cover shoot for American *Vogue* – Brown's approach to beauty was completely at odds with the preferences at that time, a situation that Brown found increasingly frustrating. "It was impossible to find make-up that looked good on the skin and I often had to fix make-up – blending it with other shades to change the tone," she recalls. "I realised that everyone is an individual with unique qualities, and that beauty is about being who you are."

CELEBRATING NATURAL BEAUTY

It is a mantra that has been at the very heart of a business that Brown founded 25 years ago. Having witnessed a major void in the cosmetics industry,

Brown became determined to create a make-up line that would celebrate rather than mask a woman's features. Her first development was the introduction of 10 lipsticks, all with a unique brown base, that, as the creator herself states, "made lips look like lips, only better". Launched at Bergdorf Goodman in New York in 1991 following Brown's chance meeting with a chemist at a photoshoot, women jumped at the chance to own these flattering shades, embracing this more natural approach to beauty by promptly relieving Brown of 100 of her lipsticks on the first day of sale.

In July, in homage to the products that set the entrepreneur on the path to success, Brown unveiled the New Classics, 10 new shades of Luxe Lip Color in a nourishing formula that moisturises and rejuvenates in one fell swoop. In the new collection, the original Salmon shade has become a subtle, pale pinky peach called Bellini, while Blackberry has morphed into Plum Brandy, a sophisticated hue of deep purple plum. "Since the beginning, I've used make-up to enhance natural features and I've always opted for flattering products and shades for all skin tones," says Brown. "My philosophy hasn't changed but it's evolved and my products have definitely expanded to cater to the needs of modern-day women around the globe."

Perhaps one of the most recent key product developments has been the introduction of the Retouching Face Pencil and the Retouching Wand. Launched for an age obsessed with image, achieving the perfection of retouched skin naturally will be a dream come true for women around the world. "When I started out as an aspiring make-up artist, I studied magazine covers to try to recreate the beauty looks. Later, I learned that all covers are retouched but, by then, I knew how to make skin look flawless using only make-up," reveals Brown. "Retouching Face Pencils are my newest go-to for everything. The creamy matte, highly blendable formula cancels

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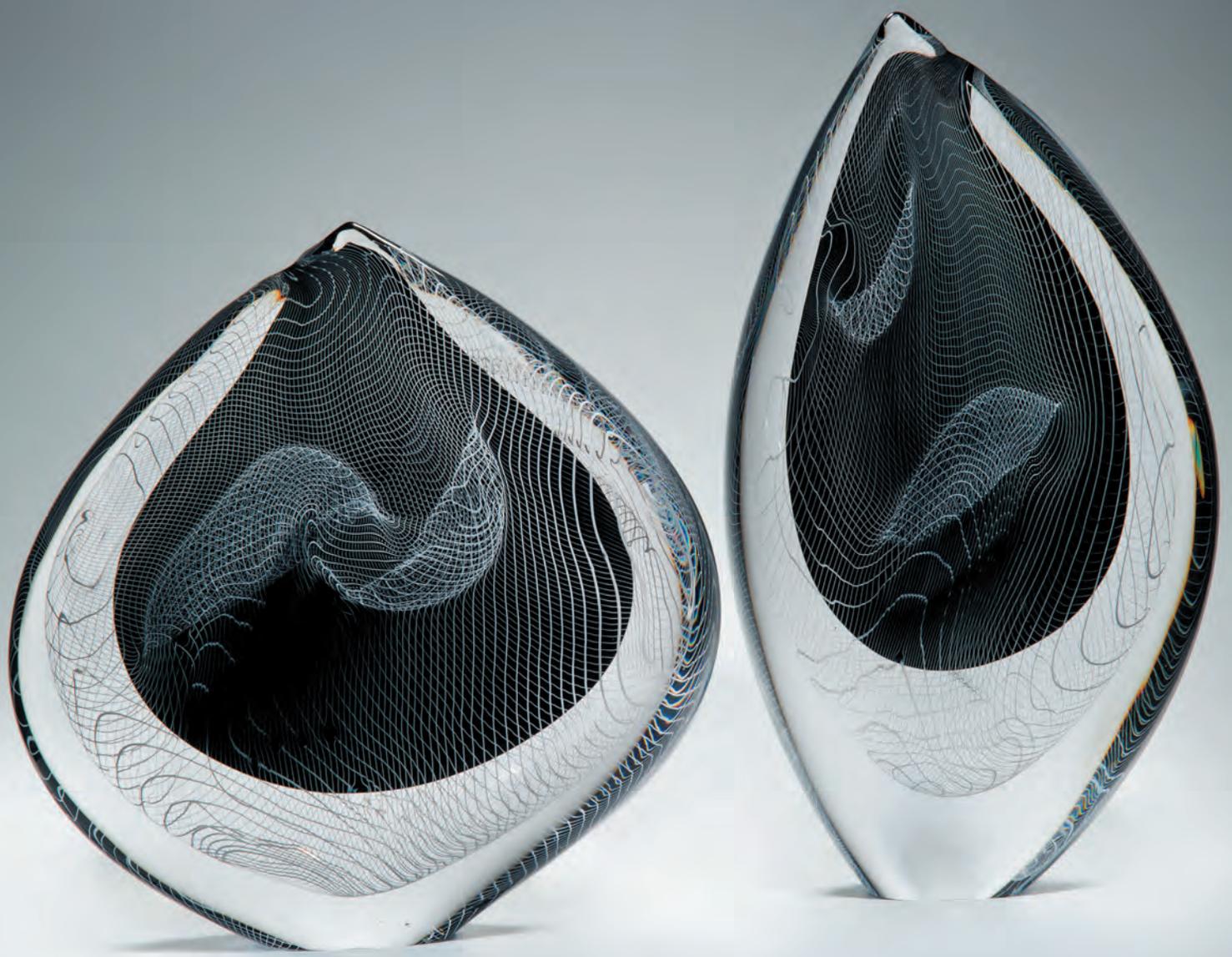
out redness, lightens dark, recessed areas, covers brown spots and highlights and illuminates. The Retouching Wand, meanwhile, is a cover-up and foundation hybrid. The liquid foundation formula instantly evens out the complexion with invisible, weightless coverage – it's like magic." Used on bare skin or layered over foundation for added coverage, the 10 shades offered by the pencil and the wand's nine shades mean perfect, flawless-looking skin is guaranteed.

Not that Brown's philosophy is about achieving hyper-real skin perfection – far from it. The beauty of Bobbi Brown and her products is that the brand has always appealed to real women. The looks in her campaigns and the techniques she writes about in her books are achievable and that resonates with women today, women who are time poor and don't need to be standing in front of the mirror applying 10 different products just so they can face the world. "Since I started my brand, my mission has always been to empower women and help them to look and feel their best," says Brown. "Ageing is starting to be seen as a process through which a woman can gain vitality, strength, wisdom and a new sense of her beauty. As a result, the beauty industry has become more about options and less about rules, and young girls and women have more role models. We've moved away from the idea that there's only one definition of beauty."

If proof was needed of this growing diversity, Bobbi Brown's latest campaign, devised to mark both the brand's anniversary and its latest product innovations, is an excellent showcase. With her 'Be Who You Are' message at the forefront, Brown enlisted the help of more than 40 women of all ages and ethnicities – models, teachers, athletes, writers, activists and mothers – to celebrate the brand's past, present and future. "I wanted to feature those that women of all ages could relate to," she says. "I wanted to play up each woman's individual beauty... what they all had in common was confidence in their unique style." So it seems that the secret to true beauty is simple: it's about feeling comfortable and confident in your own skin.

PETER LAYTON LONDON GLASSBLOWING

Black Burano pair - Peter Layton
Photo - Ester Segarra



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A

With the arrival of the London Design Biennale at Somerset House, Jo Caird gets the low-down from the event's president and director



London Design Biennale (LDB) has been a long time coming. Sir John Sorrell, the event's president, saw the success of the London Design Festival (LDF), which he co-founded in 2003, and began thinking about how the British capital could "stage a great design biennale" along the lines of Venice's offering. This September, then, as venues across London are taken over once again by the eclectic exhibition and events programme of the LDF, another major event will be taking place, with more than 30 countries setting up camp at Somerset House for the inaugural London Design Biennale.

The theme that each country's design team has responded to, 'Utopia by Design', takes its inspiration from the 500th anniversary of the publication of Thomas More's *Utopia*, a work of political philosophy depicting a fictional island society. The director of the biennale, Dr Christopher Turner, says: "Designers and architects have long grappled with Utopian ideas and the book remains a potent reminder of how such pursuits are generally destined to fail." The response from participating countries "has proved that Utopia remains an inspirational provocation".

REIMAGINING THE WORLD

The theme has certainly elicited a broad and fascinating range of installations, from a Lebanese street market celebrating the 'Utopia' of Beirut street culture that offers visitors the chance to have a shave and drink pomegranate juice, to huge, woven sea animals from South Africa in which visitors can sit, like Jonah inside the whale. The British entry, meanwhile, from the award-winning design practice Barber & Osgerby (the team behind the London 2012 Olympic and Paralympic torch), explores Britain's history of maritime exploration and its leading role in the development of wind energy by means of a towering kinetic sculpture.

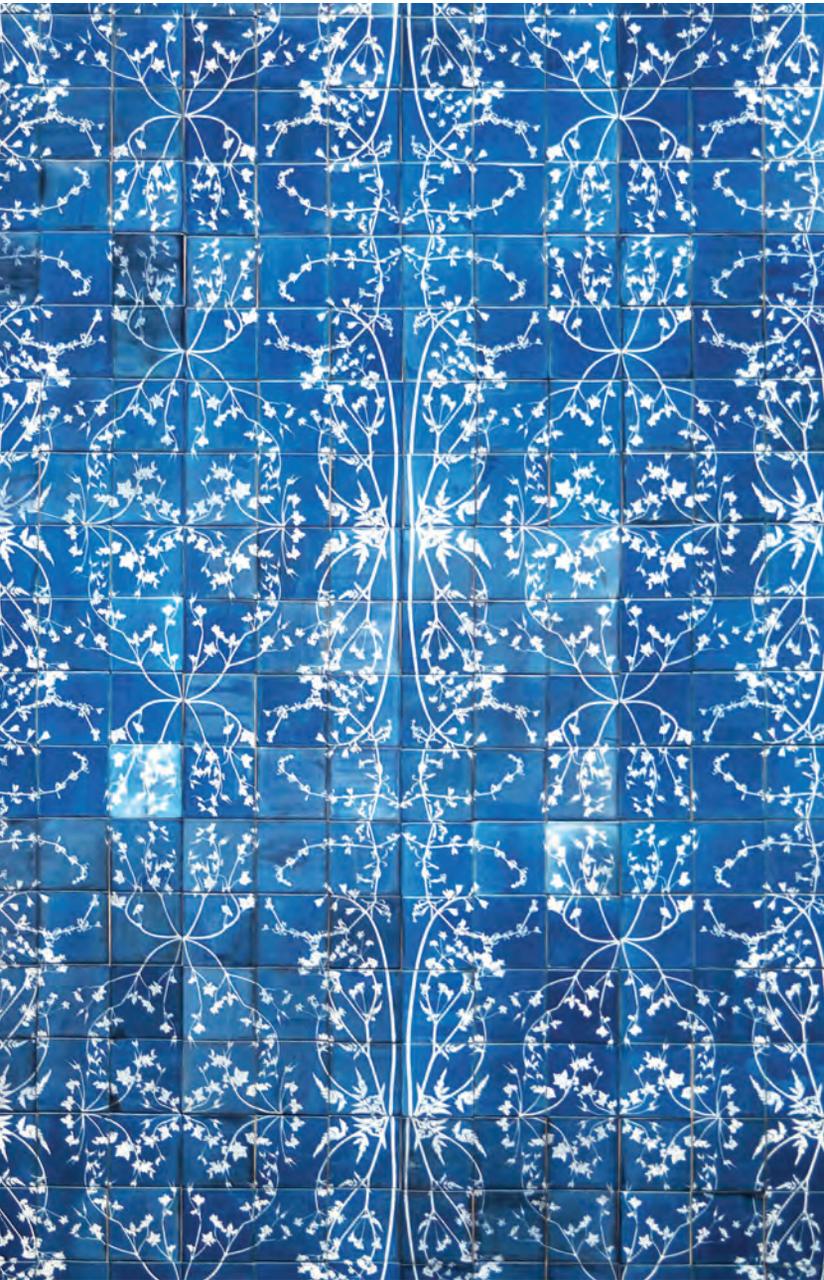
This breadth of response and outlook is exactly what its creators hoped would be achieved, with the biennale "giving each country a platform to present their explorations of the issues in design that affect them," Turner notes. That said, various common themes have emerged across the range of countries involved, explains the designer and entrepreneur. "It's unsurprising, perhaps, that the issues of migration, equality, security and the environment appear in a number of projects, given the world we live in and how provocatively the idea of 'Utopia' sits alongside those grappling with these issues first-hand," he says. These issues are also pertinent when it comes to the host city itself, notes Sorrell. "The biennale will present new ideas, which should inspire London and other cities to think about the future," he says.

The event will be a boon for local and visiting culture vultures alike but, beyond that, it also has the potential to be a genuinely useful forum for discussion. And given the turbulent political context of the past few months in the wake of the referendum vote to leave the European Union, it's critical that the UK continues to host such important discussions.

Turner explains: "Our relationship with Europe and the world is under scrutiny as never before. We feel that it is vital that the cultural and creative sectors continue to represent Britain as open, outward-looking, inclusive and welcoming. Hopefully the biennale will be part of ensuring the wider world sees us in this way."

That's not to say that it's just designers and the like who will get a lot out of the event. Turner is "determined" it will appeal to a broad visitor base. "Design is part of everyone's daily life," he says. "And good or bad it can profoundly transform our experiences. I'd challenge anyone not to want to see what the future might look like."

DESIGN, CREATION



Jo Caird celebrates a London design partnership that is on a quest to capture moments of creation



The name ‘Stairwell G’ doesn’t exactly ring with possibility, but Tim Simpson and Sarah van Gameren, aka design studio Glithero, knew the moment they came across it that this innocuous-sounding location at the Victoria and Albert Museum would be the perfect spot to make their London Design Festival (LDF) debut. Their work, *The Green Room*, created in collaboration with the Italian luxury watchmaker Panerai, transforms the staircase into a sort of giant clock that visitors can experience from a number of different perspectives. Playing with notions of time – a single hand in the dome at the top of the building controls curtains of colourful string that move through the space as the minutes tick past – the installation explores a subject that has fascinated van Gameren and Simpson since they met and started working together while studying at the Royal College of Art.

The immersive nature of the piece is also something of a trademark. “We find having an audience is very exciting,” says van Gameren. “If you’re trained as a designer, you’re drilled to learn about serving your client. We like to break that open and think not so much of the consumer, but more of the audience.” Much of their work, explains the designer, is about getting across the “moment that something becomes something”. *Big Dipper* from 2007, for instance, is an installation that takes the form of a machine that creates candle-wax chandeliers by dipping wicks into molten wax. A more recent piece, *Luminaries*, which was made for a museum at a decommissioned coal mine in France, plays with light and reflection to make geometric forms appear, as if by magic, in mid-air as visitors walk by.

FOLLOWING A CONCEPTUAL PATH

Though it might not be immediately obvious from looking at it, this obsession with process and change extends to Glithero’s more conventional design work,

& PERFORMANCE

too, which often sees the duo working with bespoke techniques and machines. Their gorgeous Blueware ceramics, for example, are created using light-sensitive chemicals, and their bench-moulded furniture is built up from layer upon layer of plaster put through what's known as a 'running mould'. "We're really interested in machines, especially older machines, because they explain how something is made," says van Gameren. Transparency of process is key, however. "You wouldn't see us design a machine where everything happens inside a box and it's just a button pressed. There's always some kind of clarity about how it works and that's what we find very exciting."

Materials are also crucial – van Gameren and Simpson tend to play with materials and techniques in their north London studio for a long time before turning what they've learned into a finished piece of work. Prototypes and ideas "often end up on a shelf, unused for a while, until they evolve into a new collection of some sort", van Gameren says. Over the years Glithero has built up an "archive of techniques that we're interested in and tools that we like", which might then find their way into all manner of projects. They're lucky, van Gameren admits, in that when it comes to working with clients, whether they are big institutions such as the Victoria and Albert Museum and LDF or individuals, they "almost always have carte blanche". People "come to us not with an idea, but with an idea to collaborate". Each new project can therefore build on what has come before, allowing Glithero to create a body of work that has a remarkably strong shared identity.

The LDF was a particularly tempting prospect, not just because it's a fantastic showcase, but because the festival's relationship with the Victoria and Albert Museum offers an interesting counterpoint to the ideas of time and process that inform Glithero's practice. "The Victoria and Albert Museum is a very historic and slow-moving institution in the sense that the projects that it stages there are often very old and have happened over many years. LDF is a relatively quick and fast-evolving vision that you can present as a designer," says van Gameren. "It's a very beautiful opportunity."





DESIGN SEASON

Kathryn Conway and Sam Rogg pick out the highlights of this autumn's cultural calendar



While the biggest names in fashion flock to show their latest creations on London's catwalks during London Fashion Week, the rest of the design world gathers to toast innovation in its field at the London Design Festival. The week-long annual showcase, which this year takes place from September 17 to 25, features more than 300 events and exhibitions spread across various destinations in the city.

Incorporating interactive installations such as *Foil*, a 20-metre undulating metallic ribbon, a collaboration between designer Benjamin Hubert and the design team from Braun set against the backdrop of the Tapestry Gallery at the Victoria and Albert Museum, the festival also brings a diverse range of design inspiration and buying opportunities to the fore. Of particular note is *LuxuryMade*, a new showcase of experts in the field of contemporary decorative interiors taking place at Kensington Olympia's Pillar and Upper Pillar Halls. Pottering around the various design districts, including the Brompton Design District in west London and the Shoreditch Design Triangle in the east, will undoubtedly yield other hidden gems.

You can also experience the fabric of the city at the capital's greatest architectural showcase: *Open House London*. For one weekend only, on September 17 and 18, landmark buildings and private homes throw open their doors to would-be nosy types curious to sneak a peek behind areas that are otherwise out of bounds.

If your visit doesn't coincide with either of the above events, fear not. The *Designers in Residence* programme, which starts on November 24 – the day that the new Design Museum opens – provides the perfect platform to investigate engaging concepts from new and emerging designers. This year's cohort includes Alix Bizet, Clementine Blakemore, Andrea de Chirico and Rain Wu, who have all been pondering the theme of 'Open'. This is the future of design now.

www.londondesignfestival.com

www.openhouselondon.org.uk

www.designmuseum.org

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THE CULTURE DIARY

CARLOS ACOSTA – THE CLASSICAL FAREWELL

October 3-7

In the lexicon of great male dancers, Carlos Acosta will undoubtedly be remembered in the same breath as Rudolf Nureyev. Having left The Royal Ballet, where he was a principal guest artist, Acosta is due to hang up his ballet shoes, bowing out with a series of performances at the Royal Albert Hall. Known for his Cuban flair and incredible grand jetés, Acosta has gathered together his dance contemporaries to perform his favourite pieces from ballet's classical repertoire. It promises to be a fond farewell.

Royal Albert Hall, Kensington Gore, SW7 2AP. 020 7863 8000.
www.sadlerswells.com.
www.royalalberthall.com

PICASSO PORTRAITS

October 6-February 5

It has been 20 years since the world enjoyed a major exhibition of Picasso's portraits. This autumn, the National Portrait Gallery is providing an opportunity to see more than 75 of the artist's finest masterpieces with some pieces on display in the UK for the first time. A portrait of Picasso's Parisian art dealer Daniel-Henry Kahnweiler is one such example, but viewed alongside other works the exhibition will expose the incredible shifts in style that the painter undertook throughout his career.

National Portrait Gallery, St. Martin's Place, WC2H 0HE. 020 7306 0055.
www.npg.org.uk

BEYOND CARAVAGGIO

October 12-January 15

"Four centuries on, Caravaggio's art still retains the power to inspire, awe and surprise," says Dr Gabriele Finaldi, director of The National Gallery, ahead of *Beyond Caravaggio*. For the show, which is the first major exhibition in the UK to explore the artist's influence on his contemporaries, the gallery is bringing together more than 45 paintings from museums, churches, castles and stately homes from across the UK to reveal how Caravaggio inspired a generation of painters with his naturalistic approach.

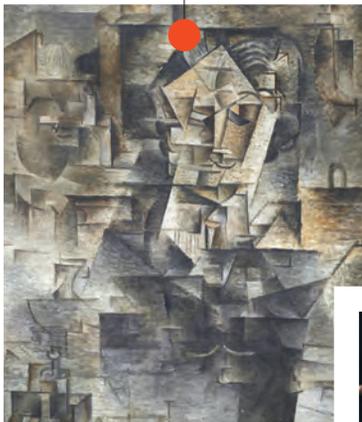
The National Gallery, Trafalgar Square, WC2N 5DN. 020 7747 2885.
www.nationalgallery.org.uk

THE VULGAR: FASHION REDEFINED

October 13-February 5

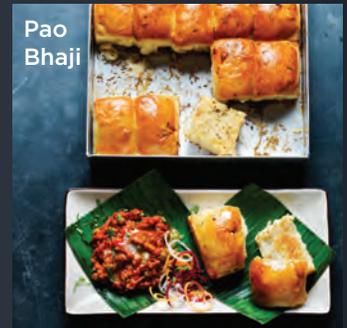
Exploring the concept of so-called vulgarity in the context of fashion history, this fascinating exhibition questions taste through the ages, from the Renaissance to the present day. Featuring more than 120 exhibits, including historical costumes, couture and ready-to-wear looks by Chloé, Christian Dior, Louis Vuitton, Prada and Viktor & Rolf, this show allows visitors to consider the fashion industry's long-held fascination with extravagance, excess and ostentation.

Barbican Art Gallery, Barbican Centre, Silk Street, EC2Y 8DS. 020 7638 8891.
www.barbican.org.uk



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MASALAZONE.COM



CLOCKWISE FROM LEFT: MICHEL ROUX JR. IN LE GAVROCHE © ISSY CROCKER; PANINA COTTA SCENTED WITH VANILLA, WITH MANGOES AND LYCHEES; LEEK SALAD WITH EGGS, CHIVES AND VINAIGRETTE AND RED MULLET WITH CEPES AND RED WINE SAUCE ALL COURTESY OF LE GAVROCHE

THE ROUX DYNASTY

Beatrice Squires celebrates Michel Roux Jr.'s
25-year reign at one of the capital's best restaurants



When I ask Michel Roux Jr., chef de patron at the two Michelin-starred Le Gavroche, if he can sum up the ethos of the restaurant in one sentence, he says: "Le Gavroche continues to set the standards of cooking and service by which others are judged." It's no surprise, then, that nearly 50 years after it opened to critical acclaim, with Hollywood glitterati including Charlie Chaplin and Ava Gardner in attendance, Le Gavroche is regarded as one of the most esteemed restaurants in London, if not the world.

Opened in 1967 by French brothers Albert and Michel Roux, Le Gavroche moved from Lower Sloane Street to its current Mayfair location in the early Eighties, soon after receiving an astonishing three Michelin stars – the first restaurant in Britain ever to achieve this. The brothers were celebrated for their superior style of classical French cooking, something that was completely new to the UK at the time. From day one, the restaurant was full and the reservations list long, something that has continued to this day under the guidance of Albert's son, Michel Roux Jr., who joined as chef de cuisine in 1991.

FUTURE PROOFING

Twenty five years later, how has Roux Jr. managed to maintain a balance between tradition and innovation? "I am looking to create a wonderful experience for the customer based on the delivery of fine food, fine wine and fine service," he says. "This is what has made Le Gavroche so successful over the years, and the delivery of excellence is something that I am determined to continue."

When something is exceptional it would be foolish to change it, but naturally the restaurant has evolved over the years and Roux Jr. has made his own mark. The quality of ingredients is key

– everything has to be perfect – and Le Gavroche has been using many of the same suppliers for more than 30 years. Roux Jr. has lightened his father's dishes, reinterpreting them for the modern audience partly by reducing his father's heavy use of fat, butter and cream. He adds: "I am a firm believer in simplicity and flavour. Using seasonal ingredients that work beautifully together is the secret to creating the perfect dish, and offering consistency while looking at ways to incorporate new ingredients – and new techniques – keeps us current." But it's not just the food that reflects change. When Roux Jr. first took over, he famously did away with the house rule for gentlemen to wear ties. "It was important that we showed our attitude to modern dining trends, and that Le Gavroche wasn't regarded as a stuffy restaurant, but a place where our diners could relax and enjoy the ambience," he explains.

Evidently, Michel Roux Jr. has masterfully steered the restaurant through the past quarter of a century, but what does the future hold? It continues to be a family affair, with his daughter, Emily, increasingly involved in the business. Clearly, the 'Roux' name runs deep. "I love my family, and have loved working with them over the years; it gives me a feeling of pride in what the Roux family has accomplished over the past 50 or so years for the London and even international restaurant scene. I have a great sense of responsibility for continuing what my father and uncle set out to do," Roux Jr. comments.

With two other restaurants to his name, as well as multiple television appearances, cookery books, philanthropic activities and an avid interest in rugby, football and running (he's completed several marathons), it's doubtful whether Michel Roux Jr.'s enthusiasm and energy will ever show signs of abating. Here's to the next 25 years.



FUSION DINING

The man who brought Nobu to London is trendsetting once more with the capital's first poke bar. Lois Bryson-Edmett samples a taste of the Pacific

London's dining scene is thrillingly diverse these days, with everything from Korean street food to Peruvian ceviche on offer across the city. As a result, finding something new to titillate the seasoned palates of Londoners can prove a challenge, but Kurt Zdesar of Chotto Matte fame has managed it with Black Roe – a new venture in the heart of Mayfair that is the first in the capital to serve Hawaiian poke (pronounced po-kay). Unbeknown to many, a large proportion of Hawaii's population is of Japanese descent and poke is a product of the resulting cultural mix, featuring chunks of marinated raw fish on a bed of short-grain rice in a kind of deconstructed sushi. Traditionally made with ahi tuna, Black Roe offers the classic variety alongside a selection of alternatives featuring yellowtail tuna, beef, scallops and more.

The beautifully presented bowls of poke appear like precious ocean jewels, topped with edible flowers and generous dollops of glistening black roe. The fish

is mouthwateringly soft, with splashes of excitement provided by wasabi salsa or roasted sesame soy.

Elsewhere on the menu there are sharing dishes that provide a chance to sample a broader taste of the Pacific Ocean, such as deliciously tender octopus aioli drizzled with chilli salsa, and juicy seared scallops which arrive resplendent in their shells on a bed of black quinoa. Succulent hunks of monkfish are served alongside giant prawns with fresh coriander and citrus salsa, while the ahi sashimi salad is particularly beautiful, featuring layers of fresh salad leaves and edible flowers stacked on top of delicate slivers of raw tuna and drizzled with Maui onion dressing.

Finding room for dessert is a challenge after so many delicious dishes, but if you can, the fresh doughnuts rolled in lemon sugar, served with thick melted chocolate for dipping, are the perfect end to a spectacular meal.



FROM LEFT: INTERIOR OF BLANDFORD COMPTOIR COURTESY OF BLANDFORD COMPTOIR; SALMON DISH AT CAFE MONICO © CAFE MONICO; OBLIX AT THE SHARD © RICHARD SOUTHALL @ EMPHASIS PHOTOGRAPHY; TROUT AT TATE MODERN RESTAURANT © INFO@JAMESMUNSON.ME

BLANDFORD COMPTOIR

Award-winning wine connoisseur Xavier Rousset has brought together wine and food in perfect harmony at Blandford Comptoir – a cosy venue in the heart of Marylebone. Guests can choose from an extensive range of 250 wines and 50 Champagnes, expertly curated from across Europe, while the food menu offers a selection of meat, seafood and raw plates that are perfect for sharing. Dishes include Fassone beef carpaccio with truffle dressing and 36-month aged parmesan, Maldon rock oysters and courgette flowers with goat's curd.

**1 Blandford Street,
W1U 3DA. 020 7935 4626.
www.blandford-comptoir.co.uk**

CAFE MONICO

Chef Rowley Leigh and the ever-popular Soho House Group have teamed up to launch Cafe Monico in the beating heart of the city's West End theatreland. The all-day brasserie offers a grand setting for any meal, with oak panelling, a bespoke marble floor and a huge vintage chandelier that plunges from the mezzanine down to the ground floor. The menu is a mix of classic French dishes including eggs Florentine and chicken confit through to more daring options including parmesan custard with anchovy toast.

**39-45 Shaftesbury Avenue,
W1D 6LA. 020 3727 6161.
www.cafemonico.com**

OBLIX AT THE SHARD

Located on the 32nd floor of The Shard, Oblix provides unrivalled panoramic views alongside a varied menu that puts particular emphasis on grilled and wood-fired dishes. The grilled tiger prawn is theatre on a plate, arriving in its shell with tomato and garlic dressing while the black cod with coriander salsa is outstanding. Visit after 3pm Monday to Friday for a lavish afternoon tea, featuring everything from duck egg and truffle sandwiches to yuzu meringue tarts.

**31 St Thomas Street,
SE1 9RY. 020 7268 6700.
www.oblixrestaurant.com**

TATE MODERN RESTAURANT

Housed on level nine of the gallery's new £260 million extension, the Tate Modern Restaurant serves up a menu showcasing sustainable British produce. Starters include beautifully soft chalk-stream trout with white asparagus, while the rump of lamb drizzled with white port sauce delivers on succulence and flavour. A particular highlight is the wine list, curated from the Tate's cellars, which features a selection of spectacular biodynamic options.

**Switch House, Bankside,
SE1 9TG. 020 7887 8888.
www.tate.org.uk**



LONDON'S
AUTUMN SEASON

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LONDON IS OPEN

This autumn, London is alive with culture as the city plays host to blockbuster exhibitions, brand-new theatre shows and effervescent festivals across the city



LONDON'S CULTURE SCENE JUST GOT A WHOLE LOT BIGGER

Quite literally. The huge new expansion at the Tate Modern more than doubles the size of the UK capital's most-visited gallery, while the brand-new Design Museum site in Kensington opens in November. Nearby, the Science Museum opens the doors to its new Mathematics: The Winton Gallery designed by the late Zaha Hadid, in December.

THERE IS NO BETTER TIME TO REVISIT GREAT MASTERS

Explore the influence of one of art's most infamous and revolutionary figures at The National Gallery's *Beyond Caravaggio* exhibition. Meanwhile, the Royal Academy of Arts presents a stellar line-up of works from Rothko, Pollock and de Kooning as part of *Abstract Expressionism*, and the National Portrait Gallery welcomes *Picasso Portraits*.

PUT YOUR HANDS TOGETHER FOR EXCITING NEW THEATRE

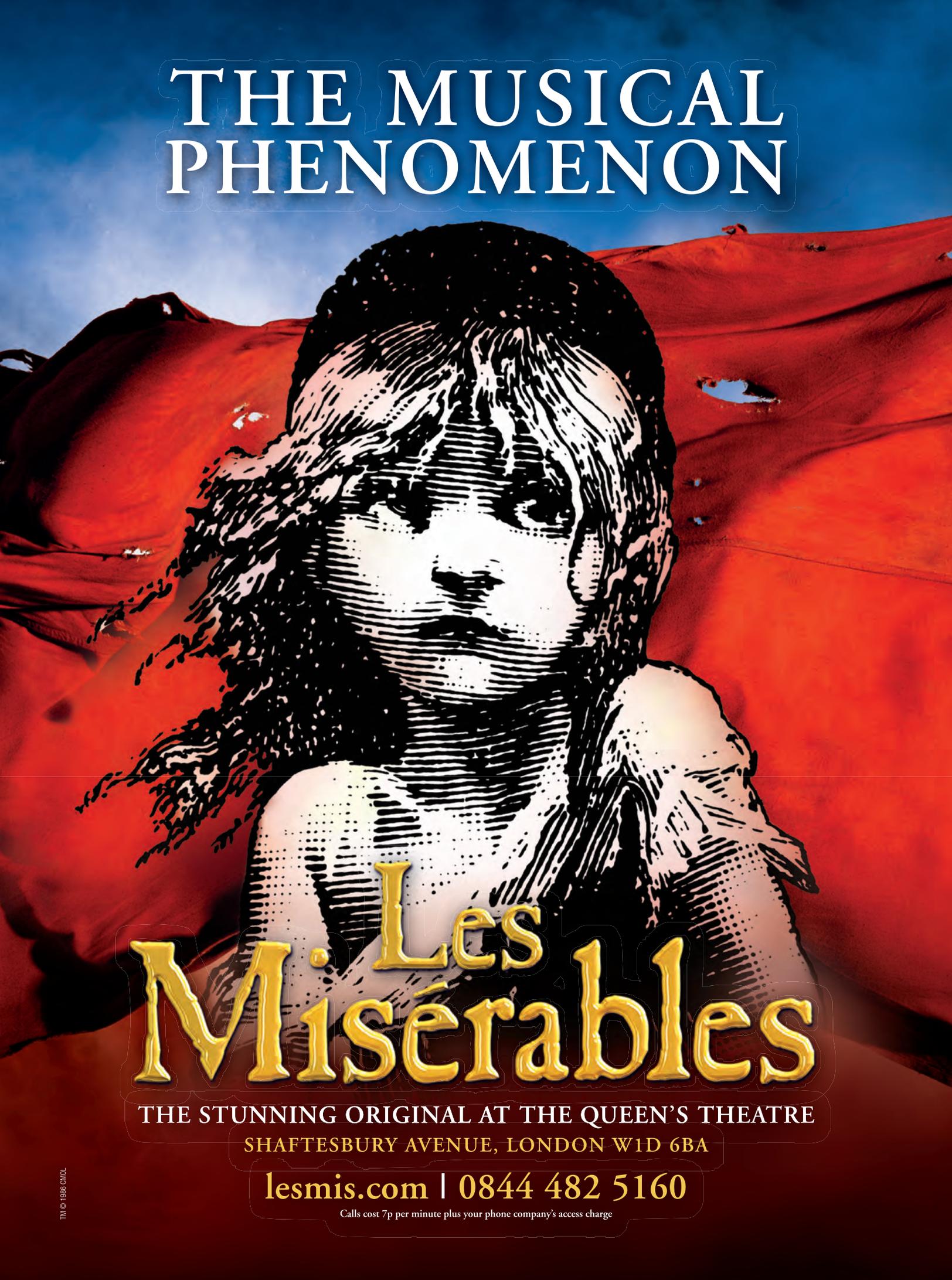
An eclectic line-up arrives in town from Broadway this autumn – Sir Ian McKellen and Sir Patrick Stewart team up in Harold Pinter's classic comedy, *No Man's Land* – while lovers of musical theatre will applaud the arrival of the award-winning *Dreamgirls* as well as *School of Rock the Musical* with music by Andrew Lloyd Webber.

FEEL THE FESTIVAL BUZZ

September is a bumper month of events with the *Totally Thames* festival along the river (1-30), the London Design Festival (17-25) and London Fashion Week (16-20) all taking place across the capital. Meanwhile, October welcomes Museums at Night (27-29), the BFI London Film Festival (5-16), Frieze Art Fair (6-9) and the London Restaurant Festival (1-31).

Find out more about London's autumn season at www.visitlondon.com/autumn

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INSPIRE

Lois Bryson-Edmett and David G. Taylor explore
the architectural brilliance of The Modern
House and enjoy truffle hunting in Tuscany



INSPIRE

THE MODERN WAY

In an increasingly homogenised property market, The Modern House offers an exciting alternative with a portfolio of striking Modernist architecture. Lois Bryson-Edmett speaks to its founders



As a city with a property market worth billions, London is home to scores of estate agents with burgeoning portfolios. However, the emphasis is often on price and location rather than the artistic merit of the properties, or indeed the architectural pedigree of the designers who created them. Passionate about the clean beauty of Modernist design, Matt Gibberd and Albert Hill sought to change this when they founded The Modern House in 2005. “We felt there was a gap in the market for an estate agency with a real understanding of the value of good design,” says Hill. “Modern design, in terms of the property market, was generally treated with uncertainty and a level of suspicion and we wanted to change the way people approached it.”

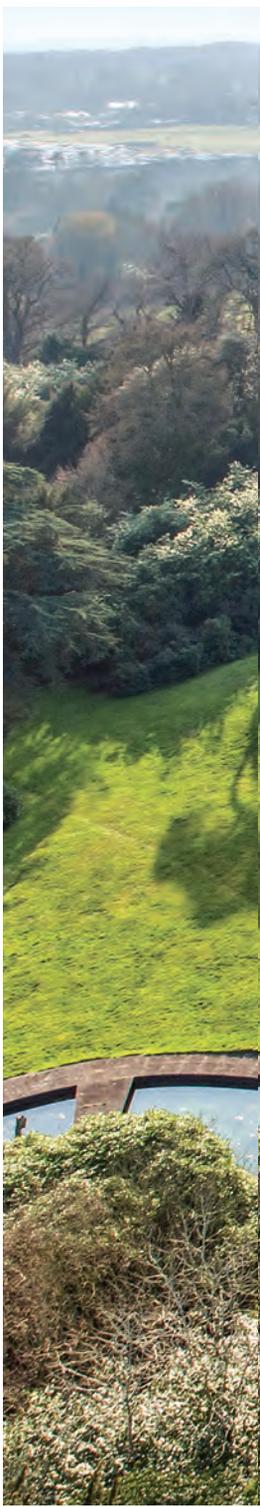
The result is an agency that looks and feels completely different from the conventional offerings. Instead of hiring staff trained in sales targets, Hill and Gibberd have recruited a team with a broad academic background, with expertise in everything from art, journalism and literature through to photography and, of course, architecture. They believe this rich skills base creates a company ethos that isn't just about chasing the next sale, but appreciating the broader artistic vision of the Modernist buildings the company sells, as well as the stories of the people who call them home. The Modern House's portfolio is perhaps the clearest point of difference from the rest of the market – featuring a carefully curated selection of Modernist properties, beautifully photographed (Gibberd and Hill hire editorial photographers to shoot their properties) and

presented with a well-researched account of the building's place in architectural history, which reads more like an entry in a design book than an estate agent's listing.

A LOVE OF MODERNIST DESIGN

A design-curious public has responded with enthusiasm to The Modern House's alternative approach, with the website now attracting more than 50,000 hits a month. The founders believe this is part of a broader growing appreciation for the principles of Modernist design. “It seems as though people are now beginning to fully appreciate the movement, having gained enough historical distance to really understand what it was trying to achieve,” explains Gibberd. “The central themes of Modernism are at the heart of all the properties we sell – flowing space, natural light, truth to materials [in which materials are kept in their raw form] and an interplay between architecture and its environment.”

Fortunately for Gibberd and Hill, London – a leading design hub – is rich with excellent examples of Modernist architecture. Gibberd's grandfather Frederick was a particularly influential figure in 20th-century British Modernism and left a unique mark on the city. “He was responsible for a number of London housing developments, including his first commission, Pullman Court in Streatham,” explains Gibberd. “He also designed the Central London Mosque on the edge of Regent's Park and he inspired a love of Modernist architecture in me.” Hill also relishes London's enviable collection of





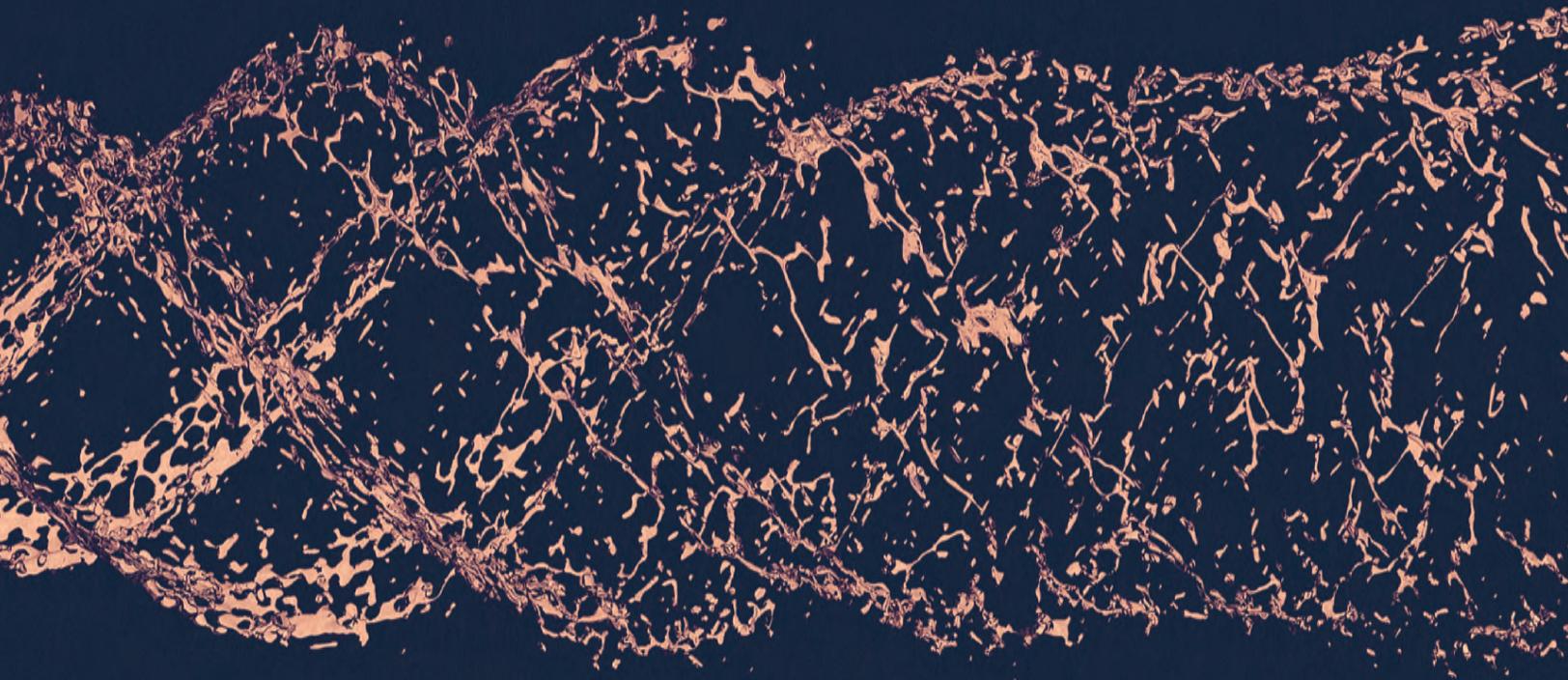


striking Modernism: “I was at Sir Denys Lasdun’s Royal College of Physicians in Regent’s Park recently, which is an amazing building, as is his work on the South Bank,” he says. “I also love the individual houses that the young practice Liddicoat & Goldhill is building in London.”

Although The Modern House represents property across the country, for Gibberd and Hill, the capital boasts a particular design pedigree. “The diversity of London, in terms of its inhabitants, its architectural styles and much more, sparks a progressive approach

to design,” explains Gibberd. “You can see this in the architecture we represent across London, from the unique Modernist houses in Hampstead or Notting Hill to the experimental contemporary spaces in the East End.” This broad spectrum of Modernist design attracts a diverse range of customers to the company, who vary from members of the creative industries through to “doctors, bankers or anything else”, says Hill. “We sell to an amazing range of people,” adds Gibberd. “But what seems to unite all of our clients is a genuine appreciation of good design.”

WHERE THE SOUNDS
ARE AS IMPECCABLY MIXED
AS THE COCKTAILS.



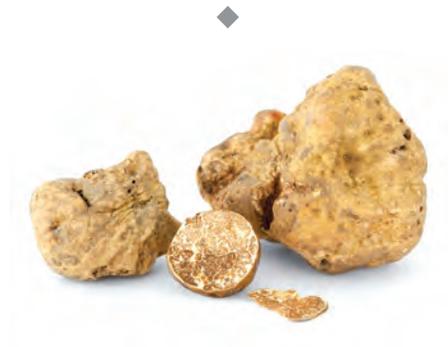
MAY FAIR BAR

STRATTON STREET W1J 8LT | MAYFAIRBAR.CO.UK   

INSPIRE

DIAMONDS IN THE ROUGH

David G. Taylor goes on the ultimate treasure
hunt in search of truffles in the Tuscan hills





Autumn brings a bountiful harvest of white truffles right across the Tuscan region of northern and central Italy. Known as the ‘King of Fungi’, its most prestigious kind is the ‘tartufo bianco’ and, this year, the medieval village of San Miniato celebrates the 46th anniversary of its annual Festival of the White Truffle.

Held since 1969, the event runs across the last three weekends of November and finds connoisseurs gathering truffles, savouring the elusive delicacy and discovering tasty ways in which it’s used to enhance traditional Tuscan recipes. Situated halfway between Pisa and Florence, the San Miniato event includes prizes for the oldest truffle hunter and the biggest truffle. However, visitors will be hard-pressed to rival Tuscany’s most expensive, which weighed in at a whopping 1.5kg and, in 2007, sold for £165,000 to a Chinese casino owner.

San Miniato’s event is one of many truffle festivals taking place throughout the Tuscany region from October to December, making it an ideal autumn getaway for gourmands. “What really sets Tuscany apart from the rest of Italy in terms of truffles is the variety,” explains Susie Marquis, industry expert and founder of TheLuxuryTravelBook.com. “Out of the nine types of truffle available in Italy, you can find six of them in Tuscany. Truffles are notorious for only being able to grow in very particular conditions,” Marquis says, “...in specific climates, only by certain

types of tree, for example, so it’s a rare feat to have so many in such close proximity.” The Luxury Travel Book is a family-run business offering bespoke advice and a carefully curated selection of private properties to rent in beautiful destinations including Paris, Rome and Madrid. Marquis has a special fondness for Tuscany, however, a region whose villas she cut her teeth on, having switched from publishing to working in the travel industry in the mid-1980s.

TAKE A TOUR

Although white truffles are only to be found in autumn, The Luxury Travel Book can arrange officially authorised truffle-hunting tours virtually all-year-round, except during the reproduction season in May. Led by an English-speaking expert guide, the tours include a truffle-based farm lunch for £132 per person. “Out of the 25 different types of truffle that you can find in Italian soil, only nine of them are edible, which is why it is absolutely essential to go with an experienced and trustworthy guide,” Marquis explains. “Our guides share their incredible knowledge and use trained dogs to aid the search, though pigs were used on truffle hunts until as recently as the 1970s.”

For accommodation, The Luxury Travel Book recommends three of the most gorgeous villas in the region. Villa Sarteano is a stunning five-bedroom



renovated farmhouse 15 minutes' drive from the Tuscan town of Sarteano which up to 10 people can rent for between £3,701 and £6,979 per week. Six-bedroom Villa Val d'Orcia sits close to the historic hilltop towns of Montepulciano and Chianciano Terme, sleeps 11 people and offers spectacular views of the Val d'Orcia valley for between £4,231 and £7,828 per week.

More exclusive yet is Villa Contignano, which has featured in interior design magazines such as *Côté Sud*. Situated close to the beautiful village of

Contignano, this nine-bedroom villa sleeps up to 18 guests and also nestles in the Val d'Orcia. It affords the kind of luxury that makes the weekly rental of £6,982 (£8,250) to £13,750 (£16,250) reasonable. Its 10,000 square-foot sun-soaked terrace, heated jet-stream infinity pool and 8ft x 8ft hot tub are among the places you can take in the breathtaking Tuscan views, extending as far as the picturesque hilltop towns of Pienza, Montalcino, Radicofani and San Quirico d'Orcia. So, for an adventure gourmands will love, *The Luxury Travel Book* has it all.

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43-44 New Bond Street, W1S 2SA.

020 7493 2299. www.wempe.com

Bond Street



INDIAN PROMISE

Kohinoor Sahota explains how the MW Eat Group has led the way in delivering an authentic taste of India to the capital



They say that London is the best place outside India to try Indian cuisine, a fact thanks largely to Camellia and Namita Panjabi and Namita's husband Ranjit Mathrani. Their restaurant group – MW Eat – has pioneered the concept of delivering authentic regional dishes from across this diverse country in its establishments, which include Veeraswamy, the oldest Indian restaurant in the world and the Michelin-starred Amaya.

Nowhere is this more evident than at Masala Zone, which is now found in seven key locations in the city after trailblazing the street food phenomenon that has swept through the capital. The Panjabi sisters travelled all over India to bring the taste of street food to Masala Zone and their endeavours are

showcased perfectly in delicious morsels such as gol guppa (boondi-stuffed wholewheat biscuits which are dunked into tamarind water, then eaten whole) and angrezi corn and cheese pakora (a monsoon grazing snack).

Masala Zone was also the first restaurant to popularise the concept of the thali in the capital. It's the perfect way to sample a variety of different dishes in one, but the coconut and tamarind-spiced Alleppey prawn curry makes for a great choice in the mix. With an extensive wine list specially curated to accompany Indian food and innovative cocktails such as the Chai Negroni (chai spice infused with Bombay Dry Gin, Campari and Martini Rossi), Masala Zone offers an experience to remember.

www.masalazone.com

MAPS

KNIGHTSBRIDGE | CHELSEA
SOUTH KENSINGTON
SW1X | SW3 | SW7



GODIVA

Located on the second floor of Harrods is the Godiva Café. Not only is it a great place to rest weary shopping legs, but one can also peruse Godiva's selection of chocolates. The Anniversary Collection Truffles, which has been launched to mark the brand's 90th anniversary, contains Godiva classics, as well as its new multi-texture pieces.

Godiva Café at Harrods,
87-135 Brompton Road, SW1X 7XL.
020 7730 1234.

www.godivachocolates.co.uk

🚏 Knightsbridge



WATCHES OF SWITZERLAND

Housing the largest Patek Philippe in-store boutique in the UK, Watches of Switzerland has opened a huge new showroom on Brompton Road. With a reputation for stocking world-famous brands, this store is also introducing customers to Clerc and L. Kendall. Visit the VIP suite on the second floor to view the new collections at your leisure.

47-51 Brompton Road, SW3 1DE.
020 7581 7037.

www.watches-of-switzerland.co.uk

🚏 Knightsbridge



Titchmarsh & Goodwin
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A BEAUTIFUL SPORT

Lacoste welcomes the autumn/winter season with a stylish new collection and exclusive in-store services



Currently showcased at its Knightsbridge and Regent Street stores, Lacoste's new autumn/winter 2016 collections draw inspiration from the brand's sporting heritage and embody the functional French elegance for which the brand has become famous. Designed by creative director Felipe Oliveira Baptista, the collections reference graphic patterns, tennis stripes and nautical colour blocking, delivering a fresh modernity.

Muted winter hues, lit up with accents of bolder colour, chase away the autumnal gloom and stave off cold winter winds in style. Pair a woman's stunning tweed coat with a skirt and zip-up polo shirt or a man's textured safari jacket with loose-fitting wool

or tweed trousers to achieve that signature chic and casual Lacoste look. A nod to Lacoste's sporting past is evident in its children's collection too, which is playful, colourful and comfortable in its 'snow fashion' vibe.

Catering perfectly to the capital's visitors, both stores provide an out-of-hours private shopping service on request and personal shopping experiences can be readily arranged with knowledgeable staff and refreshments on hand. Available on certain items, special orders and alteration services can be organised as well as same-day central London hotel delivery, ensuring that you are never too far away from obtaining your perfect Lacoste item.

Lacoste Knightsbridge: 44 Brompton Road, SW3 1BW. 020 7225 2851

Lacoste Regent Street: 233 Regent Street, W1B 2EQ. 020 7491 8968

www.lacoste.com

MAPS
COVENT GARDEN | WC2



CHANEL

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Unit 6a, Covent Garden Market, WC2E 8RA. 020 3077 1198.

www.chanel.com
 Covent Garden

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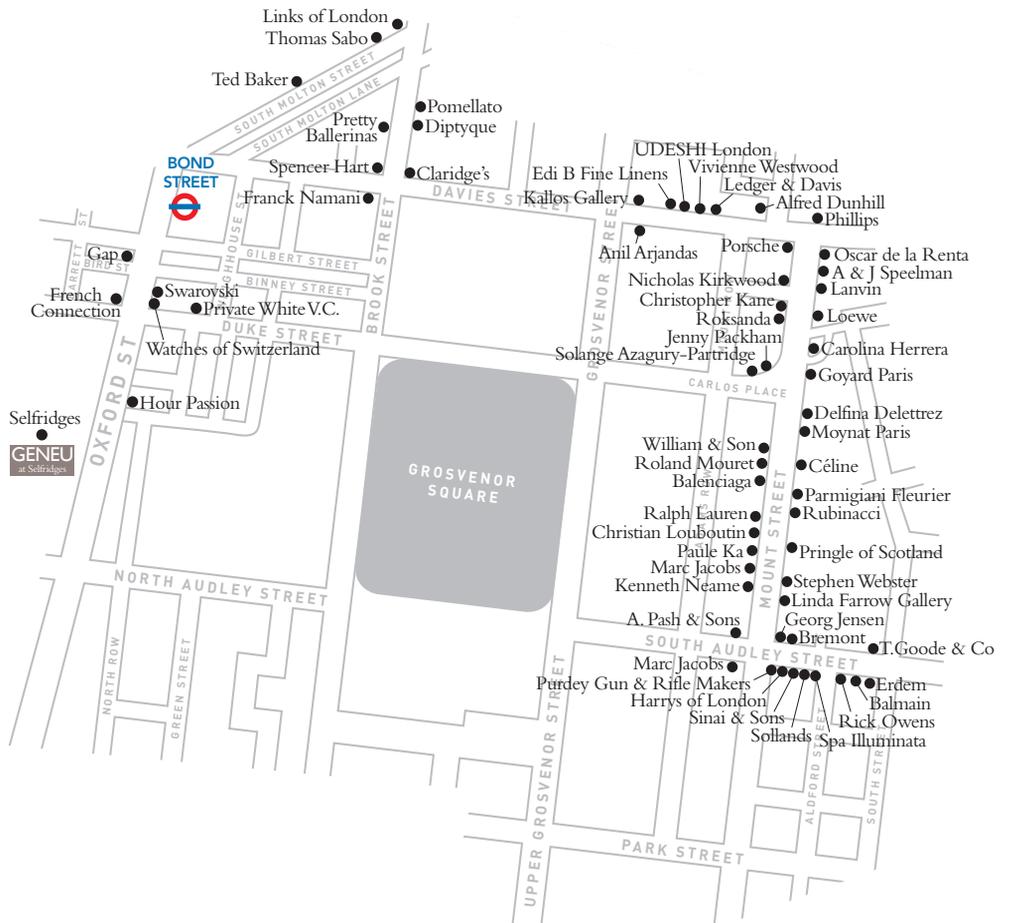


GENEU AT SELFRIDGES

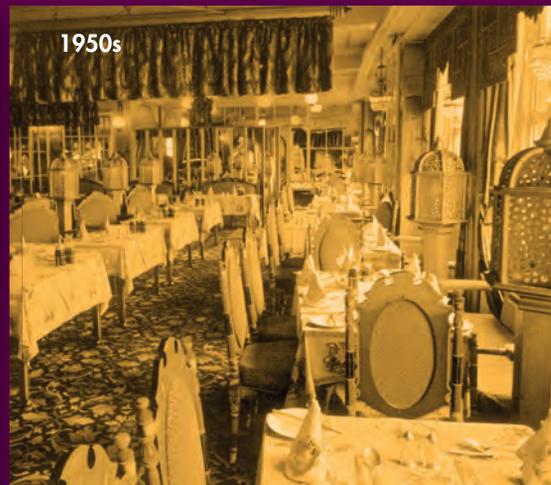
From September 26 to October 9, Geneu is launching a pop-up retail space in the Beauty Workshop at Selfridges. Known for its cutting-edge DNA skincare, shoppers will be able to experience the Geneu concept via a DNA saliva swab that tests for collagen breakdown and antioxidant protection. If the lifestyle assessment is completed before 2.30pm, results will be returned the same day.

**400 Oxford Street, W1A 1AB.
 0800 123 400. www.geneu.com**

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Lunch: Mon-Sun 12pm-3pm, Dinner: Mon-Sun 6pm-10.30pm.

Royal Garden Hotel, 2-24 Kensington High Street, W8 4PT.
020 7361 1988. www.minjiang.co.uk
🚗 High Street Kensington



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Capturing the spirit of the 'Chor Bazaar' or 'thieves' market' within its kaleidoscopic interior, Chor Bizarre serves authentic Indian cuisine in a unique atmosphere in Mayfair. The restaurant has been judged as one of the 50 most romantic places in the world and amongst the Top 10 Restaurants in London for Fun and Atmosphere by *The Independent*. '...pan-subcontinent food, which ranges from...Kashmiri to Keralan, is very, very good. The menu is vast.' – *The New York Times*, 'It's a fabulous and magical setting' – *The Economist*, 'The Top Five Restaurant Imports in the World' – *Metro*, 'There is a playfulness about Chor Bizarre...hard to resist when combined with competent cooking and an Aladdin's cave décor...' – *Fay Maschler, Evening Standard*

16 Albemarle Street, W1S 4HW.
020 7629 9802/020 7629 8542. www.chorbizarre.com
🚗 Green Park/Piccadilly Circus

EL PIRATA

London's finest classic Spanish tapas bar and restaurant. According to two leading restaurant critics: "El Pirata offers me everything I look for in a restaurant. Fine food, excellent choice, comfortable surroundings, marvellous service and a bill at the end that doesn't give me indigestion!"... "A feast of tasty dishes. Starting with cold tapas, we nibbled huge prawns, juicy chorizo and ham, seafood and Russian salad. Then we received an array of hot tapas dishes which kept coming. Mmmm!" Add to this its award-winning wine list, and you will appreciate what makes this one of the capital's finest tapas bars and restaurants, as evidenced by the accolades it has received from three renowned guides, *Zagat*, *Harden's* and *Square Meal*.

5-6 Down Street, W1J 7AQ.
020 7491 3810/020 7409 1315.
www.elpirata.co.uk
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YEARS OF LUXURY

As *IN London* celebrates its 25th anniversary, we look back at some of the best moments in luxury from the past two decades



Clockwise from top left: Patek Philippe's Watch Art Grand Exhibition at the Saatchi Gallery; Fendi's Fall 2016 couture show at Rome's Trevi Fountain; this year's Serpentine Pavilion; Chanel launches its Signature de Chanel collection; Erin O'Connor models in Alexander McQueen's VOSS show; the iconic Battersea Power Station becomes prime real estate; culinary mavericks Bompas & Parr burst on to the scene; Banksy's art captures our hearts; the British Fashion Council launches London Collections Men (now London Fashion Week Men's); Nicholas Oakwell Couture launches at Claridge's.

BOMPAS & PARR © CHRIS TERRY/CONTOUR. ALL OTHER IMAGES COURTESY OF GETTY IMAGES AND THE COMPANIES FEATURED



IN
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