



IN LONDON

THE OFFICIAL LUXURY LIFESTYLE MAGAZINE

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A NOTE FROM THE EDITOR

Say the word bohemian and for many it conjures up images of hippies in the 1970s swathed in brightly patterned, loose silhouettes adorned with embroidery and appliqué – a rather stereotypical vision that hints at the style’s gypsy origins. While boho chic has certainly influenced the pages of this issue, there was an overwhelming desire from the editorial team that *IN London*’s Spring 2017 edition should focus on the cerebral side of bohemianism. This subculture emerged, after all, in the new world order of post-Revolutionary France, and whether it is in musical, literary or artistic pursuits, those who have gravitated towards a more carefree existence have often withdrawn from the conventions of their time – with interesting results.

Nowhere is this more evident than in the Bloomsbury Group. While this band of artists and intellectuals still divides opinion – “were the Bloomsbury Group sexually incontinent snobs or free-thinking punk rockers of their generation?” the *Independent* once debated – the ‘Bloomsburies’ brought modernist ideas and the aesthetic of French Impressionism to Britain. And the ideas they

entertained – however varied and incohesive one might think these to be – still continue to inspire.

Lois Bryson-Edmett has been busy unearthing fascinating characters who highlight this point and has hit upon a rich vein of talent that we are celebrating in this edition. On page 22, she meets Rosalind Wyatt, a truly innovative maker who takes embroidery as her medium and the needle as her tool to hand stitch stories on to fabric. Turning traditional embroidery on its head through the act of ‘writing with a needle’, Wyatt’s work will captivate you from the moment it is viewed.

Elsewhere, Emma Levine meets Nicola Beauman, founder of Persephone Books, to learn of her very specific publishing agenda (page 29), while David G. Taylor talks to artist Gillian Wearing ahead of a major exhibition at the National Portrait Gallery examining the impact the French artist, photographer and writer Claude Cahun has had on Wearing’s work (page 59). That Cahun was a nonconformist and a trailblazer, expressing thoughts on gender fluidity that were unique in the 1920s, makes her (Taylor debates this pronoun) the epitome of bohemian living.

Kathryn Conway, Group Editor

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OLIVIA PINNOCK



As an avid collector of vintage pieces, particularly from the 1960s and 1970s, and a regular collaborator with the Clerkenwell Vintage Fashion Fair, sartorial expert Olivia Pinnock is as passionate about current trends as she is the history behind them. Who better then to delve into the annals of fashion history to explore bohemianism's cultural past and how it continues to influence designers to this day? Turn to page 32 to read Pinnock's commentary.

RUFUS WRIGHT



Rufus Wright is an actor by trade, working in the West End and on Broadway. However, when he's not treading the boards or appearing on screen, he turns his attention to his artistic talents. Calligraphy is his first love and it is a passion *IN London* was only too happy to put to good use in this issue. On page 12, Wright has brought the words of Virginia Woolf to life, creating a work in ink that beautifully captures the spirit of this bohemian edition.

DAVID G. TAYLOR



Having spent 13 years as the London correspondent for the Sydney-based luxury art publisher Studio, David G. Taylor has a particular penchant for art, fashion and culture. On page 59, Taylor explores this season's blockbuster exhibition at the National Portrait Gallery, which considers the influence of pioneer Claude Cahun on artist Gillian Wearing. Given the current conversation on gender fluidity, this exhibition perfectly captures the zeitgeist.

THE OFFICIAL LUXURY LIFESTYLE MAGAZINE FOR LONDON

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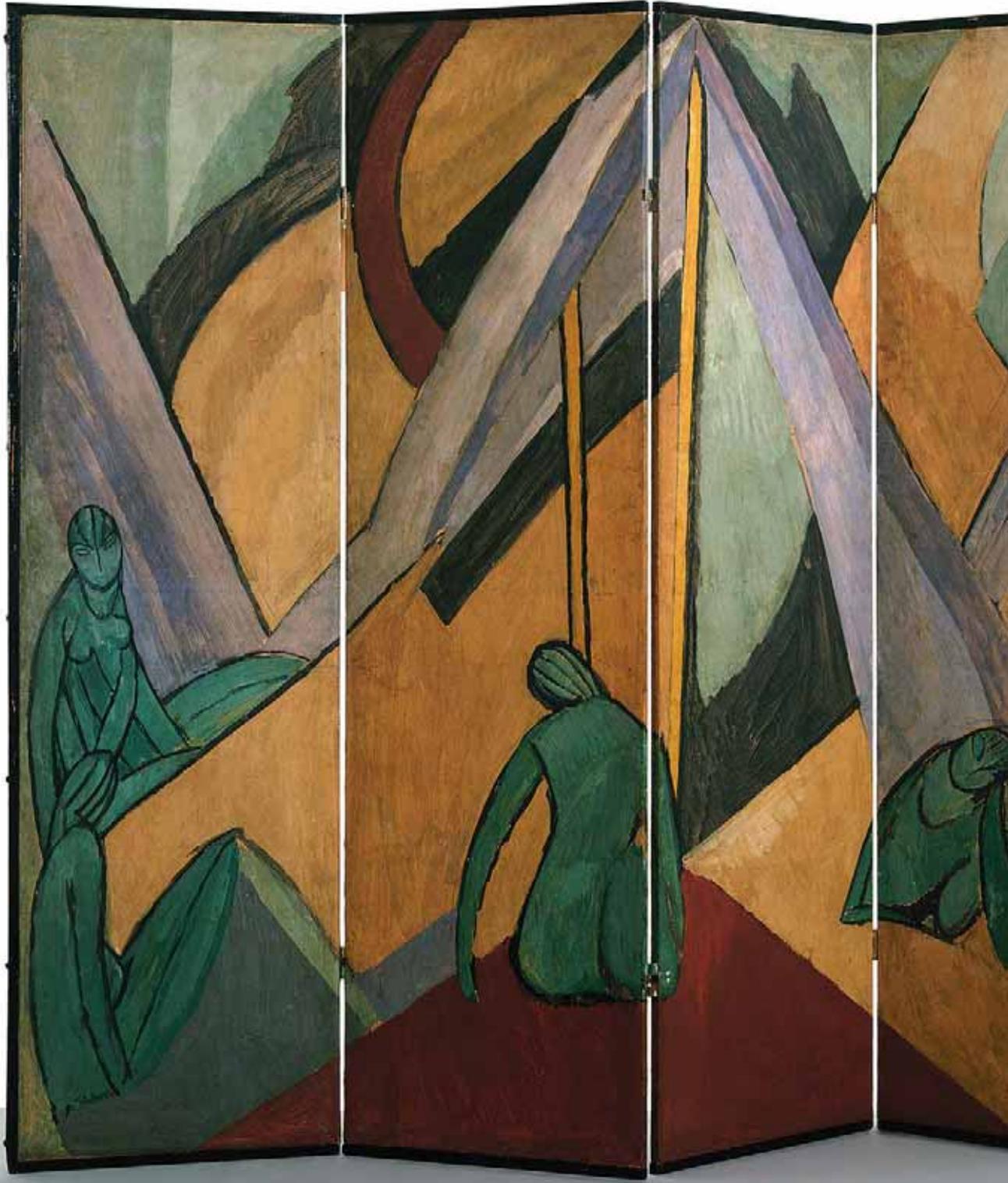
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EXPERIMENTS IN LIVING

Celebrating bohemianism in all its irreverent glory, Kathryn Conway curates a photographic essay on one of the most cerebral groups of the subculture



Although Leonard Woolf is believed to have claimed of the group of which he was a founding member that it was in fact “a largely imaginary group of persons with largely imaginary objects and characteristics”, the influence of the Bloomsbury Group is now widely acknowledged. It didn’t have a precise doctrine or manifesto, evolving as it did from a Thursday-evening writers’ group, established by Thoby Stephen, and the ‘Friday Club’, hosted by his sister Vanessa (later Bell) at the Stephen home in 1905. But the ‘Bloomsburies’, as they were affectionately labelled, were united by the pursuit of knowledge and a rejection of the restrictive artistic conventions of the day.



Roger Fry, an artist, critic and chief proponent of popularising the Post-Impressionist movement in England, was central to the values of the group, founding the Omega Workshops in 1913, which delivered designs for furniture and fabric that were wholly abstract and bold in colour. His modernist approach even extended to idyllic Charleston, the Bloomsbury Group's rural farmhouse in the bucolic

Sussex countryside (now a museum), where a walled garden based on Fry's designs was established.

But, it is in the interiors and textiles of the house, many designed and painted by Vanessa Bell and her lover Duncan Grant, that one feels the group's art and ideas most keenly. Surrounded by this visceral assault on the senses, so different from the Victorian and Edwardian conventions of the Bloomsbury

PREVIOUS PAGE: TENTS AND FIGURES, 1913, FOLDING SCREEN BY VANESSA BELL © VICTORIA AND ALBERT MUSEUM/THE ESTATE OF VANESSA BELL, COURTESY OF HENRIETTA GARNETT.
FACING PAGE: PHOTOGRAPH OF BLOOMSBURY GROUP ARTISTS IN A FAKE PLANE (LEFT TO RIGHT): UNKNOWN, DAVID GARNETT, VANESSA BELL, OLIVER STRACHEY, DORA CARRINGTON, DUNCAN GRANT AND BARBARA BAGENAL © TATE, 2015. THIS PAGE: VIRGINIA WOOLF PHOTOGRAPHED IN 1930 © ULLSTEIN BILD/GETTY IMAGES; LEONARD WOOLF, PHOTO BY ALFRED HARRIS © CULTURE CLUB/GETTY IMAGES





Group's day, it's not difficult to imagine the blithe existence the 'Bloomsburies' enjoyed here nor the inspiration each member who visited must have drawn from the surrounding scenery and landscape. The economist John Maynard Keynes wrote his book *The Economic Consequences of Peace* at Charleston in 1919, while Vanessa's husband Clive Bell, her sister Virginia Woolf and Virginia's husband Leonard, as well as biographer Lytton Strachey, all sought solace in the intellectual freedom such an escape provided.

A visit to Charleston, which is only a few hours from London, comes highly recommended, but should a trip not be possible make for the Dulwich Picture Gallery this spring to view the first major exhibition to celebrate the work of Vanessa Bell. Exploring the painter's fascinating body of work across the genres of portraiture, still life and landscape, *Vanessa Bell (1879-1961)* aims to reassess the contribution this experimental and pioneering artist made to British culture.

**Charleston House opens from Wednesday to Sunday and on bank holiday Mondays from March 1.
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The beauty

22

Artist Rosalind Wyatt is innovating storytelling with her craft of 'writing with a needle'. Lois Bryson-Edmett discovers the healing power of stitch



of words

2013
Milla,
celebrating my love! From the depths of my
heart, thank you for ten wonderful years of marriage.
I hope you enjoy this "Ten year tin" and its contents
commemorating this momentous occasion. As our
relationship began with an exchange of handwritten
letters delivered via Santa mail it seemed fitting to
incorporate this theme.
Togetherness is most important in a marriage and too
we have been able to meet life's challenges. The
support and companionship with you - my best
friend along with the blessings of Madalena and
of thirty have kept our Truly Happy
"Ia you. I see myself"
where there is unity, there is love
is love, peace and harmony
lies life's treasures...
With Sincerity & Love,
Michael

“You can tell so much from looking at someone’s handwriting. After the human voice, it is integral to us as human beings. I think it is as unique as our DNA,” says Rosalind Wyatt, holding out a piece of white cloth on to which is stitched the opening lines of the poem *From the Edge of Waterloo Bridge* by Jonny Benjamin. It describes Benjamin’s suicide attempt in 2008, when a stranger intervened and saved his life. The cloth sample is part of the preliminary stages of the final piece *Life Restored* – the t-shirt Benjamin wore on the day, printed with the skyline he scanned as he contemplated death, with the full poem in Benjamin’s spidery handwriting stitched on to it. Each subtle movement of his pen has been lovingly replicated by Wyatt, who posed for a photograph with Benjamin on Waterloo Bridge as he grinned defiantly, with the finished t-shirt stretched between their hands.

For such an immensely personal story, Benjamin’s handwriting seems like the only medium through which such a narrative could be told, complete with the half-formed letters and wonky lines that make the text identifiably his. Wyatt’s process, which takes as much care over the errors and smudges as the correctly written words, presents like an act of devotion to the humanity of both Benjamin and the stranger who rescued him – a tribute to the flaws which shape the human character. Wyatt has christened her craft ‘writing with a needle’, keen to differentiate it from the label of ‘embroidery’.

“Embroidery is putting one stitch after another, normally following a pattern,” explains Wyatt. “Writing with a needle is a more conscious thing – you can’t do it sat in front of the TV. When I’m in the moment of stitching, it is all about that person I’m depicting. When I was sewing Jonny’s piece I felt I was there with him on the bridge.”

LEARNING TO STITCH

Originally from a calligraphy background, Wyatt developed a fascination with the written word during her training at the Roehampton Institute, where she learned to master traditional forms of letter writing. However, her interests evolved when she progressed to the Royal College of Art. “I always thought that calligraphy was a beautiful craft but what really interested me was the communicative element,” she explains. “I then went to the RCA and people were asking me, ‘OK, you can do all this historic lettering, but what about you – where’s your voice?’”

It was at this point that Wyatt abandoned the constraints of traditional calligraphy in favour of the free-flowing energy of stitch. “The first idea I had

was ‘can you write with a needle?’” she says. “I began sewing the words from handwritten documents on to clothing – I didn’t pre-print or stencil anything; I just started stitching.”

Since then, Wyatt has gone on to stitch the stories of everyone from explorer George Mallory and a young Winston Churchill to Hester Sainsbury, member of the Bloomsbury Group and the grandmother of Wyatt’s husband. These narratives play out on canvases as diverse as a silk satin bodice and an 18th-century christening gown, mapped with veins of thread that trail and loop across the surface, unravelling intimate thoughts and feelings. The decision to sew on to clothing is a meaningful one that Wyatt believes helps to evoke the sense of a human presence.

“Textiles are so tactile – the closest things to our skin. They are so sensual and visceral,” explains Wyatt. “There’s nothing quite like seeing, for example, the uniform that Horatio Nelson wore to get a sense of him – his stature and his height.” Through Wyatt’s attentive stitching, garments begin to find their voice, telling the stories of the bodies they dressed.

CREATING A PORTRAIT

Some archivists flinch at the thought of stitching on to priceless antiques, but Wyatt believes her process isn’t a damaging one, but instead provides a binding force that unifies each garment with its emotional life. “I recently read a quote by the artist Louise Bourgeois. It said that all the women in her family stitched, but the needle was never something that pierced and pricked, but something that healed,” Wyatt explains. “I love that sentiment because although I’m often working on an antique garment, when I am stitching into it the story of the person who touched it and wore it, it’s bringing the past into the present.”

Although Wyatt’s stitching may not contain a figurative likeness of her subject, she believes that the sense of someone can still be conveyed through her work. “I don’t trace any writing – I can’t see the point, it takes the life out of it,” she says. What I do isn’t slavish copying, it’s a conscious act of drawing, like drawing someone’s portrait. I think of these pieces as someone’s portrait.” For Wyatt, the key to a sensitive rendering lies in paying attention to the subtleties of each piece of written text, taking the time to observe the small, often unconscious, decisions made by the writer. “As a calligrapher I enjoy all those details that people may have missed,” she explains. “The type of paper, the spacing between the smudges, the way they loop their letters; within those details lies the sense of the person.”





A LIFE IN WORDS

This fascination with the intricacies of human behaviour is informed by Wyatt's taste in literature. "I've always had a love of philosophy, and epic texts like the *Ramayana* and the *Mahabharata*, which talk about man at his highest level," she says. "I also read a lot of Indian poetry by authors such as Kahlil Gibran, which describe an aspect of human existence that is mysterious as well as real – the material world exists, but there is also a subtle world beneath it."

Working on private commissions often results in strangers inviting Wyatt into their own 'subtle world', sharing what are sometimes the most private aspects of their emotional life. Wyatt is often called on to create pieces that celebrate an emotional journey, from a pashmina for a 25th wedding anniversary stitched with a text by Anaïs Nin, depicting the nine stages of creation through the journey of a bud into a blossom, to a 'Ten Year Tin' to mark a decade of marriage, stamped with the hallmark used on the couple's early love letters and filled with six Irish

linen napkins monogrammed with the initials of each of their children. "Surprisingly, I didn't meet the clients of either of those projects – one was in North America and the other in Australia – so all communication was over email," says Wyatt. "I found that quite amazing; I've never met these people but they've picked up something in my work that resonates with them – it goes beyond borders."

The projects, and the distance between the artist and subject, demonstrate the ability of Wyatt's process to permeate another individual's existence. "When you are stitching someone else's handwriting you have to enter into their breath, and almost suspend your own," she explains. "It's like any storyteller really." To reflect the profoundly human aspect of Wyatt's exquisite work, every stitch is handcrafted by the artist herself, whose hours spent diligently sewing in her workshop add an emotional weight to the finished piece. "The digital age is steaming ahead," she says. "But let's not forget that when you make something by hand, that carries real power."





john varvatos

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A LIFE IN BOOKS

In Nicola Beaman's shop, Persephone Books, Emma Levine discovers that you really can judge a book by its cover



Surrounded by books and papers on a desk that she has artfully lit with a powder-blue lamp, it's no surprise to hear that Nicola Beaman cares about the way things look. "My children tease me about the 'taste police'," she says. "I believe in 'the daffodil in the milk bottle'. You can make any room look comfortable and nice if you just put a daffodil in a milk bottle."

Her bookstore and office combined, Persephone Books sits in a Grade II-listed building tucked away on central London's bijou Lamb's Conduit Street. It has a warm, living-room feel, with splashes of colour from bunches of daffodils and patterned ceramic bowls of hyacinths. But, more importantly, its bookshelves and tables are piled high with hundreds of novels from Beaman's publishing house, also called Persephone. The vast majority of the books have a trademark plain, soft grey cover, the title printed quietly in a white square in the middle.

A CURATED APPROACH

These are not blockbuster novels, bestsellers or current trends. The books for sale here are, specifically, out-of-print works by female writers that Beaman has personally selected to revive and bring to a new audience. The titles read like a homage to great, yet underrated, 20th-century feminist writers: Dorothy Whipple's novel *Someone at a Distance*, written in 1953, depicting a 'very ordinary' housewife and the disintegration of her marriage; *Mrs Pettigrew Lives for a Day* by Winifred Watson, written in 1938, about an English governess mistakenly sent to the address of a glamorous nightclub singer; and *Mariana*, Monica Dickens' first novel, published in 1940, about a young English girl's journey into womanhood.





“The first book I ever printed, Cicely Hamilton’s *William – An Englishman*, about World War I, is an extraordinarily important book,” says Beaman. “We’ve had it in print for around 16 years but it’s never been seen as a classic. It raises an interesting question about who decides to set the book lists for English A-level.”

Beaman’s selection has a strong theme. “I am fascinated with the concept of domestic feminism – a term we actually coined. It is basically fourth-wave feminism: how feminism is today, which is women who work outside the home but who also have domestic lives, perhaps children or an apartment. They don’t feel that by doing their own cooking or shopping they aren’t ‘proper’ feminists – unlike the original first-wave feminists who eschewed these roles as they felt they were demeaning. These are ordinary lives led by ordinary working women.”

THE ART OF THE ENDPAPER

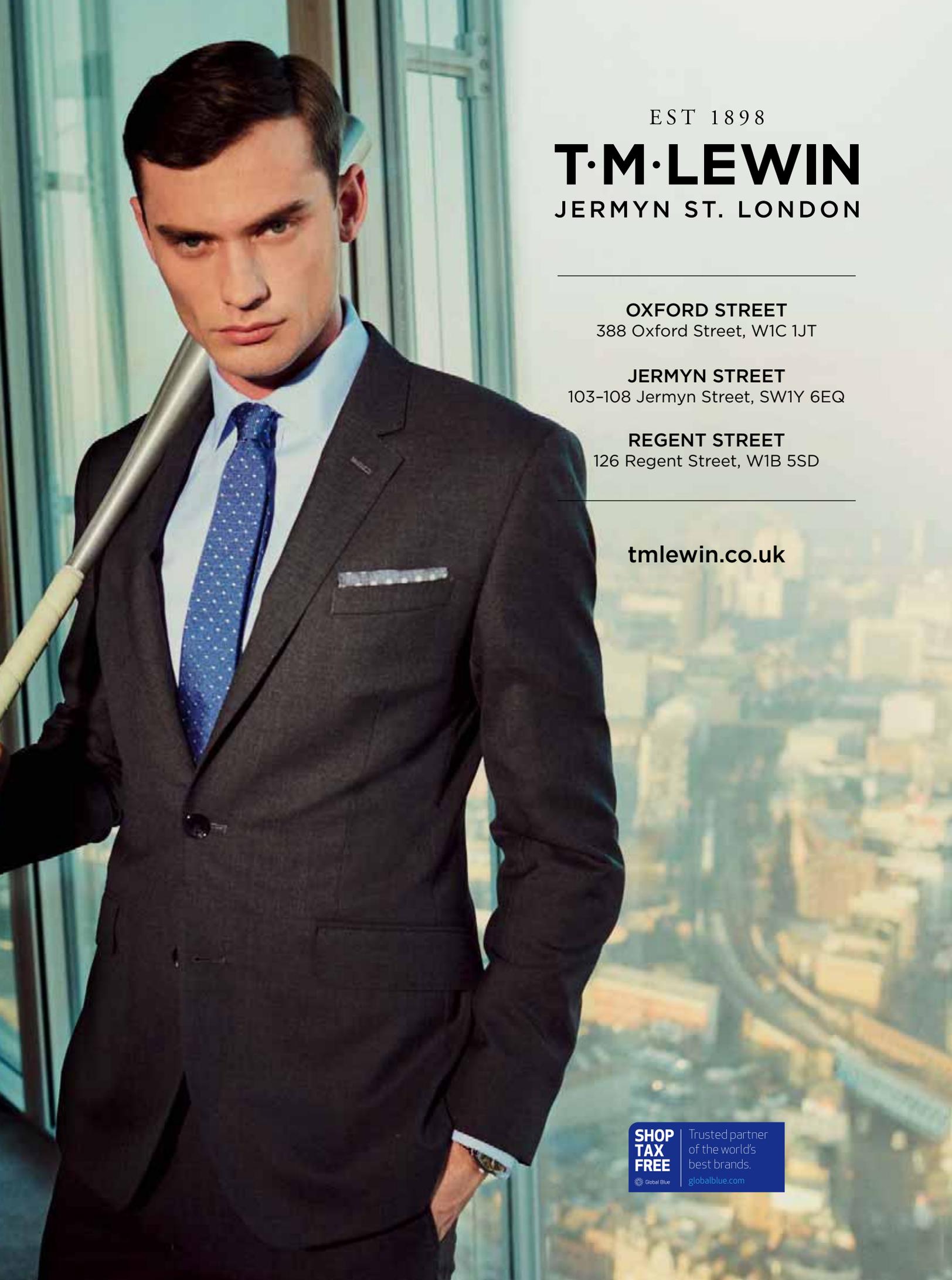
An important aesthetic quality of Beaman’s books is the unique endpaper, each one specially chosen to reflect the period and the characters of the novel. Beaman searches for a design from the same era – usually a fabric design. “I have all these great books,” she says, pointing to a huge pile of coffee-table books on the floor. “Many of the designs are sourced from the Victoria and Albert Museum.” She takes out a copy of *Hetty Dorval* by the Canadian author Ethel Wilson, written in 1947. The endpaper’s design is from a late-1930s cotton fabric, produced in the US, which evokes the spirit of a young girl living in the country. “Where possible we would use a female designer – but often they weren’t credited for their work at that time,” she explains.

Persephone might enjoy a small niche of followers, yet turnover has always been steady. “What we hope is that once you like one of our books, you’ll like all of them. We aren’t trying to expand or to buy anyone – in many ways we lack ambition! But we are happy with that,” she says. “Every day someone will come in and say that they couldn’t put that book down. That’s one of the things that I care about with literature. It’s not just enough for me that it’s well written, or the plot is good – it must be a page-turner.”

Beaman seems like a woman who is content, inspired and, in turn, inspiring to many. “Not everyone reads – which I find weird,” she says. “How can you not enjoy a really good book? I look forward to getting into bed at 10.30 tonight with my Ann Patchett novel, *Commonwealth*, and reading for 20 minutes before falling asleep.”

The door opens and she greets a regular customer warmly. It’s obvious to see how this priceless venue has such a strong following.

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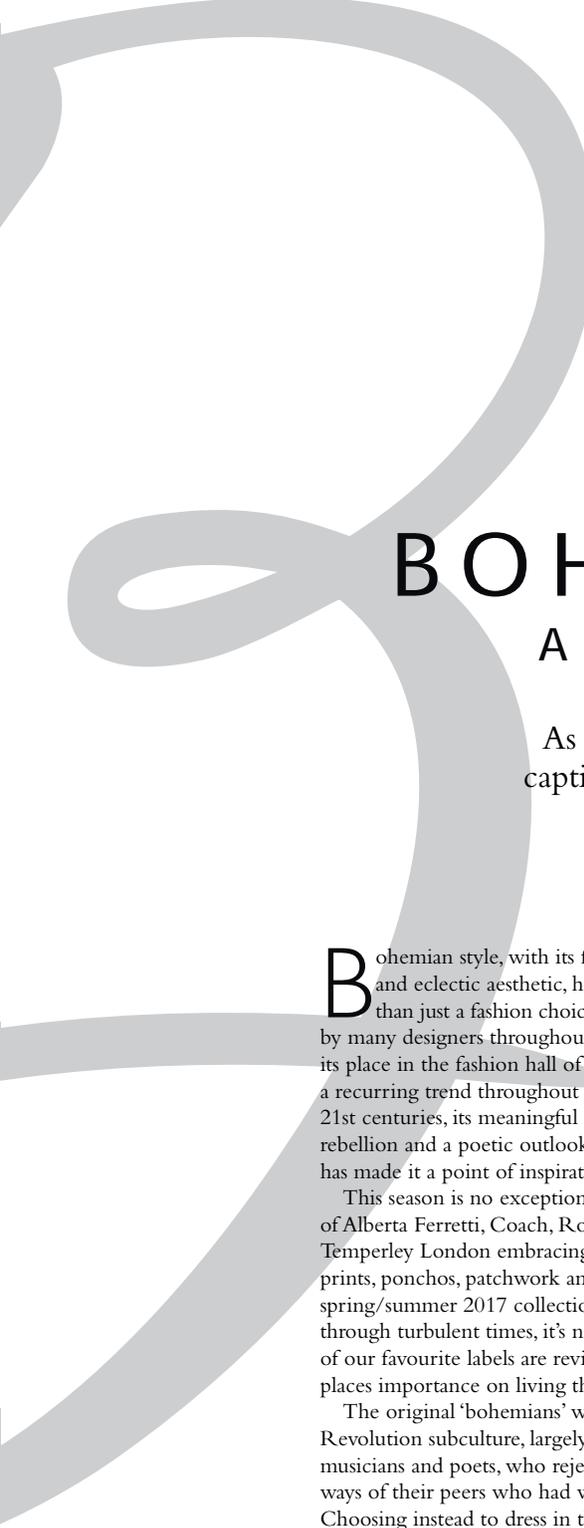
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BOHEMIANISM: A STYLISH LEGACY

As the bohemian viewpoint continues to captivate designers, Olivia Pinnock explores the origins of this distinctive look

Bohemian style, with its free-flowing, breezy and eclectic aesthetic, has long been more than just a fashion choice. Though popularised by many designers throughout history, cementing its place in the fashion hall of fame and making it a recurring trend throughout the 19th, 20th and 21st centuries, its meaningful roots in political rebellion and a poetic outlook on life are what has made it a point of inspiration.

This season is no exception, with the likes of Alberta Ferretti, Coach, Roberto Cavalli and Temperley London embracing gypsy dresses, folk prints, ponchos, patchwork and waistcoats in their spring/summer 2017 collections. While we progress through turbulent times, it's no wonder that some of our favourite labels are reviving the look, which places importance on living the simple life.

The original 'bohemians' were a post-French Revolution subculture, largely made up of artists, musicians and poets, who rejected the bourgeois ways of their peers who had worked for the court. Choosing instead to dress in threadbare 'peasant' clothing and outdated medieval styles, they also launched the Romantic art movement that favoured freedom of expression over technical accuracy. Many compared their look to that of the Roma travelling community, who were believed at one time to have come from Bohemia (in the present-day Czech Republic), giving rise to their name.

THE INFLUENCE OF KLIMT & FLÖGE

The bohemian style was kept alive by the artist community over the next century, most notably the Pre-Raphaelites of the mid-19th century – whose romantic and often tragic female muses remain icons for the movement – and later artist

Gustav Klimt through his relationship with Austrian fashion designer Emilie Flöge.

Flöge owned a haute couture salon that was well known among Vienna's society circles. However, her personal style was much more diverse, focusing on the new feminist ideals of comfortable clothing that offered more movement than the rigid corsetry of the time. While the designs she made for herself weren't commercially successful, she became one of the first designers to create clothing in the bohemian aesthetic. These were beautifully captured in the work of Klimt, her lifelong companion and rumoured lover. Klimt's 1902 *Portrait of Emilie Flöge* depicts her in a full-length blue dress with an exotic repeat pattern, and she is thought to have dressed Adele Bloch-Bauer for Klimt's now famous *Woman in Gold* painting. Some also believe that his magnum opus, *The Kiss*, is a self-portrait of the artist with Flöge, wrapped in swathes of patchwork fabric.

THE RISE OF BOHO CHIC

Meanwhile, in Paris, Paul Poiret was revolutionising the stiff and constricting dresses women wore in favour of Grecian drapes, exotic kimonos and his influential 'jupe cullote' (harem skirt). His designs had a resounding impact on women who loved the relaxed shape that emancipated them from restrictive dressing and lifestyles. As well as Poiret's impact on popularising the bohemian silhouette, he also favoured bright colours and patterns inspired by the Fauvism art movement, another signature of the style, which was noticeably present at Temperley London's SS17 show.

Though Poiret furthered a more free-spirited fashion, two world wars called for plainer, less fabric-demanding dressing, and it wasn't until the late 1960s that the boho trend would take off again.



This time, though, it was with more vigour than ever before. The hippy movement, embracing ideals of feminism, nonconformity and arts and crafts, drew style inspiration from the original French bohemian misfits to embody its philosophy. Though a grassroots movement, many designers and celebrities embraced these ideals too, and incorporated them into their work, giving the boho trend widespread appeal.

Embracing Eastern cultures was a way for people to reject the capitalist ideology of the West and sympathise with a more spiritual way of life. Both Ossie Clark and Yves Saint Laurent spent time in Morocco and created collections that drew on the culture's loose-fitting robes and decorative interiors. The Beatles' trips to India sparked the trend for yoga and kurtas, and London's Portobello Road became a magnet for design houses looking to source exotic antiques and textiles to use as inspiration.

THE NEW BOHEMIANS

No one embraced this more than fashion designer Thea Porter, the 'queen of boho chic'. Having spent her childhood in Jerusalem, Damascus and Syria before heading to Beirut in the late 1950s, she incorporated Middle Eastern motifs into her designs to create original pieces, and is credited with bringing the kaftan into popular wear. She dressed many of the most famous stars of her day, including Elizabeth Taylor, Faye Dunaway and Barbra Streisand, which made boho styles one of the biggest trends of the 1970s. The new bohemians were also concerned

about the rise of mass-manufactured clothing, synthetic materials and the death of artisanal crafts. Designer Bill Gibb, the son of a Scottish farmer, turned his passion for his homeland's native skills into a much-celebrated business that resonated with the industry. Fair Isle knits using Scottish wool were his signature, layered over floating maxi dresses with medieval-inspired lacing and rope cords. His commitment to British history won him many awards, including *Vogue* Designer of the Year in 1970.

In the cycle of economics, politics and fashion, it's no wonder that boho style is back in vogue. Following the excess of the early Noughties' 'logo mania' and the over-production of cheap, 'Made in China' fashion, we are looking once more to *la vie bohème*. We're embracing the artisanal over the mass-produced, the poetry of nature over the destruction of our surroundings, and the revival of the traditional over the constant demand for the new.

Peter Dundas, the former creative director of Roberto Cavalli, described his spring/summer 2017 woman as "a rock goddess and a summer traveller" – a modern-day Janis Joplin, if you will. Meanwhile, Charlotte Olympia's wicker bags embraced nature and heritage craft, while Coach put the subversive origins back into boho this season by pairing sheer, floral prairie dresses with fringed leather waistcoats. Though appearing in many eras, many places and for many reasons, the bohemian way of life has always resonated for its love of art, travel, handcraft and music, and embracing beauty as a way of life.

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LA VITA DA BOHÉMIEN

Photographer: Kate Davis-Macleod

Stylist: Thea Lewis-Yates

Model: Marta Del Caño at Select Model Management

Make-up: Jose Bass using Sisley Paris

Hair: Jamie McCormick

Photographer's assistant: James Donelan

Stylist's assistant: Kate Sinclair

Location: Villa Dasya at Tuscany Now & More



Dress by Vita Kin
at Matches Fashion;
earrings by Bee Goddess;
shoes by Paul Andrew





Dress by Stella McCartney;
earrings by Dinny Hall

Dress by Tata Naka; scarf by Rokit; earrings by Dinny Hall





Dress by Preen Line;
scarf by Rokit;
earrings by Dinny Hall

Shirt and skirt by Joseph;
socks by Falke; shoes by Missoni;
earrings by Dinny Hall

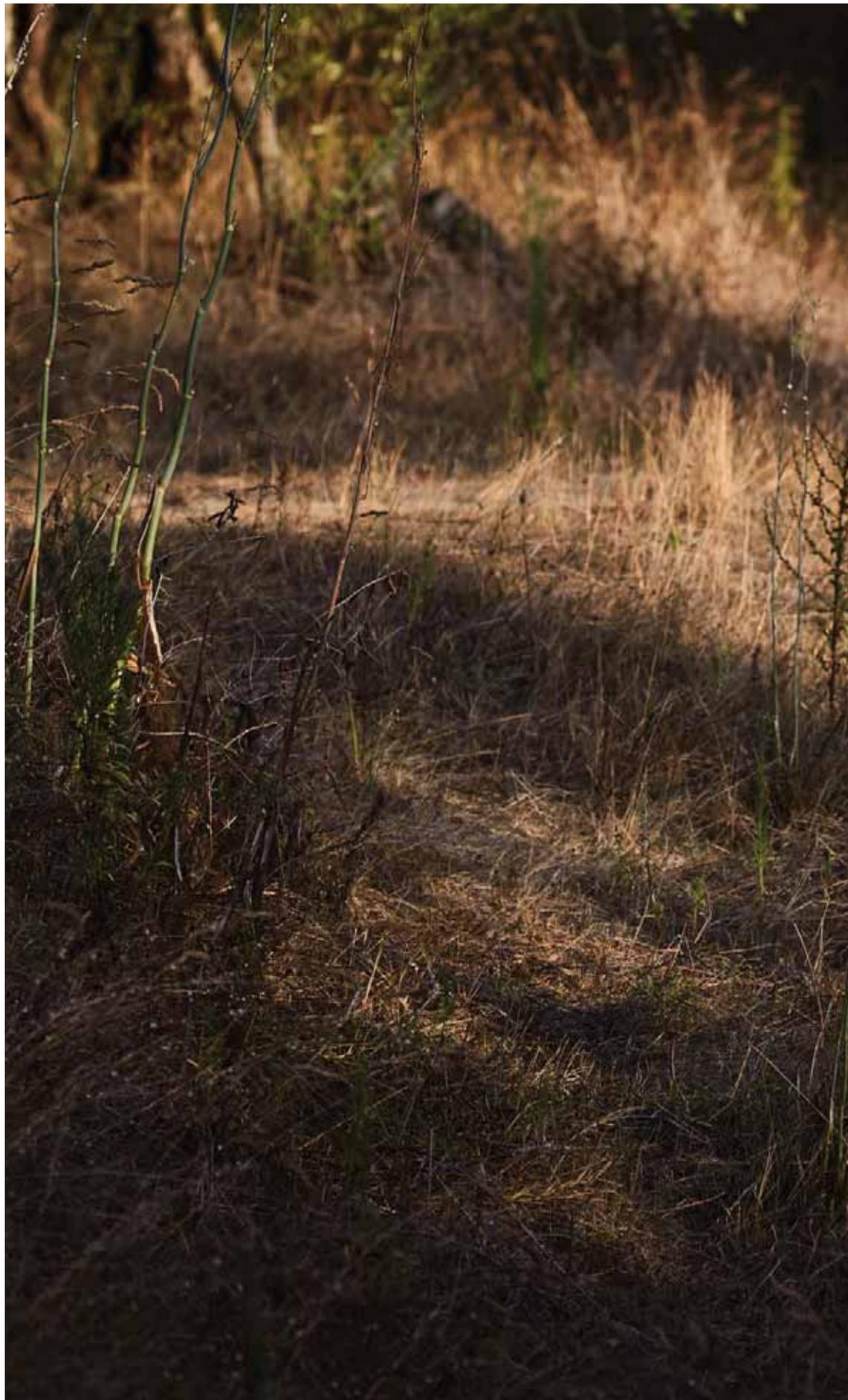


Dress by Temperley London;
earrings by Shaun Leane





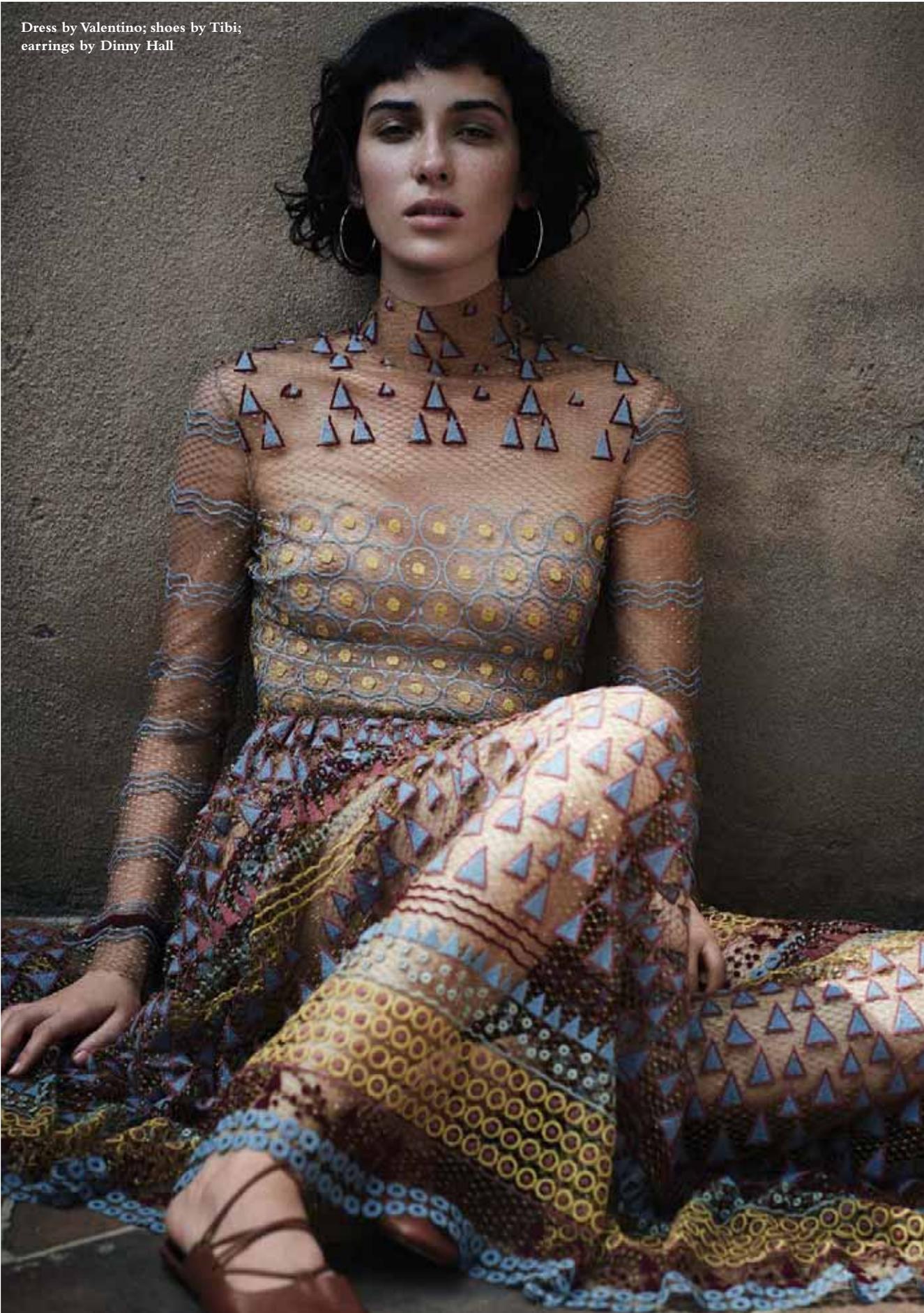
Dress by Dice Kayek; shoes by Tibi; earrings by Dinny Hall



Dress by Lisa Marie
Fernandez; shoes by Tibi;
scarf by Rokit; earrings
by Shaun Leane



Dress by Valentino; shoes by Tibi;
earrings by Dinny Hall





Top by Suno; trousers by Sea,
New York; earrings by Dinny Hall

THE PERFECT CANVAS



Combining striking prints with the finest fabrics, Emma Levine falls in love with Akris' Collectors Scarves



As a personal passion of its creative director Albert Kriemler, the clean, crisp lines of modernist architecture and the thought-provoking beauty of abstract art pervade every aspect of the Akris aesthetic. Witnessed in the label's spring/summer 2017 collection, which draws inspiration from the geometric paintings of Carmen Herrera, nowhere is Kriemler's fascination with these disciplines more keenly felt than in Akris' collection of scarves. For more than 15 years, Kriemler has been exploring the scope of digital photography technology and its application in printed fabrics, and nearly every collection sees a rendering of his pioneering images in a series of beautifully crafted scarves.

The inspiration behind these alluring designs can be traced far and wide: subjects such as the houses in the Moroccan city of Chefchaouen, known for their vivid blue hues (spring/summer 2015 collection); a bold monochrome print of the sun reflecting on the Caribbean Sea and North Atlantic Ocean (Cruise 2013

collection); the angular, urban sculptures in Mexico City (Cruise 2014 collection); and honeycombs in the sand, almost abstract in their appearance and recreated in strong, single primary colours for the spring/summer 2014 collection. Some are more pictorial, such as those designed for the Cruise 2011 collection, which depict a scene of the Marina Grande, the main port on the island of Capri.

"The photo prints which I develop every season for the collection and the bags, and especially the scarves, turned out to be collectables and gifts," says the Akris creative director, which is why the brand has decided to gather together all 61 scarves and foulards (a lightweight patterned fabric, usually silk, rayon or cotton) from the past 13 seasons to create the Collectors Scarves collection. Available in three different shapes and crafted from the finest cashmere, silk and cotton, the collection showcases the full breadth of Kriemler's photographic creativity and inspiration over the years.

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BOTTLING ART & IDEAS

Kathryn Conway explains how a trip to the rural retreat of the Bloomsbury Group gave rise to an exciting new collection of fragrances



Distilling the essence of the Bloomsbury Group into a perfume is no mean feat. The intellectual circle, which included some of the most fascinating characters of the early 20th century, seemed as mystified as anyone as to how they should be defined – “Once more I cry aloud: Who were the members of Bloomsbury? For what did they stand?” wrote the English art critic Clive Bell in an essay in 1954. One thing is certain however; these individuals lived beyond the boundaries imposed by society at the time, with frequent love triangles and affairs between the same and opposite sexes. Free-spirited and enlightened, it was at Charleston, Vanessa Bell and Duncan Grant’s farmhouse in East Sussex, where the group’s creative liberalism was expressed and it this house that has proved integral to the launch of Jo Malone’s fragrance collection inspired by this dynasty.

Indeed, The Bloomsbury Set – which is available for a limited time from Jo Malone London Travel Retail locations worldwide and includes such intoxicating scents as Blue Hyacinth, Garden Lilies, Leather & Artemisia, Tobacco & Mandarin and Whisky & Cedarwood – is a celebration of the multifaceted nature of the group and charts what a day might have been like in their company at their rural retreat. Imagining the lily pond at Charleston at dawn, linseed oil on paint-stained hands, absinthe-charged afternoons and whisky and tobacco-fuelled nights – this is the life that Yann Vasnier, the master perfumer behind the collection, has sought to capture and express.

“I didn’t know what to expect from this house and garden in the middle of the English countryside, but I fell in love with it. I clearly remember a beautiful table painted with water lilies that looked almost like camouflage print, and the smells of clay and dust and

ceramic in the air,” he reveals. “When I was there I made a storyline in my head from morning to afternoon to evening, so the five fragrances have a natural evolution.”

PROPER YET PROMISCUOUS

Inhale the notes that form the Leather & Artemisia scent, for example, and you are immediately transported to Charleston’s library and its floor-to-ceiling shelves packed with leather-bound books. “We wanted the idea of leather,” says Jo Malone London’s Céline Roux, vice president of global fragrance development, “but the challenge for us was how to do it in a Jo Malone London way – it couldn’t be too smoky or dark.” Vasnier’s solution was to take the richness of the leather and balance it with the aromas of the absinthe and artemisia plants. Adding patchouli and cypriol to the mix gives the scent “a green facet and a hint of something round and creamy”, adds Roux.

There are hints too of the group’s outward elegance and refinement contrasting with its maverick, free-spirited lifestyle, perhaps best expressed in Jo Malone’s mischievous Whisky & Cedarwood fragrance. Here you find a whisky accord amped up with rose and honey vying for attention against the rather more sensuous notes of oakmoss, myrrh and sandalwood.

“The idea behind the fragrance is that, at night, the Bloomsbury Group would drink, smoke and brainstorm. It is a known fact that they were very open in terms of their sexuality and we really loved that idea of freedom and non-conformist hedonism,” explains Roux. “I particularly love the juxtaposition of simplicity and domesticity with this hugely intellectual environment,” adds Vasnier. “It was definitely a cool project to work on.”

The Bloomsbury Set is sure to be a future classic.



CRAFTING THE

For as long as there has been art, there have been portraits. But what role does this ancient craft play in a modern world? Lois Bryson-Edmett meets two artists interpreting the human form



In an age where smartphones have made amateur photographers of us all, capturing an image of yourself, or someone else, has never been easier. As a counterpoint to this, traditional modes of portraiture are beginning to enjoy a resurgence of interest, with thanks in part to the Florence Academy of Art – founded in 1995 to school artists in the refined techniques of classical-realist painting, sculpture and drawing. Last year, a particular flurry of interest was generated around the Academy when ex-FAA student Jamie Coreth was awarded the prestigious BP Young Artist Award for a self-referential portrait of a portrait – depicting his sculptor father crafting a bust of Coreth. Today, from the heart of his Fulham studio, Coreth paints anyone from musicians and academics to military figures using much the same method applied by artists centuries before him. On the day I visit, he is in the paint-splattered throws of a striking full-length portrait of someone he was introduced to at a party. “He was very charismatic and had a strong face so I thought that I should paint him,” Coreth explains. Even in the early stages, a clear sense of the sitter’s presence is beginning to crystallise, as a distinctive black beard and a steady gaze emerge from the canvas.

DRAWING FROM LIFE

Central to the success of Coreth’s portraiture is a fascination with the unique character of the people he portrays, which he believes is best unlocked by

painting from life. “The techniques I use enable me to create an accurate likeness, but it’s evoking the character behind the likeness that’s the really tough part,” he says. “Spending so much time with the sitter is really important to the way you execute the painting. I insist on doing everything from real life because things change over the course of the sittings – the nature of our conversations, the light, the feelings of the sitter as they become more relaxed as well as their facial expressions – and capturing that journey helps create a sense of someone.” So crucial is this process that Coreth can identify at a glance whether a portrait has been created from life or a photograph.

“When you’re working from life, on a clear day you’ll have a blue sky that creates quite a cold light but on a cloudy day the light will be warm. The shifts between these colour temperatures mean you have to keep repainting to accommodate the change. In Rembrandt’s self-portraits you can see cool and warm areas layered up and it wouldn’t surprise me if that was a result of the clouds changing from day to day. Because of this, in his paintings there is a real sense of someone being there, which is absolutely bound to his process.” Coreth’s commitment to working directly from life also imbues his paintings with an at times unnerving sense of human presence. This becomes particularly noticeable standing in his studio, where a family of completed portraits study you intently from the walls.

HUMAN IMAGE

“People commission me for my artistic decisions and understand it isn’t a vanity project,” explains Coreth. “My goal is to capture my experience of being with them.” A cornerstone of the visual language Coreth uses to convey this experience is a captivating attention to detail, which he believes provides his portraits with more than just a likeness.

“If you look at the work of the painter Andrew Wyeth, he expresses emotion about something really understated – a piece of fluff caught in barbed wire for example,” says Coreth. “He has lovingly executed every twist and turn of the fibres, and in going to those extremes, it communicates something felt. You can’t necessarily do that by taking a photograph. At a time when it’s so easy to create an image of yourself, there’s a value in something that’s really considered.” The same dedication to detail is also present in Coreth’s work, where the hours spent describing the shape of the sitter’s cheek, a fold of skin or the glint of an eye reflect Coreth’s fascination with the idiosyncrasies of his sitter. “It is a real privilege to spend time with such interesting people,” he says.

Coreth’s interest in human nature is a product of his degree in archaeology and anthropology, from which he developed a particular passion for rock art and prehistoric painting. “The degree is absolutely essential to the way I see things now,” he explains. “It gave me an insight into different cultures and ways of perceiving the world.” Studying how humans have been represented throughout history also gave Coreth a sense of the timeless nature of his craft. “The more I progressed in my artistic training, the more interesting I found the rock art as I could identify that the same processes that I was using were also present in this medium, even though it was created tens of thousands of years before.”

AN ARTIST’S APPROACH

Also an alumnus of the Florence Academy, sculptor Thomas Merrett believes, like Coreth, that the value of his art lies in his unique interpretation of a subject, rather than just a skilful replication of their likeness. “I’m not trying to just make a copy of someone,” he says, demonstrating an impressive plaster bust that won a place at last year’s annual exhibition for The Society of Portrait Sculptors. “I’m trying to capture the character in the model’s face, and it can be as much about what you don’t do as what you do.” Through these choices, a staid copying gives way to a sensitive artistic interpretation. “Even though on this bust I haven’t sculpted the eyelids completely, you can understand there is an eyelid there,” Merrett explains, demonstrating the sculpted ridges that imply the form of an eye. “I might want to emphasise the chin

or the texture of the hair or make more of the eyes, and in other places you can blend things away so they are less prominent. Even though I’m working in a naturalistic style, it’s still very abstract.”

This degree of creative freedom was responsible for luring Merrett away from the career in architectural design that he originally embarked on. “I completed an architectural carving course at City & Guilds,” he explains. “We did some modelling but it was very measured, which made sense as our trade needed to be accurate, but what I do now is much more loose and free, and I feel more creatively fulfilled this way.”

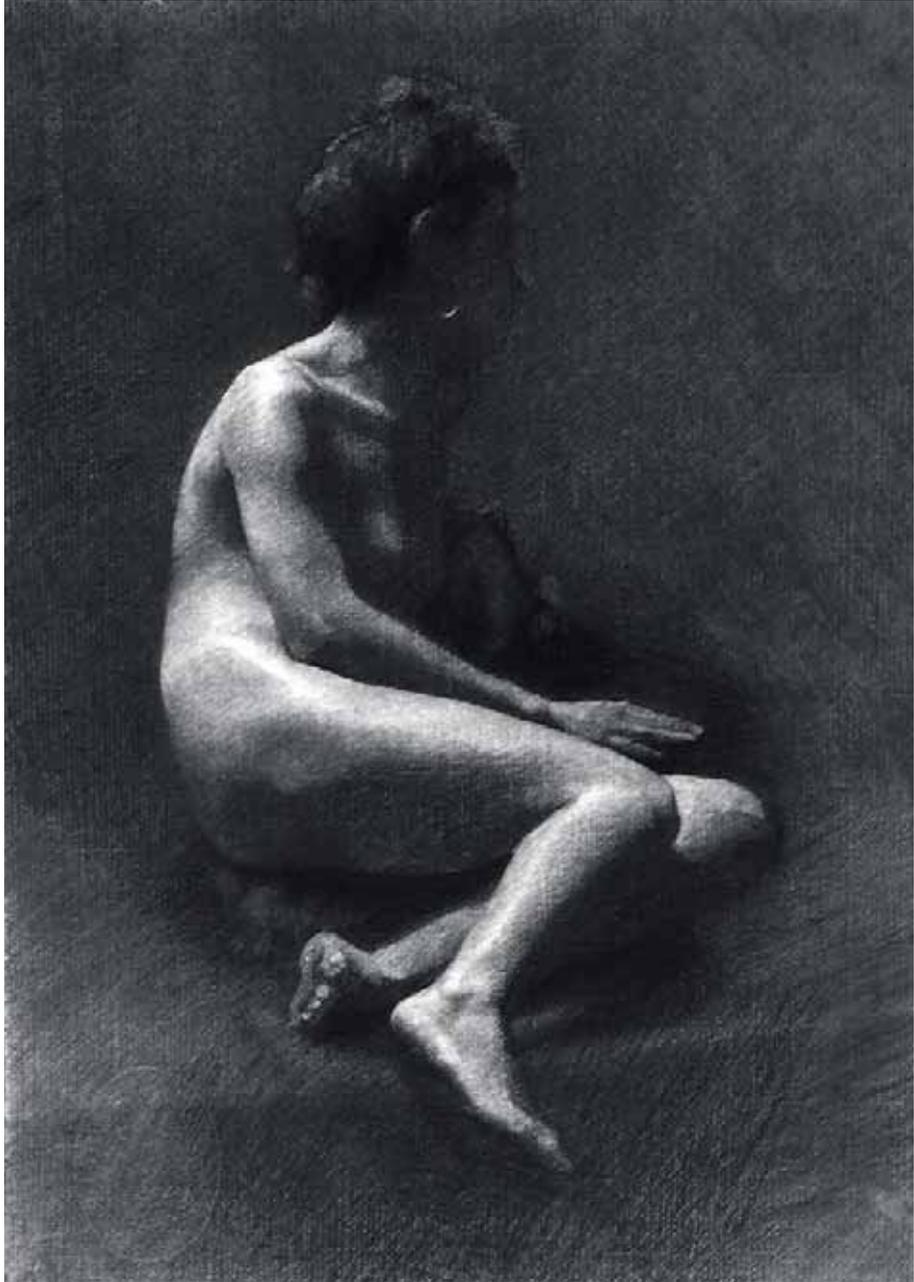
The artistic scope provided by sculpture means that Merrett has been commissioned to create a wide variety of pieces, from an interpretation of Virginia Woolf’s gender-fluid *Orlando*, to a relief of French novelist Balzac and, most recently, a three-person scene themed on ‘Flight in Terms of Refugees’.

PORTRAYING CHARACTER

Merrett won the latter commission from a competition organised by The Worshipful Company of Founders – one of the oldest Livery Companies of the City of London – which was established to encourage the portrayal of the human body in art. What is currently a wax maquette will eventually evolve into a finished bronze sculpture exhibited at Guildhall.

To convey such a challenging theme, Merrett translated the struggles of migration into abstract forms, which swirl and contort around two figures in motion, submerging limbs and pulling on bodies. As you move around the piece, a third figure emerges, either having been left behind or arrived alone at its destination. Viewed from this angle, the first two figures evolve into a jagged wall, against which the single figure’s isolation is emphasised. The figures in the maquette were formed from Merrett’s imagination, but he considers it essential to work from models for the final piece. “Models provide valuable insight into the pose and forms I want to create,” he explains.

Merrett is currently crafting the first clay figure to be used in the final piece, building on to an aluminium armature by adding sweeps of clay that delineate muscle and form. “The model for this figure really got into character and you could see the narrative he was portraying,” says Merrett. This collaborative element of the craft renders Merrett’s sculptures more than just a copy from life, becoming a dialogue between artist and subject. In this way, he continues in the vein of his artistic hero, the French sculptor Auguste Rodin, who rejected the decorative and formulaic offerings of his contemporary sculptors in favour of engaging with the individual character





and physicality of his subjects: “Some of these projects can be five weeks’ long and you are seeing the model every day. You chat, share lunch together and establish a relationship. Gradually, over the course of the project, their character begins to emerge. They are not just a body to copy – they are human beings and you need to try to capture something from that.”

For both Coreth and Merrett, the ever increasing interest in their considered approach to portraying the human character is an exciting development,

and one that betrays a much greater appetite for more meaningful methods of communicating human experience.

“Studying in Florence helped me realise that there are a lot of other people fascinated in the human form,” says Merrett. “It feels like people do seem to be taking more of an interest in what we do, and I think it’s wonderful that this traditional approach to capturing the human image isn’t dying out – in fact it’s getting stronger again.”



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BEHIND

THE

MASK

Ahead of a major exhibition at the National Portrait Gallery, David G. Taylor explores the work of Surrealist photographer Claude Cahun, and speaks to the artist this pioneer inspired

The late David Bowie described the work of Claude Cahun, the trailblazing transgender French artist, novelist, writer and activist, as “quite mad, in the nicest way”. At work prolifically in the 1920s and 1930s, “she has not had the kind of recognition that, as a founding follower, friend and worker of the original Surrealist movement, she surely deserves,” Bowie said, and sought to remedy the situation by staging a multimedia exhibition of the artist’s photographs during 2007’s High Line Festival in New York.

“You could call her transgressive,” Bowie stated at the time, “or you could call her a cross-dressing Man Ray with Surrealist tendencies.” Yet, try as she did, Cahun’s art and life defy such easy categorisation. A nonconformist in many ways, Cahun was born Lucy Renée Mathilde Schwob in Nantes in 1894. The pseudonym ‘Claude Cahun’ was adopted around 1919, yet Cahun identified as neither male nor female but as a third alternative – ‘agender’ – meaning ‘without gender’. This gives historians and writers an enormous headache about which pronoun to use to describe Cahun, as the artist was never clear whether ‘she’, ‘he’ or something else was more appropriate. A singular ‘they’ is often favoured today, but for the sake of argument let’s follow Bowie’s lead and go with ‘her’ and ‘she’.

Cahun’s work is almost as hard to define. There are definite elements of the French Surrealist movement with whom she fraternised, however Surrealism seems to have been less of a focus than ‘gender’ and ‘identity’. Cahun was in uncharted territory as she explored their meaning, depicting herself in a range of genders and guises, from sailor and skinhead to androgyne and angel, in a groundbreaking series of photographic self-portraits.

CAHUN THE PIONEER

A long-standing icon among the LGBTQI communities of Britain and France, Cahun’s innovative work and extraordinary life story remain little known among the general public, despite Bowie’s efforts. However, Cahun’s obscurity is under threat once again thanks to an exciting joint exhibition with one of Britain’s leading contemporary artists. The show at the National Portrait Gallery is entitled *Gillian Wearing and Claude Cahun: Behind the Mask, Another Mask* and runs from March 9 to May 29.

“I remember seeing a series of Claude Cahun’s self-portrait images in a newspaper in the mid-1990s,” reveals Gillian Wearing. “Her work felt relevant and, 20 years later, it still does. The fact that she created different guises in her images makes me realise that it is something innate; we all role-play.” An English

conceptual artist born in 1963, Wearing emerged from the Young British Artists movement to win the 1997 Turner Prize, and her work has much in common with Claude Cahun. “When I was around 16 or 17,” Wearing comments, “my friends and I would pose for photographs. The images were performative; we took our cues from fashion and music magazines. When I see some of Cahun’s images now, I imagine that some of her poses mimicked commercial images of the time. Women’s roles were changing in the 1920s, along with the fashion for flatter chests, shorter hair and wearing trousers.”

INTRIGUING AND UNSETTLING

Wearing’s own photographic artworks recreate and subvert the kinds of stilted family portraits you might see displayed in any home today. Yet by seamlessly replacing the original sitter with herself, aided by prosthetic masks, wigs and costumes, Wearing is able to assume another identity and even switch genders. Straddling the line somewhere between being intriguing and downright unsettling, her portraits force viewers to ask questions about the nature and fragility of identity and, like Cahun, the images are subtly indiscreet about the eras in which they were produced.

“While they were born almost 70 years apart and came from different backgrounds,” says Sarah Howgate, curator of the Wearing and Cahun exhibition, “remarkable parallels can be drawn between them. Both share a fascination with the self-portrait and use the self-image, through the medium of photography, to explore themes around identity and gender that are often played out through masquerade and performance.

“Other contemporary artists have cited Claude Cahun as an important influence, but this is the first exhibition to examine Cahun’s legacy in a dialogue with Wearing’s work. I hope the exhibition shows Wearing’s journey of exploration and discovery, and how learning about other people and how they live their lives is at the heart of her practice.”

In the exhibition, much is made of the connections between the two artists, but in what ways do their practices diverge? “It struck me that a lot of my work is about going back and entering moments in either my own life or another person’s life,” says Wearing. “Claude, I feel, has played more with invented characters and personae.”

Wearing is not the only artist to admire the chameleonic Cahun. Among the most notable are the American photographers Cindy Sherman and Nan Goldin, and Del LaGrace Volcano – the award-winning American gender-variant photographer, artist and writer whose work features in the 2016

ABOVE: SELF-PORTRAIT BY CLAUDE CAHUN, 1921-22, THE MUSEUM OF MODERN ART, NEW YORK, THOMAS WALTHER COLLECTION, DIGITAL IMAGE, COURTESY OF THE MUSEUM OF MODERN ART, NEW YORK AND SCALA, FLORENCE;
BELOW: ME AS CAHUN HOLDING A MASK OF MY FACE BY GILLIAN WEARING, 2022, COURTESY OF THE ARTIST, TANYA BONAKDAR GALLERY, NEW YORK AND MAUREEN PALEY, LONDON © GILLIAN WEARING





book *Transgender and Intersex: Theoretical, Practical, and Artistic Perspectives*.

“Cahun’s work on the body and ways of expressing gender fluidity were unique at the time,” says Del LaGrace Volcano, “unique and neglected by most other Surrealists who were compatriots. Sadly, the sexism and misogyny that enveloped the high-art world then has not moved on much from the 1920s and 1930s. Claude Cahun is extremely important because she was the first photographer who expressed a variety of gender possibilities through self-portraiture and there are intersections between her work and my own.”

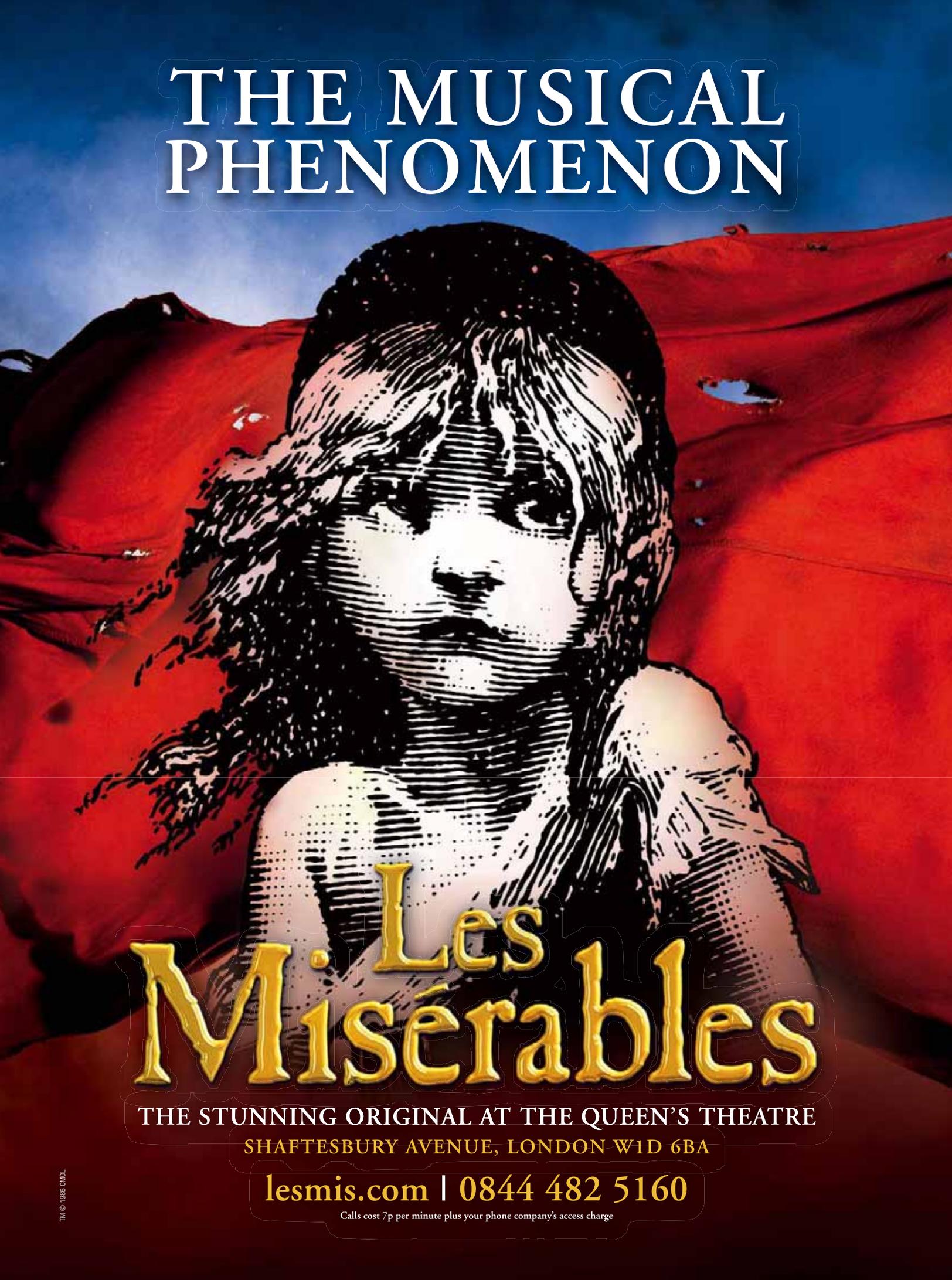
It wasn’t only Cahun’s art that was radical. The artist lived openly in her third-gender identity in 1920s’ Paris, settling down with lifelong partner, step-sibling, artist and stage designer Suzanne Malherbe, who quickly adopted the male name Marcel Moore. Volcano explains: “Like many artists who lived in Paris, Claude Cahun embraced a somewhat bohemian lifestyle, which was only made possible because they were all middle to upper class.” The couple even held artistic salons at their home, attended by literary figures including Sylvia Beach, and artists Henri Michaux and André Breton.

“Cahun was openly queer – well, up to a point,” Volcano says, “and that point ended in the 1930s with the rise of Fascism.”

By 1937, Cahun and Moore had left France to settle on the island of Jersey. Following the outbreak of World War II and the German occupation of Jersey and the Channel Islands, the couple became highly active as resistance workers and anti-Nazi propagandists. Disaster struck in 1944 when the pair were arrested, imprisoned and sentenced to death. Fortunately, the 1945 liberation of Jersey came along in time to save their lives, however, “they were never again to have full health after being imprisoned,” says Volcano.

By 1954 Cahun was dead, and Moore committed suicide in 1972. The couple lie buried together under a gravestone emblazoned with their female birth names at Jersey’s St. Brelade’s Church. Sadly, while she was alive, Cahun’s art and pioneering life were not fully recognised, yet her legacy, seemingly, becomes more valued with the passage of time. Ironically, one of the things that keeps subsequent generations intrigued is how little we know about Cahun and perhaps never will. As she said herself: “Under this mask, another mask. I will never be finished removing all these faces.”

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A MEETING OF MINDS

A new exhibition at The National Gallery highlights an unlikely Renaissance relationship that led to a stunning artistic collaboration. Emma Levine explores the politics behind the paintings



While the world is well acquainted with the momentous works of Michelangelo, less well known is the rapport the artist had with the Venetian-born Sebastiano del Piombo. The two painters met in Rome in 1511 while the former was completing the final elaborate touches to the Sistine Chapel's exquisite ceiling, and soon Sebastiano was his protégé.

Michelangelo & Sebastiano (March 15-June 25) promises to take a unique look at this little-known collaboration, drawing parallels on the artists' techniques and influences. Two specific pieces form the focus of the exhibition: the hauntingly beautiful 'Pietà' for San Francesco in Viterbo, a night-time scene depicting the Virgin Mary praying over the

dead body of Jesus, on which the artists collaborated within a year of meeting; and Sebastiano's *The Raising of Lazarus*, for which Michelangelo provided the ideas and sketches – allegedly in an attempt to overshadow Raphael's *Transfiguration*, seen as its direct competitor.

The exhibition also delves behind the scenes into the duo's working relationship through intimate correspondence between the two. Also documented is their acrimonious altercation in 1534 – perhaps predicatable when one takes into account such creative, temperamental personalities.

Two years in the making and set to break new visitor records for the gallery, *Michelangelo & Sebastiano* promises to be one of the most exciting exhibitions of 2017.



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WHO'S AFRAID OF VIRGINIA WOOLF?

February 22-May 27

Described by *The New York Times* as "the foremost American playwright of his generation", Edward Albee made waves on Broadway in 1962 with his blistering portrayal of a marriage in disintegration. Now, five months on from the writer's death, his masterpiece is being resurrected with Imelda Staunton and Conleth Hill in the roles of Martha and George, who draw their unsuspecting guests into the toxic politics of their relationship.

**Harold Pinter Theatre,
Panton Street, SW1Y
4DN. 0844 871 7615.
www.atgtickets.com**

HOWARD HODGKIN: ABSENT FRIENDS

March 23-June 18

The first ever exhibition dedicated entirely to Howard Hodgkin's portraits explores the very definition of this medium, featuring what he called his "representational pictures of emotional situations". Hodgkin broke new ground when he abandoned figurative representation to evoke a human presence in abstract terms, prioritising shape and colour. See depictions of Hodgkin's close friends including Peter Blake, Patrick Caulfield and David Hockney.

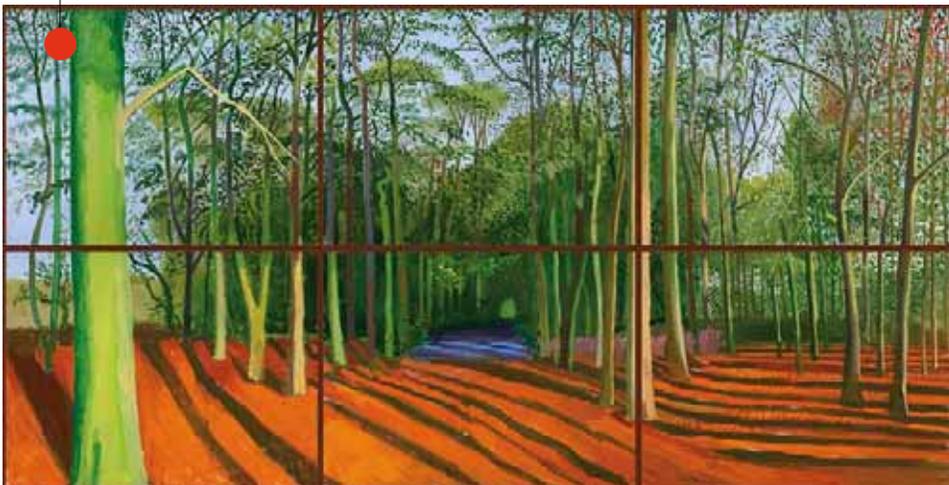
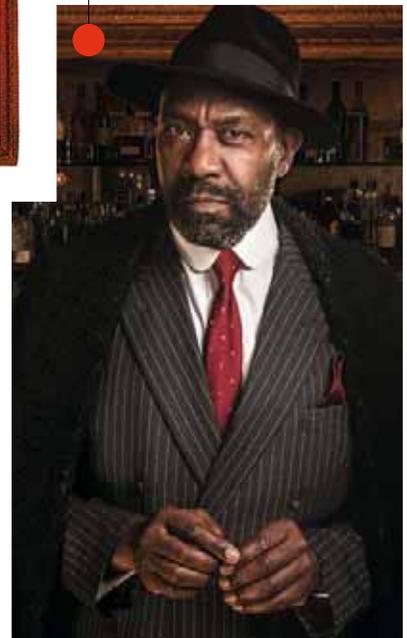
**National Portrait Gallery,
St. Martin's Place, WC2H
0HE. 020 7306 0055.
www.npg.org.uk**

THE RESISTIBLE RISE OF ARTURO UI

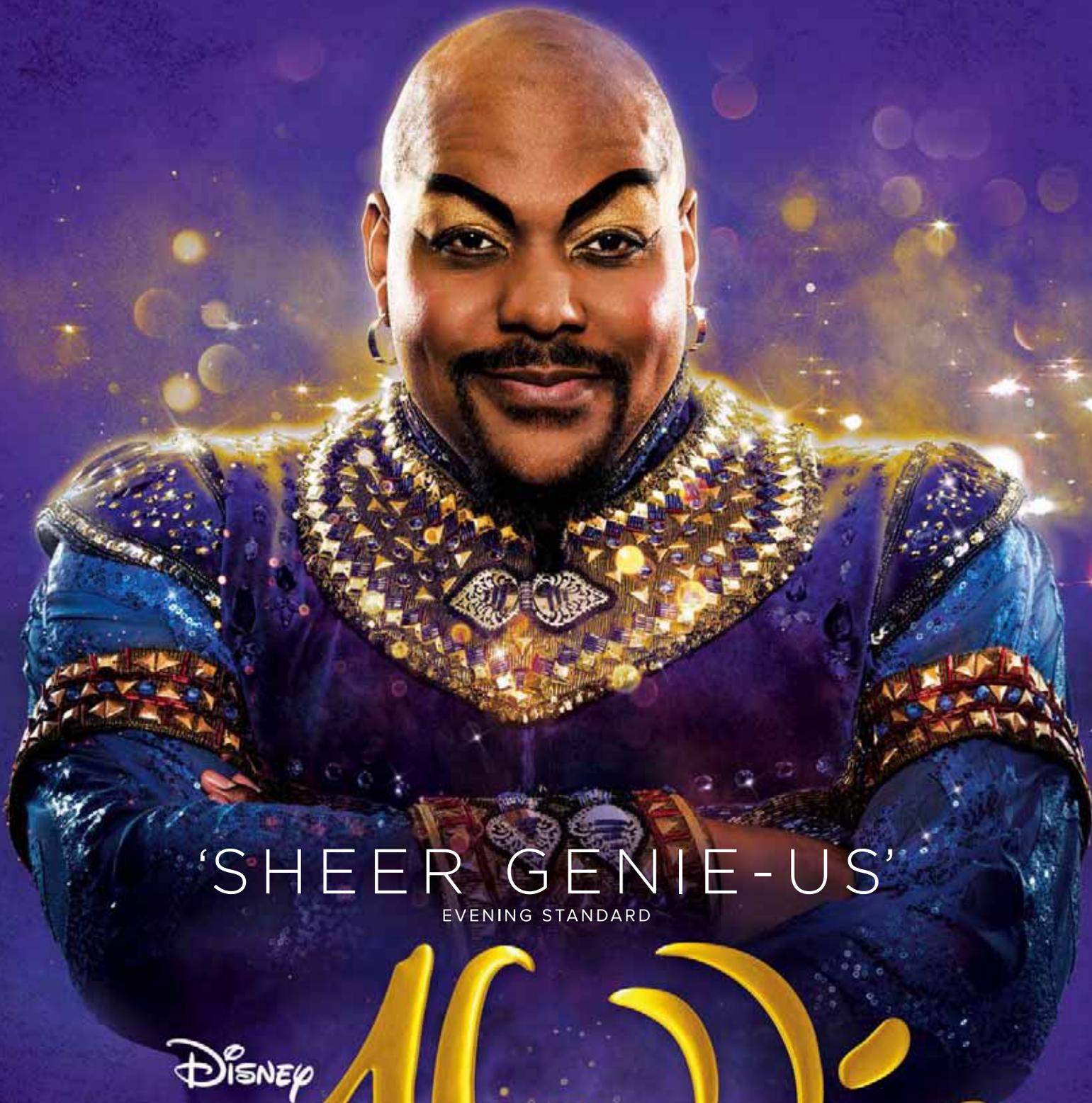
April 20-June 17

In among the murky backstreets of prohibition-era Chicago lurks Arturo Ui and his henchmen, hoping to advance their fortunes with a vicious new plot to dispose of their rivals. Written by Bertolt Brecht in 1941 while in exile from his native Germany, the play offers a satirical allegory for the rise of Hitler prior to World War II. Starring Lenny Henry in the title role, this new production explores the cult of personality generated around the world's most violent dictators.

**Donmar Warehouse,
Earlham Street, WC2H
9LX. 0844 871 7624.
www.donmarwarehouse.com**



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📍 LEICESTER SQUARE, TOTTENHAM COURT ROAD



SCANDI STYLE

Kathryn Conway enjoys an evening sampling the very best of Nordic cuisine

Established 300 years ago as a thriving marketplace lined with traders that have long since vanished, the St. James's Market area has recently undergone extensive redevelopment to reintroduce enterprising businesses into this historical slice of the capital. Now, stylish new office spaces, boutiques and restaurants can be found behind the restored façades of the area's listed buildings, and one of the first to open its doors is Aquavit London.

Following the huge success of Aquavit's two Michelin-starred outpost in New York, which is overseen by Emma Bengtsson – only the second female chef in the US to hold two Michelin stars – Aquavit London's menu has been crafted by both Bengtsson and Henrik Ritzén, the executive chef here in the capital. That both chefs are Swedish hints at the influences in the cuisine, which takes a tour of the very best that the Nordic countries have to offer.

Don't make the mistake of ruling out the smaller plates – living up to the true definition of smörgåsbord here – in favour of the starters, because some of the most delicious morsels this side of the North Sea are showcased. Shrimp Skagen is a Swedish classic (essentially prawns mixed with seasoned mayonnaise served on toast), while the liver pâté is parfait-like smooth with a delicious hint of sweetness. Both starter and main dishes feature fish as the star of the show, but the Swedish meatballs with mash, lingonberries and pickled cucumber is beautifully judged.

With Bengtsson's background as a pastry chef, it would be unwise to forfeit dessert. Try the Arctic Bird's Nest – a nest of honey tuile filled with 'eggs' created from white chocolate and goat's cheese parfait featuring sea buckthorn-curd 'yolks' – to set pulses racing. Aquavit London is a delight from start to finish.



CABOTTE

Master sommeliers Xavier Rousset and Gearoid Devaney have joined together for a restaurant championing the cuisine of the Burgundy region. Cabotte, the French word for a small cottage, boasts traditional and contemporary dishes created by head chef Ed Boarland, a protégé of Gordon Ramsay. Francophiles will love his classic dishes such as beef cheek Bourguignon served *en cocotte*, and the simpler *oeuf meurette*. Its smart interior includes two private dining rooms – and the wine list is, of course, vast.

48 Gresham Street, EC2V 7AY.
020 7600 1616.
www.cabotte.co.uk

PARABOLA

Any restaurant at the Design Museum, recently reopened in its prestigious new location in Kensington, would have to be noteworthy. Thankfully, Parabola doesn't disappoint. Overlooking the museum's spectacular atrium space and Holland Park's treetops, the light-filled restaurant boasts an innovative guest-chef programme, with a rotating showcase of established Michelin-star names and young guns of the culinary world. The all-day dining menu features sharing platters and hearty mains, and there's an adjoining cocktail bar.

224-238 Kensington High Street, W8 6AG. 020 7940 8795.
www.parabola.london

SAKAGURA

The dining hub of Heddon Street welcomes this Japanese restaurant, a collaboration that includes Michelin-starred restaurant The Araki. Specialising in washoku (traditional Japanese) dining, stylish Sakagura is set on two floors, with intimate booths and a basement with a traditional wooden kappo counter. Here, guests can watch the chefs prepare dishes such as hakata yakitori (robata-grilled dishes) and Wagyu beef steak served with hojiso. Accompany it all with a cocktail from the huge sake collection.

8 Heddon Street, W1B 4BS.
020 3405 7230.
www.sakaguralondon.com

TEMPER

Old Spot pork, Highland beef and more carnivorous delights from top UK producers are masterfully cooked at Neil Rankin's new restaurant, Temper, in Soho. A renowned barbecue expert, Rankin was inspired by the simplicity of neighbourhood Turkish barbecue restaurants, with no cheffy tricks on the plate – just meat, bread and veg. However, don't think that lack of pretension means no flavour. Expect well-seasoned, tempered leg shawarma, smoked whole rib and grilled joints, all prepared in the energetic open kitchen.

25 Broadwick Street,
W1F 0DF. 020 3879 3834.
www.temperrestaurant.com

PROMOTION

70



VISITLONDON.COM

HAMPSTEAD PERGOLA & HILL GARDEN © ISTOCK



MODERN BOHEMIA

Inspiration and creativity can be found in any one of London's diverse areas, each with its own distinct identity. Live out your bohemian dreams this spring in Richmond, Hampstead and Shoreditch



RICHMOND

The tranquil riverside village of Richmond merits exploration for its historic pubs, upscale restaurants, independent shops, historic houses and an enormous park, where herds of wild deer roam. Strawberry Hill, an impressive Gothic castle, was the setting for many famous parties in the late 1800s, hosted by Lady Waldegrave, a former Irish opera singer. A couple of miles east, Ham House is renowned for its exquisite collection of paintings, furniture and textiles.

Don't miss: Art House Open Studios festival, June 23-25 and June 30-July 2.

HAMPSTEAD

Nestled beside the leafy wilds of Hampstead Heath, this charming village is the birthplace of many authors and boasts a whirl of cosy pubs, cobbled streets and smart boutiques. Learn more about the

poet John Keats at the house where he lived; Keats House, a beautiful Regency villa, is now a museum and literary centre. Afterwards, climb to the top of Parliament Hill for inspiring views across London.

Don't miss: Afternoon Poems at Keats House (specific Sundays each month).

SHOREDITCH

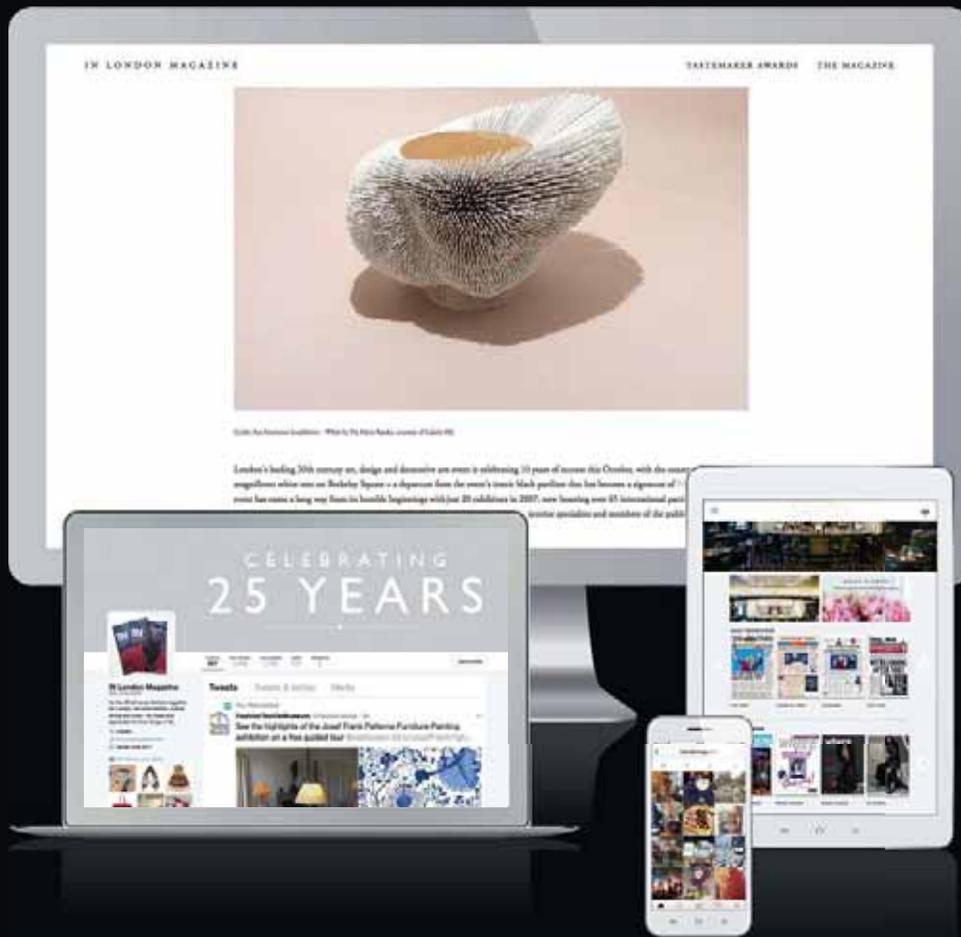
With walls splashed with colourful street art, this creative hub has a surfeit of hip pubs and cafés, edgy art galleries and legendary nightlife. There are more than 150 art galleries in the area, and plenty of coffee shops and bars to while away an afternoon writing or sketching. Set in the heart of Shoreditch is the Geffrye Museum, a hidden gem and local favourite dedicated to exploring the history of home interiors.

Don't miss: *Eduardo Paolozzi* at the Whitechapel Gallery, February 16-May 14.

For more seasonal information and inspiration go to www.visitlondon.com

IN LONDON

THE OFFICIAL LUXURY LIFESTYLE MAGAZINE

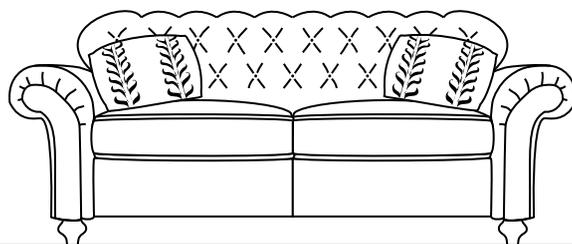


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INSPIRE

Lois Bryson-Edmett and Kathryn Conway
delve into a whimsical world of artistic
interiors and literary pursuits

A

INSPIRE

ROOM OF

Interior designer Beata Heuman produces eclectic environments that celebrate the unique personalities of her clients. Lois Bryson-Edmett discovers her creative process



Virginia Nicholson, the granddaughter of Clive and Vanessa Bell, said of the interiors of her grandmother's home, Charleston: "It is art that has jumped off the canvas on to things that you live with: walls, chairs, tables, cups." The country meeting place for the famed Bloomsbury Group, this 17th-century farmhouse became a testing ground for a new aesthetic – where vibrant colours and patterns intersected infinitely across surfaces, and guests were invited to paint on everything from crockery and furniture to walls and doors. A reflection of the intellectual avant-garde in pursuit of a new way of living, hand-painted murals met Cubist-inspired lamp stands and block-printed linens, meshed together in unconventional combinations that challenged the stuffy style of contemporary decorative trends.

A century on from the heyday of Charleston, Nicholson's quote could just as easily describe the work of interior designer Beata Heuman, who is building on the Bloomsbury Group's pioneering work with her own free-spirited approach to design. Like Charleston, Heuman's practice shuns the fashion for homogenous contemporary interiors, and instead reflects the unique character of their inhabitants. "Slick, minimalist interiors aren't true to human nature," she explains. "We are like magpies – the objects in our lives are an accumulation of everything we've experienced. I think that needs to be reflected in the rooms we live in." As a result, each of Heuman's concepts are rich with individual character and detail – an exciting blend of bold colours, vivid patterns and old with new. "It's really important with residential design that it reflects the client's personality," she says. "I don't think you could do this job unless you are interested in people and psychology."

BUILDING CHARACTER

Creating something completely unique requires a broad-ranging directory of contacts, carefully assembled over Heuman's 12 years in the industry. "It's important to source from lots of different suppliers," she says. "I don't like things to be too matchy." This means taking the time to seek out pieces from places as diverse as auction houses, design fairs such as Decorex, and even Instagram. When the perfect piece can't be found, Heuman has it made bespoke and can even incorporate her own line of textiles and wallpapers to add an extra flourish. One of her most popular designs features a motif inspired by the swirling psychedelia of marbled paper, and it has been used to both upholster furniture and to paper walls to add an extra injection of character.

Mixed together, these bold and eclectic statements create a sense of spectacle that is unique to Heuman's interiors. Cabinets wrapped in cloud etchings meet giant geometric floor tiles and pink leather chairs in a medley that on paper could sound strange but, filtered through Heuman's creative lens, become irresistibly beautiful. These unusual combinations and the sense of the extraordinary they create is something Heuman deliberately cultivates. "I loved creating secret fantasy worlds when I was a child," she explains. "I think that's why I like my work to be slightly theatrical or fantastical – it helps create the sense of another world, where people can relax and feel removed from the stresses of reality."

Inspiration for these imaginative interiors is varied, from Russian literature ("books demonstrate how we are affected by space – really good fiction pinpoints what interior designers are trying to do and give it meaning") to designer and artist Josef Frank, who





ONE'S

OWN



also hailed from Heuman's native Sweden. Like Heuman, Frank relished unexpected visual meetings – from minimalistic furniture upholstered in ornate patterns to natural forms in psychedelic colours. "It's nice that his designs are both simple and functional, but decorative," says Heuman, whose own work is as much about function as form. "I like to consider storage and where things are going to go. If you're going to have a scheme with more colour and whimsy to it, you don't want it to look messy, so it has to be easy to put things away."

Heuman also considers how her interiors will continue to function once her job is done. "You have to make sure the client can maintain the space and it works day-to-day as they live their lives," she explains. "People are going to accumulate more things so I need to create a backdrop they can add to."

DIVERSE STYLES

Throughout Heuman's diverse portfolio runs a desire to continually innovate her craft. "Josef Frank spoke a lot about not being wedded to one style," she says. "My training with interior designer Nicky Haslam (for whom Heuman apprenticed for nine years) also taught me that it's important not to keep repeating the same ideas." As a result, Heuman allows her projects to evolve organically, taking time to outline initial plans but leaving room for client input and discovery along the way. "Our clients tend to like us because we're approachable and collaborative," she explains. And it is undoubtedly thanks to this approach – coupled with an ability to marry bespoke design with a touch of the surreal – that enables Heuman to create interiors that are both rich with personality and full of life.

PETER LAYTON LONDON GLASSBLOWING



Photo by Ester Segarra

5 minutes from The Shard
londonglassblowing.co.uk

Icosphere
Tim Rawlinson

INSPIRE

HAUTE HOMES

Still viewed as a safe haven for investors, London's property market is booming. And, thanks to savvy developers, securing a stylish home with a range of luxury amenities has never been easier, says Kathryn Conway



With the value of sterling in flux as the UK adjusts to the implications of the Brexit vote following the EU referendum, the capital's property market is as attractive as ever to the overseas investor. While uncertainty remains as the UK's Government decides on exactly when to trigger Article 50, beginning the process that will see the UK leave the European Union, the London property scene remains relatively buoyant. Domestic demand is still strong and prices are still rising; indeed, prime central London house price growth is predicted to rise by 15.2 per cent between 2017 and 2021 according to forecasts from property group JLL.

So, whether you're wanting to buy a second home here or are simply looking to add to or start an investment property portfolio, London is the city in which to buy.

ONE BLACKFRIARS

With its position on the waterfront of the River Thames, the views afforded from the upper storeys of the 170-metre-high development One Blackfriars are some of the best you'll find anywhere in the city. The recent unveiling of the new 2,700-square-foot show apartment on the seventh floor provides a flavour of what buyers can expect when the development is completed and there's much to







get excited about. The sumptuous interior, which has been designed by Spinocchia Freund, is inspired by the Modernist aesthetic of artist Barbara Hepworth and ably demonstrates the mantra that has come to define the development: the art of living.

The striking design cues continue with the asymmetric look of the tower itself, which takes inspiration from the Lansetti II vase designed by Timo Sarpaneva in 1952. “This is an extraordinary building in an unbelievable area of London which is emerging as a true cultural destination,” says Ian Simpson, founding partner of SimpsonHaugh and Partners, the architectural firm behind the design. “One Blackfriars is very high quality – its specification is at the level you would see in Knightsbridge or Mayfair, but with a design edge. There will only be one building in London like this.” Once complete, residents will be able to enjoy a range of amenities, with a 24-hour concierge provided by Harrods Estates, thermal spa and treatment rooms, cinema, golf simulator, wine-tasting room and state-of-the-art gym all on site. Prices start at £1.15 million.

MILFORD HOUSE AT 190 STRAND

For a super-prime slice of London’s property market, consider the four-bedroom Milford House penthouse at St Edward’s 190 Strand development. At 4,456 square foot, the space feels expansive thanks to the wraparound floor-to-ceiling windows and high ceilings, with a spectacular roof terrace that only adds to the sense of drama. The penthouse oozes the glamour of the five-star hotels in its neighbourhood, with 1920s details in its décor influenced by The Savoy and The Waldorf hotels that have been updated for the modern age.

This is very much a place for entertaining, with relaxed, open-plan living that encourages interaction between the social spaces. Details such as the feature fireplace and a glass grand piano provide focal points, but the free-flowing nature of the light-filled space is its greatest asset. From the integrated Miele appliances in the kitchen to the bespoke glass shower screens and vanity units in the bathrooms, every luxurious detail has been thought of. The penthouse at Milford House is priced at £17.3 million.

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T: 020 7734 1401

E: veeraswamy@realindianfood.com

Private dining room seats 24



INSPIRE

JOIN THE BLOOMSBURY SET

Kathryn Conway uncovers the secrets
of the literary heart of the capital



Bloomsbury has been the literary heart of London for centuries. Home to Charles Dickens, who lived at 14 Great Russell Street, in Tavistock Square and at 48 Doughty Street (now the Charles Dickens Museum), the area has also played host to writers J.M. Barrie and William Butler Yeats. It's been the birthplace of cultural movements, too – the Pre-Raphaelite Brotherhood established itself at 7 Gower Street in 1848 and, in 1905, the pioneering Bloomsbury Group emerged.

As we've seen in this edition, the influence of the Group (or Set, as it was also known) extends to this day, not least in the ideals of some of the contemporary artists being celebrated in these very pages, but also within the old stomping ground of the Bloomsbury Group's confrère. Although not quite the modern equivalent of the group's intellectual musings, the Bloomsbury Institute & Salon in Bedford Square is certainly a good place to flex one's grey matter. Created by Bloomsbury Publishing in 2012, it has hosted author events, debates and lectures with the likes of Margaret Atwood and Khaled Hosseini.

In Rugby Street, Pentreath & Hall would have undoubtedly impressed Roger Fry, Bloomsbury Group member and founder of the Omega Workshops. The experimental design collective, which was established in 1913, became known for its dynamic, abstract designs and sought to unite the artist directly with the consumer – a revolutionary concept in an era of artistic patronage. Today, one can enjoy direct access to works of designers and

makers thanks to the able curation from Ben Pentreath and Bridie Hall, whose London emporium is a haven for the decorative arts.

INSPIRED BY THE PAST

Elsewhere, Bloomsbury is brimming with places that have sought to honour the district's literary heritage. Most notable, perhaps, is The Bloomsbury hotel. Currently undergoing a major refurbishment under the expert guidance of the Martin Brudnizki Design Studio (and remaining open during the works), the hotel is housed in a Grade II-listed neo-Georgian building, designed in the 1930s by renowned architect Sir Edwin Lutyens. Currently, the wood-panelled Seamus Heaney Library is filled with the works of former residents of the area, with John Maynard Keynes and Lytton Strachey among the featured authors – it is a great place to escape to for a quiet moment of contemplation.

For somewhere a little more animated, head to the Dalloway Terrace or The Bloomsbury Club Bar. Fans of Virginia Woolf will recognise the nod given to her in the name of the hotel's covered and heated secret garden-like terrace, and this pretty space is the perfect setting in which to enjoy the hotel's Bloomsbury Set Afternoon Tea. Inspired by recipes from the 1920s and 1930s, the delectable morsels are too delicious to resist. If cocktails are your preference, make a beeline for the plush leather armchairs of the book-lined Bloomsbury Club Bar and make merry as only the Bloomsbury Group would have done.



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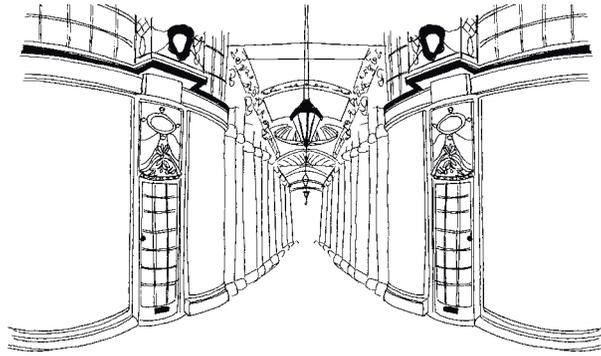


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SHOPPING

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the capital is a haven for retail theatre

MAPS

KNIGHTSBRIDGE | CHELSEA
SOUTH KENSINGTON
SW1X | SW3 | SW7



BEYOND BEAUTY

The Beyond Beauty concept at Harvey Nichols marked its 15th anniversary in 2016. The pioneering space has become the go-to destination for those keen to hunt out the very latest products, having launched brands such as Dr Hauschka and StriVectin to the UK. Find future beauty classics alongside cult heroes and enjoy pop-up masterclasses and live demonstrations.

Beyond Beauty at Harvey Nichols, 109-125 Knightsbridge, SW1X 7RJ. 020 7235 5000.

www.harveynichols.com

📍 Knightsbridge



WATCHES OF SWITZERLAND

Housing the largest Patek Philippe in-store boutique in the UK, the Watches of Switzerland showroom on Brompton Road is a must for any watch fan. With a reputation for stocking world-famous brands, this store is also offering names such as 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



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MAPS

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🚇 Green Park/Bond Street



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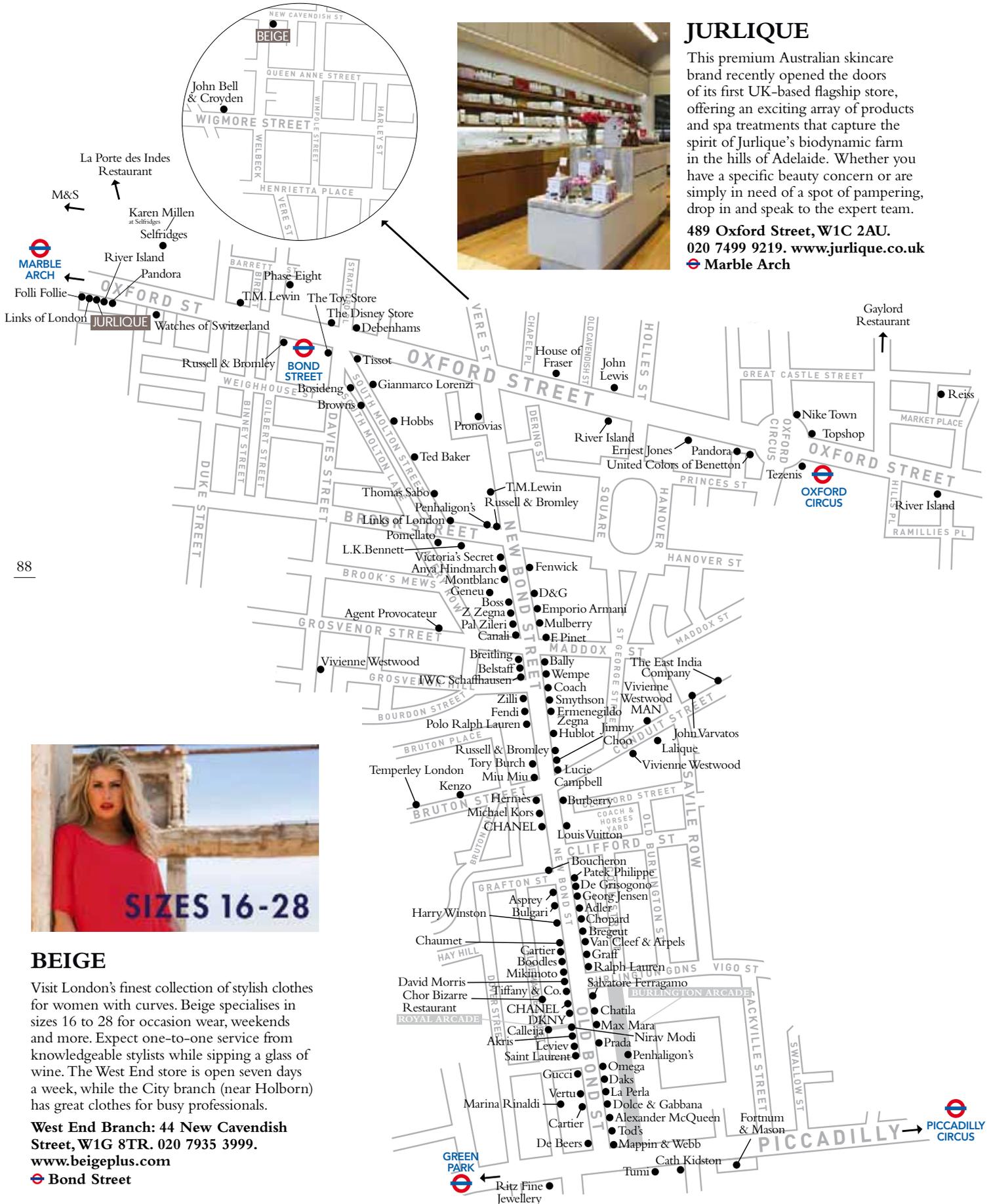
For the best fine jewellery and watches that money can buy, why not visit Wempe's London boutique? The showroom offers an in-house maintenance and repair service across a large number of the watch brands it stocks, as well as plenty of valuable guidance from its team of experts. Look out for the latest pieces from the BY Kim range now in store.

43-44 New Bond Street, W1S 2SA.
020 7493 2299. www.wempe.com

🚇 Bond Street

MAPS

OXFORD STREET & BOND STREET | W1



JURLIQUE

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020 7499 9219. www.jurlique.co.uk
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A FEAST FOR THE SENSES

For a refined dining experience that offers panoramic views across the London skyline, Oblix is the perfect choice



Rainer Becker has created a sophisticated dual dining and bar experience, offering stunning cuisine in a setting that maximises the vantage points afforded by the restaurant's position on the 32nd floor of The Shard.

Oblix restaurant provides a wide variety of modern twists on classic global dishes, while the lounge offers a set-priced alternative to the weekday business lunch, alongside a reduced à la carte menu. On weekdays, guests can experience a unique afternoon tea menu in the lounge. Inspired by London's eclectic mix of boroughs, ingredients are sourced from local purveyors of the finest-quality produce to create sandwiches that include duck egg and truffle

mayonnaise and sweet delights such as sea buckthorn meringue tart. An exceptional collection of fine teas is also available.

At weekends, the lounge provides an indulgent brunch menu of classics with a luxurious twist. Guests are greeted with a glass of Champagne on arrival before indulging in a choice of dishes from the counter. This is followed by a dish from the main menu – try the truffled ricotta and pancetta omelette, or the whole lobster with lemon and verbena butter. A selection of desserts provides the finishing flourish.

Oblix's dedication to detail and refinement, coupled with the ultimate London view, results in an utterly unique and unforgettable dining experience.

Oblix at The Shard, 31 St. Thomas Street, SE1 9RY. 020 7268 6700.
www.oblixrestaurant.com

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*.
Mon-Fri 12pm-11.30pm, Sat 6pm-11.30pm, Sun Closed.

5-6 Down Street, W1J 7AQ.
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Mango Tree, situated in the heart of Belgravia, offers exquisite Thai cuisine and world-renowned hospitality in a modern and stylish environment. Its innovative yet classic cuisine is made from the finest ingredients. Enjoy genuine Thai dishes from the four main culinary regions: rich and mild dishes from the north, spicy food from the east, mild, Chinese-style dishes from the central region, and hot and spicy food from the south.
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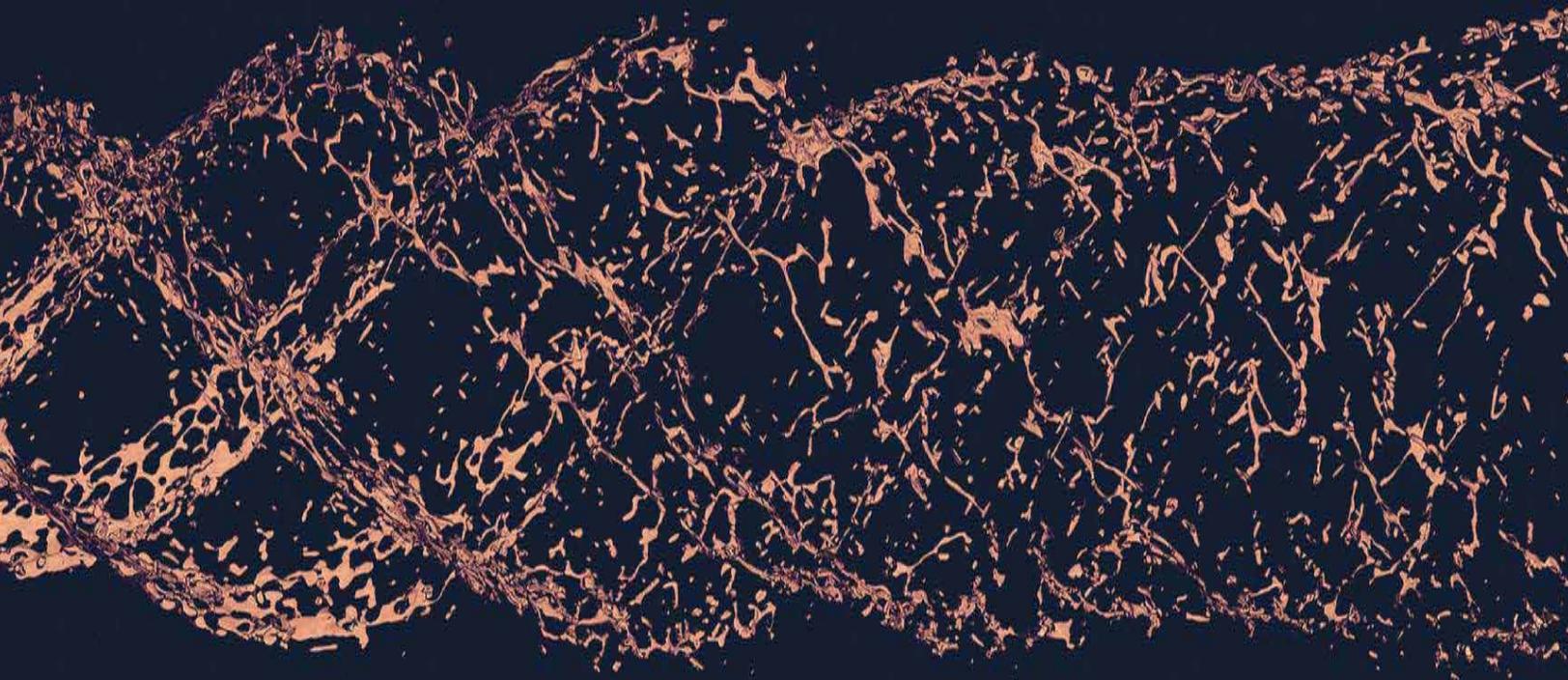
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PARTING SHOT



As the granddaughter of Vanessa Bell, Cressida Bell has art in her blood. From her east London studio, she creates beautiful interiors and textiles, as demonstrated by this gorgeous silk Georgette shawl. “I have always found the Eclipse design very pleasing and I think it works particularly well as a scarf as it looks good when draped,” says Bell. “When you design something on paper it’s difficult to tell how it will work on fabric – it’s really a matter of try it and see. I struck it lucky with this one.”

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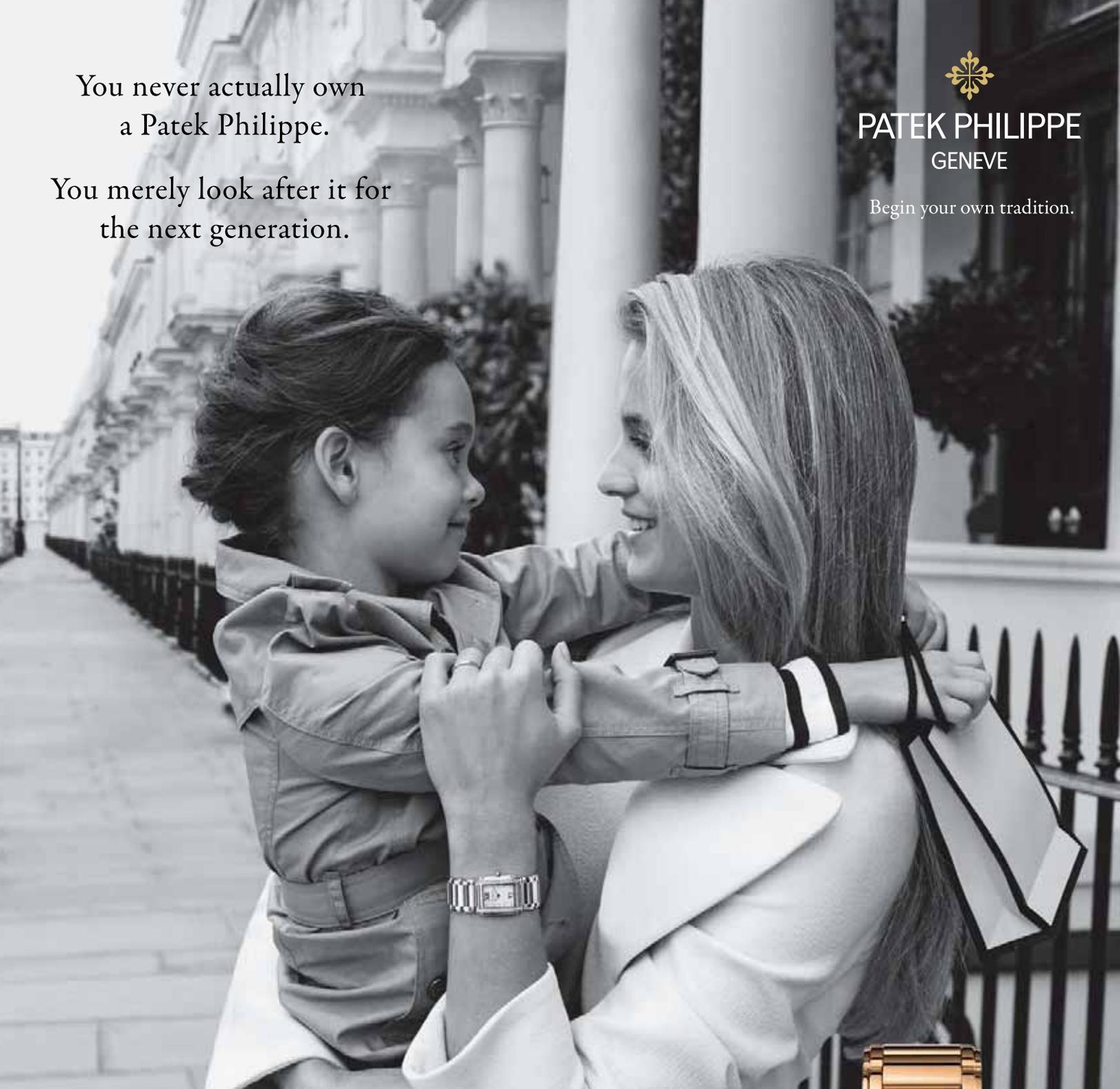
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