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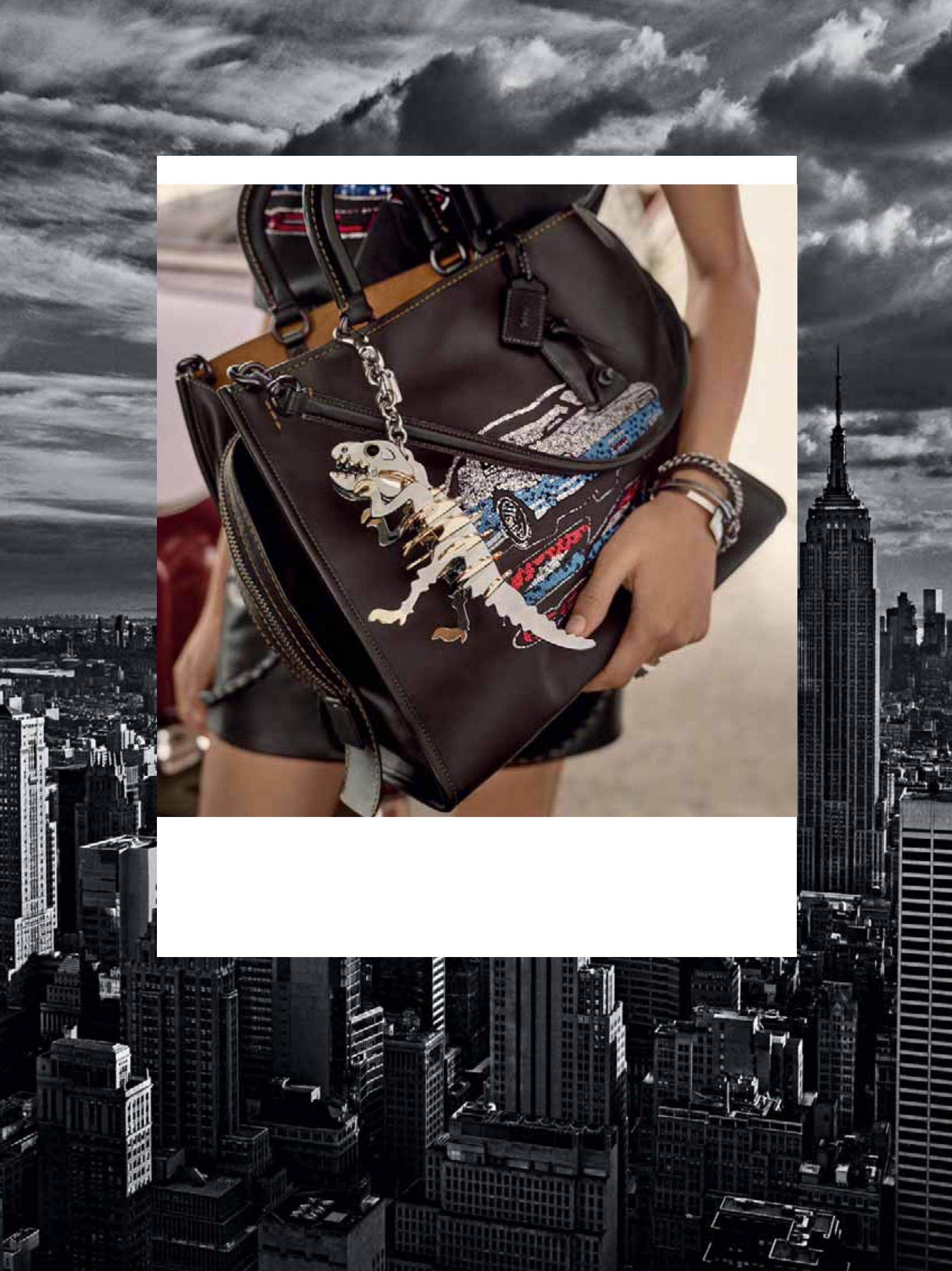


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A NOTE FROM THE EDITOR

While it might seem obvious to broach the subject of texture as the inclemency of winter begins to bite, exploring the topic has nevertheless allowed the editorial team to chart a voyage of discovery for the *IN London* reader. Expansive in our approach, this issue is dedicated to texture in all its forms – from the tactility of fabrics and natural materials like wood or porcelain, to more abstract concepts such as the importance of texture in food and wine. And it has been utterly fascinating getting to know the participants in this edition.

The work of Fenella Elms and Katharine Morling, the ceramicists featured on page 18, will make you want to run out and find the nearest potter's wheel. That porcelain can be worked into pieces which not only look remarkable but also carry such depth of meaning is a revelation. There is work you will want to invest in.

Lois Bryson-Edmett, meanwhile, found herself charmed by Harry Owen, a one-man leatherworker on a mission to bring beautifully crafted bags and accessories to those who care about the finer details

(see page 29). Bryson-Edmett was equally enamoured by woodturner Nic Webb, whose work processes I urge you to view on Vimeo. Read the compelling interview on page 24.

In this edition, I owe a debt to our photographers Robert Bellamy and Karin Berndl, who have brought concepts to life in pages that are visually arresting. Bellamy has taken a playful approach to knits and denim and, alongside Thea Lewis-Yates, *IN London's* fashion editor-at-large, has given our menswear story a modern twist by subverting a retro vibe. Dr. Martens and a Valentino suit? It's a match made in heaven. Berndl, meanwhile, decided that the essence of floral fragrances and jewels was best distilled in black and white and the result is a beautiful study in light and shade. Turn to pages 38 and 46 respectively to view their stunning work.

Finally, huge thanks to Sam Rogg, who has put her expertise in viticulture to good use to pen an essay on the growing trade in organic wines in the capital (see page 74).

I hope you enjoy your stay.

Kathryn Conway, Group Editor

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THE GUEST LIST

SAM ROGG



For more than a decade, food and culture writer Sam Rogg has championed London's unique restaurant scene. As dining and nightlife editor at *Where London*, one of the capital's leading visitor magazines, she not only knows the importance of a good wine list, but also where to sample the best vintages. On page 74, Rogg charts the capital's burgeoning organic wine trade and discovers that there is more to the movement than just health and environmentalism.

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. In this edition, she speaks to Mark Jarvis, one half of the duo behind the self-styled 'modern British dining room' Anglo, to understand the revolution in fine dining in the capital. With Anglo's focus on technique, texture and flavour, stripped-back simplicity has replaced the pretension of old. Turn to page 54 to learn more.

DAVID G. TAYLOR



The arrival of winter in the capital is greeted with the staging of the world's best-loved classical ballets, an art form that has inspired greats such as Edgar Degas and Ernst Oppler. But, for sculptor Auguste Rodin, the magic of dance lay firmly in the athleticism of the performers, a fact aptly displayed in a thrilling exhibition at The Courtauld Gallery. On page 61, David G. Taylor uncovers the textural beauty and experimental side of Rodin's work.

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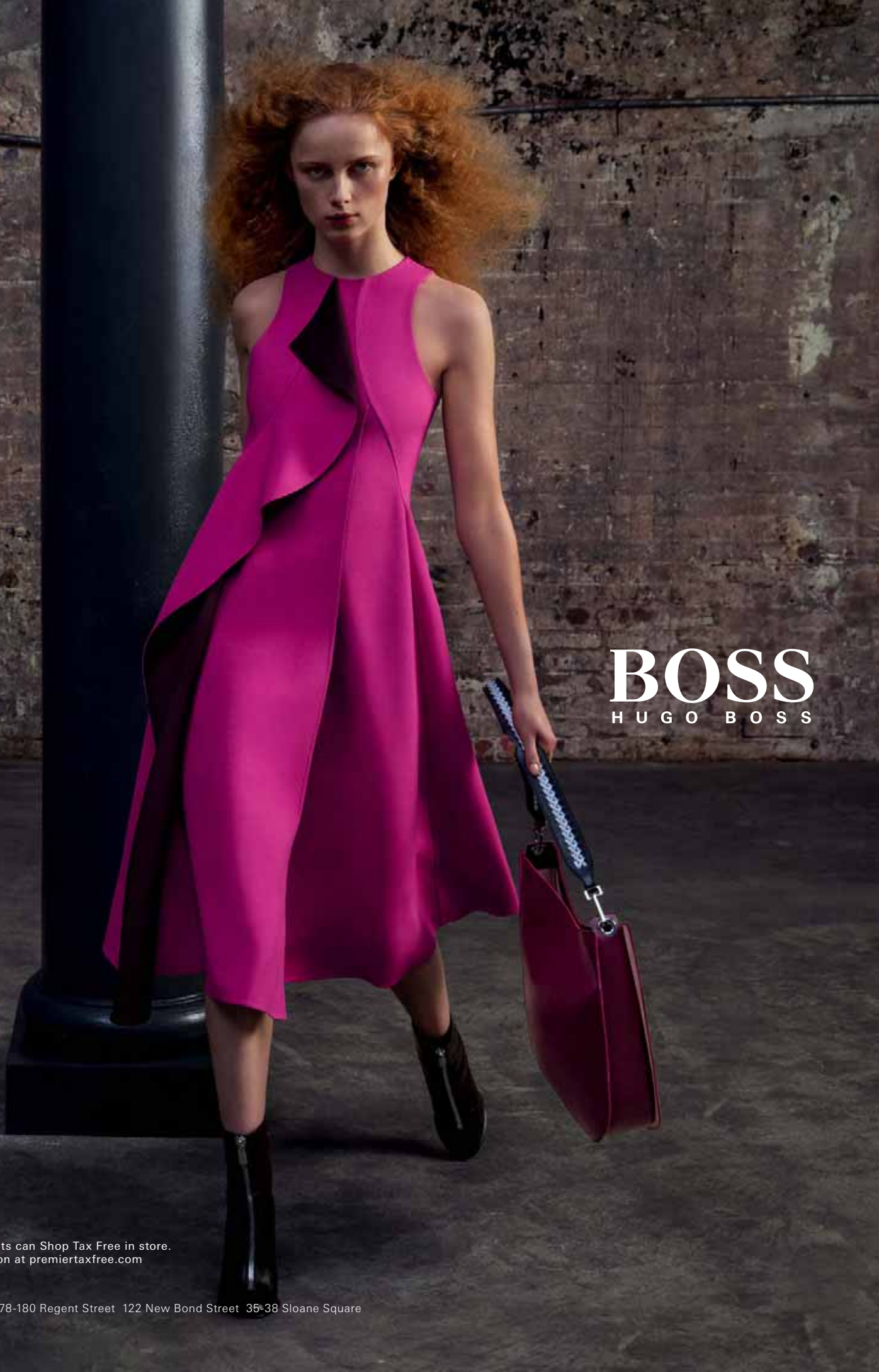
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A STUDY IN TEXTURE

Decaying flowers captured by Karin Berndl
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SAVAGE BEAUTY

Lois Bryson-Edmett meets Sabina Savage, a scarf designer
creating heirlooms of the future



The scarves made by Sabina Savage are not made to be worn for one season and thrown away – each one is a work of art, with hours of painstakingly detailed drawing poured into them. “I studied couture in Paris, where everything you produce has to be sewn by hand,” says Savage. “I then worked in Alexander McQueen’s print department, which was also incredibly hand-laboured, and as a result I’ve always loved that slow process.”

As part of this ethos, each collection features a carefully crafted narrative dreamed up by Savage which plays out in detail across each scarf. The current collection *Circo Libre* tells the tale of the escape of a menagerie of animals from a travelling circus train that crashes in Peru. “The story behind each collection is really important to me,” she explains. “If this wasn’t my job, I would be doing this when I got home anyway – I love it.”



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Kathryn Conway meets two ceramicists for whom the medium of porcelain
is utterly transformative





For anyone who has had the pleasure of viewing the work of Fenella Elms in person, they will know it provokes quite an assault on the senses. On witnessing a series of her pieces entitled *Flows* on display at the Contemporary Applied Arts gallery in Southwark, my own reaction was visceral and rather affecting; I immediately wanted to run my hands over the undulating clay beads that, to my mind at least, looked like the ruffled feathers of a bird in close up. "Reactions to my work are very different and I'm fascinated by what people see in it," reveals Elms. "My daughter and I were once at a museum opening where a pot I'd made was on display. Two women

were looking at it and when one expressed that she rather liked it, the other said, 'Urgh! This is just disgusting! How could you live with it? It gives me the creepy-crawlies; it looks like insects are crawling all over it.' So it really repulses some people. But I was thrilled that this woman had such a strong reaction to it, that it did something to her."

Similar responses expressed to Elms include being reminded of looking down and seeing the ground alive with cockroaches or of fish scales, but people also find beauty in her work – petals, swirling water, feelings of healing and calm. Of her own take on her pieces, Elms reveals that she sees "the fields of crops

and grain that surround my studio in Wiltshire and how the wind catches the ears of wheat or barley. I also keep bees and it's amazing to see them swarm – all these little individuals cooperating as one. This is endlessly fascinating to me”.

The complexity of the work, which in the case of the *Flows* series sees individual clay beads placed on to a sheet of porcelain to create distinctive and monumental wall hangings, makes it incredibly powerful. There is a confidence to the form that is strikingly at odds with the fragility of something as delicate as porcelain, but Elms is entirely at peace with the dichotomy between the fragility and permanence of her work. “I think contradictions are really helpful in life because they remind us that there's an ambiguity there,” she says. “I think it's really dangerous to be certain about anything.” Elms is also constantly surprised by what she calls “those little miracles of making” – from her beads of clay, which are actually incredibly strong once fired, to the fact that on removing thin sheets of porcelain from the kiln, the sheet bends just enough for Elms to be able to place wooden slats under it so that she can move the fired work without it breaking.

STAMINA, RESILIENCE AND PERSISTENCE

There have been accidents, of course, and while Elms is philosophical about any breakages that do occur, there are times when she finds it difficult to smash up a broken piece. “I've got a trench outside my workshop where I throw in broken works,” reveals Elms. “Some things are really difficult to let go of, so I just place them in there and hope that the sheep that live out there will just tread them in for me. It is important to smash up pieces and move on, but I've got so many little gems, my favourite little bits of pieces that broke, hanging around the workshop.”

Being able to move on from the breakages is incredibly important however, and Elms believes that having come to ceramics later in life has been a blessing. “Having had a life and having some maturity helps hugely as an artist,” she acknowledges. “It's such a rollercoaster, especially in ceramics where there's a lot of accidents and things don't go to plan. You can't control the material very easily, so you encounter a lot of setbacks and this requires you to have some resilience. Stamina and persistence is crucial and I guess that usually comes with maturity.”

Elms took up ceramics seriously at the age of 40 after her husband bought her a potter's wheel for her birthday. Her previous career was in mental health and it's interesting to consider how her psychoanalytic training impacted her current artistic practice. For Elms, the answer lies at a subconscious level, in

having that confidence to just be with the art.

“From a psychoanalytic perspective, you're really just listening to your patient; listening to what's happening, not just what they are saying but how they are saying it,” says Elms. “It's a really clever but difficult way of working. You have to tune into that place where you're listening in a certain way, really attending but not forcing it. And what has been an absolute revelation to me was that artists do this too.” For Elms, this came into sharper focus when she was tasked at college during her art foundation course to make something that wasn't something. “That was an interesting challenge,” reveals Elms, “because you begin to realise that you are being encouraged to try, to enquire, to be curious and to experiment.” She adds, “I find I spend hours staring at things, pulling things apart. I do so much daydreaming, which is a really good thing – it's not time wasted. Then the moment comes and you just have to go for it. And it's lovely when it takes you by surprise and you think 'wow', because you weren't actually trying to make anything at that point, it just happened.”

THE MODERN STORYTELLER

For artist Katharine Morling, who calls her work “one big art therapy project”, the process of creating for her, just like it is for Elms, is also about being with the material and working with the moment. “When I work, I'm trying to find a peacefulness. And it's in that moment when you are working in silence and it's just you and the piece – that's a very lovely thing. You're absorbed in what you're doing and hours can go by,” she says. Having a self-confessed “need to make” has ensured that Morling is a prolific artist and ceramicist, with a monochromatic aesthetic that is instantly recognisable and eminently collectable. Indeed, she describes her work as three-dimensional drawings conceived through the medium of clay, in which “inanimate objects have been given layers of emotion and embedded with stories, which are open to interpretation in the viewer's mind”.

Her sculptural pieces have encompassed everything from a work entitled *Poison Pen*, a typewriter with keys that appear to wobble – a comment on Morling's battle with words as a dyslexic – to *Stitched Up*, a piece that represents the artist's passion for making things – referencing the sewing basket given to her by her aunt in her childhood and the potential it represented. However, perhaps most important of all of Morling's creations is *Rest a While*, the only work that its maker herself has kept. “This piece is about home, which has always been a big issue for me,” she reveals. “It features a figure wearing a pope's mitre, sitting on a chair that can rock. The figure has a snail's

OPENING PAGE: MOBIUS ON EBONY SCULPTURE BY FENELLA ELMS.
THIS PAGE: FROM THE FLOWS SERIES BY FENELLA ELMS. BOTH IMAGES COURTESY OF FENELLA ELMS





shell on its back and it is holding a small house. I keep it in my bedroom and for me it represents a quest for home." Looking at the piece, one's initial response might be to view it as a comment on how a home offers sanctuary and security, but Morling reveals that its meaning is actually much more profound. "I think home is somewhere inside you. It's already there inside that person, not external to them. So, it's not religion, it's not what you carry on your back, it's not your house, it's not where you sit in life," she says. "I think I really know the answer now, but there was a big hole, a big non-understanding of what home was for a long time for me."

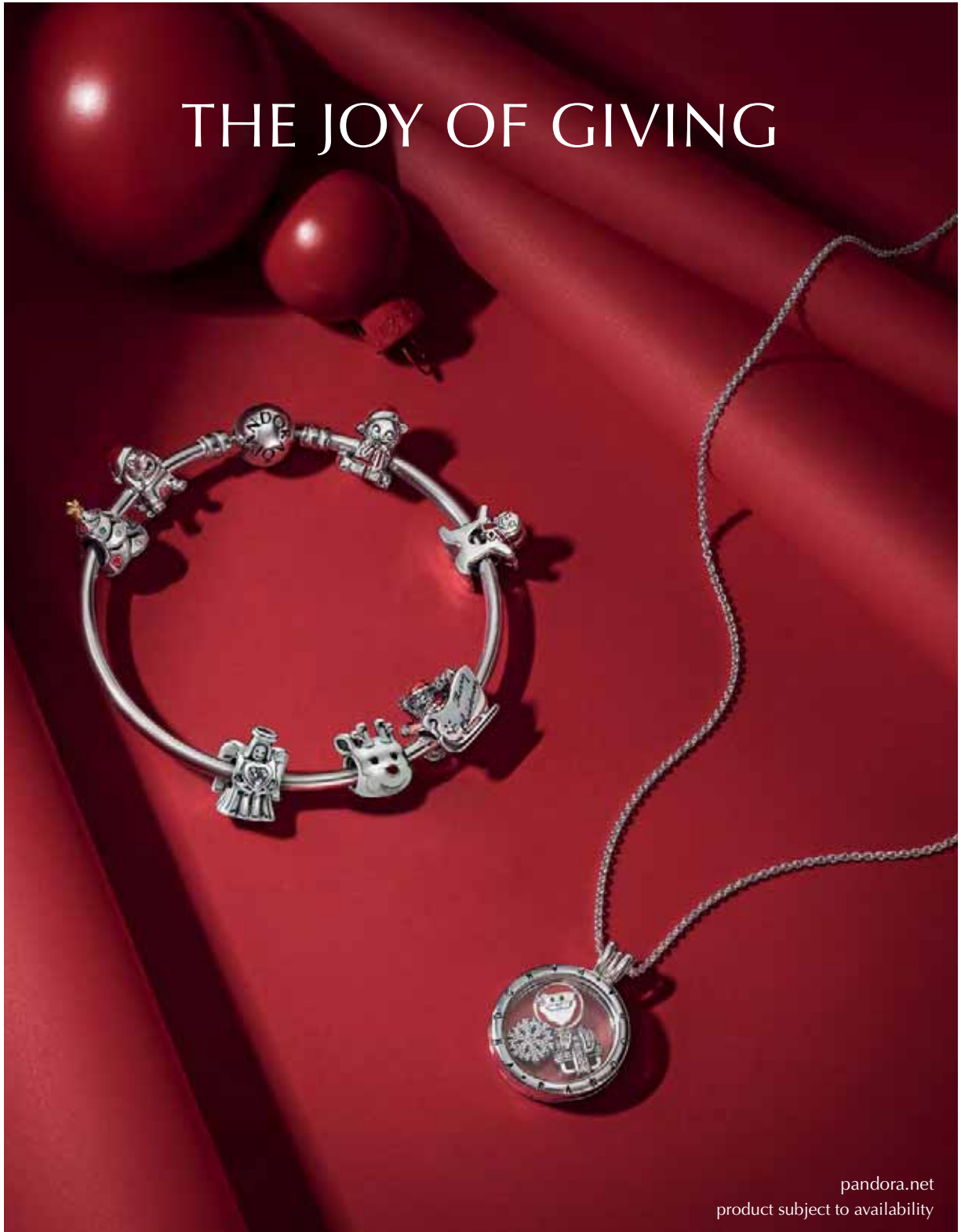
Morling's work is full of these little subtleties of meaning, so it comes as no surprise when she comments that, "Because the clay is so tactile, you can put your feelings in through your hands. It goes through your fingers and you touch every single piece. Your 'you-ness' goes into the clay and into the piece." What is slightly unexpected is that rather than feeling emotionally drained at the end of a day's work, Morling feels refreshed. "I honestly find it rejuvenating," she says. "I really enjoy making and I feel very refreshed when I've spent a day working with the clay... it's very transforming."

At the time of our interview and having recently become a mother, Morling reveals that she is about to step away from clay and her south London-based studio at Cockpit Arts for a few months. "I don't know whether this will be research or just play. But, from January, I am taking four months off to just mess around and see what happens," she says. "I'd like to go to some museums, go down to the river near my house, perhaps do some drawing outside, so that when I come back to the studio, I can start painting and working without any intention."

Morling reveals that she isn't necessarily anticipating this period developing into a body of work, although this wouldn't be the first time there has been a shift in her aesthetic. Her early work features colourful glazed pieces of fruit and clamshells, completely different from the unglazed 'drawn' works that she currently produces. Whether these four months will produce another complete change is difficult to judge, but it's certainly exciting to see what new chapter Morling might embark on. But, whatever path Morling chooses to go down, the ceramic arts is in debt to both her and Elms for demonstrating to the world that the medium can be so much more than vessels and pots.

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NATURAL



From a workshop in the heart of the countryside, artist Nic Webb harnesses the natural beauty of salvaged wood to carve remarkable sculptures.
Lois Bryson-Edmett explores the process

“People often perceive my work to be something that I found, like a shell or a husk. They are surprised to learn that they are made objects,” says Nic Webb – an artist and craftsman who hand-carves wooden sculptures that celebrate the unpredictable beauty of natural forms. Some pieces bulge with smooth, rolling curves while others feature holes where fire has chewed at the material or split fibres to create jagged edges. Every detail serves as a visual history of the journey the piece has undertaken – a journey Webb considers himself to be one half of. “It is co-design,” he explains. “Due to the grain and the nature of how the tree grew, wood is already impregnated with features, flaws and potential – suggestive of the design within it.” As a result, Webb considers it his role to observe the form nature has already provided and to work with it, creating something he feels is authentic to the raw beauty of the material he uses.

UNCHARTED TERRITORY

“If I take wood and cut it into proportions that are human and build myself a table, I’ve used material purely to impose upon it,” explains Webb. “Whereas if you start with the material exactly as it came from the tree, and then respond as a sculptor would with stone, that’s a lovely journey to make – one that is free of expectation.” Working with, and responding to, the form already cultivated by nature allows Webb limitless creative freedom. It also means he can rarely predict what the final outcome of a piece will be, instead relying on instinct and unfolding developments to guide his progress. This ethos has in turn rendered

the journey of making central to Webb’s work. “A final object is not always what I’m trying to achieve – when you go for a walk, you don’t come back with anything other than the memory of the excursion – that, for me, is like making,” he explains.

This attitude makes Webb refreshingly unprecious about his work – setting fire to pieces he has laboured on for weeks, slicing into wood free hand or even burying it in thick mud and letting nature take its course. He believes the knife-edge on which the outcome of these experiments hangs helps his work to flourish. “Often in creating something, you are presented with two paths – one is risky and the other less so, and I try to opt for the latter even if it sometimes results in loss,” he says. “With fire in particular you are really rescinding control. Sometimes the loss is beneficial and it makes the piece, while at other times you go backwards, but I like to sail close to the wind.” This daring approach to making means each chunk of raw greenwood – the starting point of any of Webb’s pieces – has the same chance of being returned to the ground as ash as it does ending up exhibited.

In keeping with the spirit of his work, Webb’s entry into woodworking has also been an organic process. “Someone offered me a chunk of greenwood and I just started splitting it,” he says. “Somehow, it felt completely natural to work with. I began making spoons and bowls and it very quickly grew from there.” Twelve years later, Webb is a self-taught expert in his material, working in harmony with the countryside that surrounds his workshop. “I source my wood from local tree surgeons,” he explains. “It is



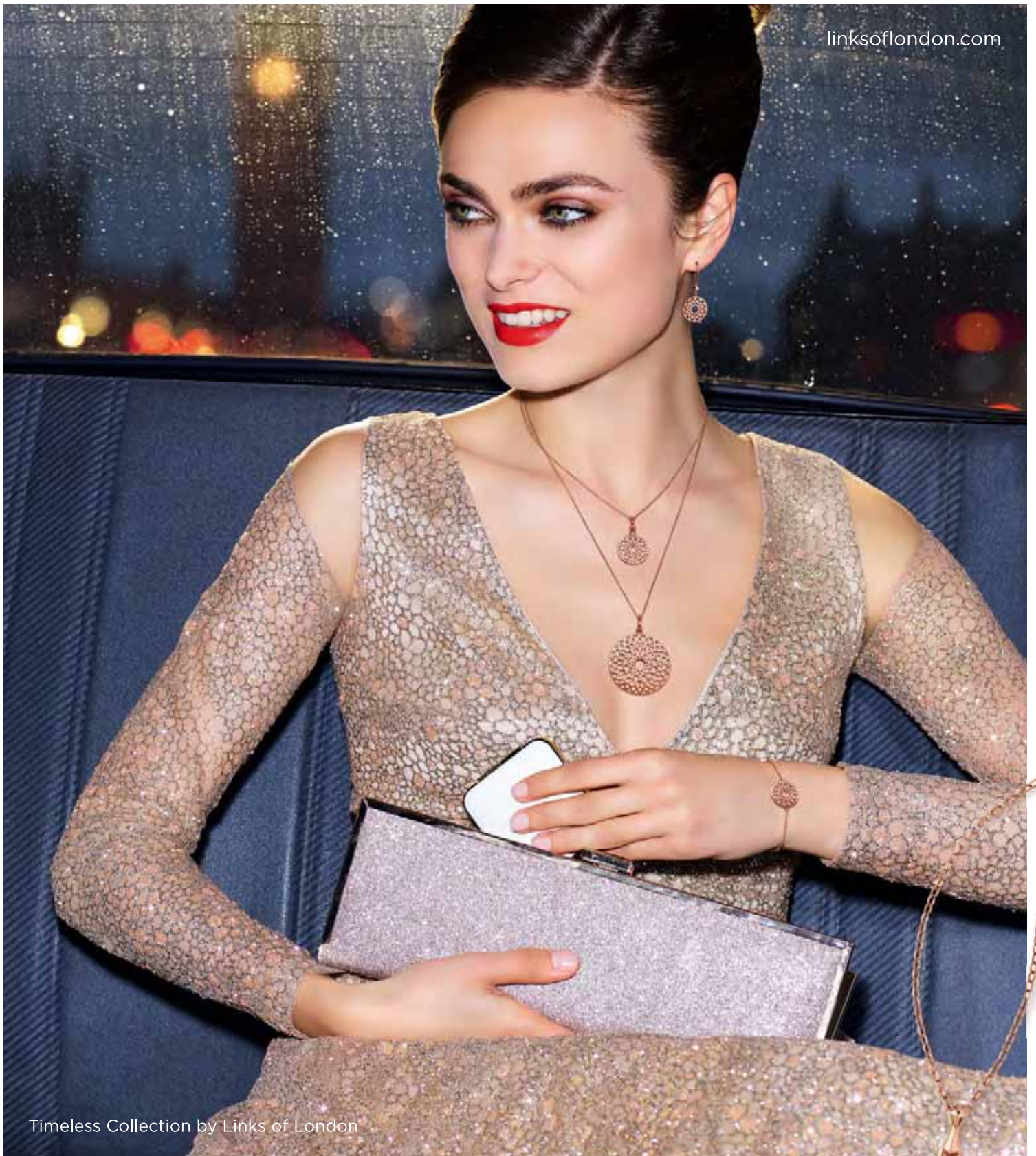
something people want to get rid of – either they are planning to chip it or burn it because they consider it rubbish. But it isn't – it's a beautiful material that in some instances has taken 400 years to grow and is unrepeatable. What I do is, in essence, upcycling."

THE VALUE OF MAKING

Webb believes that his work also generates a wider conversation about the objects we own, and our relationship with how they were created. "Eighty years after the technical revolution, people are craving something that's been absent for some time – a knowledge of where things come from and a connection with the making," he says. "It stems back to the earliest periods of human history where if someone in your community gave you an object

they had laboured over for hours, that meant something. It said, 'I want you to have this as a symbol of the bond between us.' Nowadays we lack that – we need to feel connected again."

This contact is abundant in Webb's work – contact with the natural character of the raw materials he works with, contact with the processes that have shaped each piece, and contact with the cycles of nature we all belong to. "We often see ourselves as above nature, but in reality we are not separate – we belong to it," explains Webb. In this way, he sees the transformations he makes to wood as no different to the same piece decaying on the floor of a forest – both are natural processes that represent equal parts of one system. Webb remains humble about his place in this cycle, but his work is testament to the compelling beauty of expert craftsmanship.



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A NEW TRADITION

Leatherworker Harry Owen blends traditional craftsmanship with a modern approach to design. Lois Bryson-Edmett meets the man innovating an ancient craft



Behind a haberdashery shop in north London hides an unlikely haven of enterprise – a small workshop that forms the heart of Harry Owen’s one-man production line, handcrafting bespoke and made-to-order leather accessories. Owen is the definition of ‘hands on’, responsible for all aspects of his brand from engineering products and sourcing the finest leathers to meticulously hand-stitching every seam – a considerable undertaking for one person. Evidence of his commitment can be found on his hands – his skin thickened from years of sewing with tough wax thread. “It cuts into you quite badly, but after a while your skin hardens. How do people with soft hands do anything with them?” he jokes.

However, the sacrifice is justified, as hand-laboured saddle stitching has become a hallmark of quality for his brand. The complex technique creates durable products that are superior to their machine-stitched equivalents, which Owen found himself repeatedly repairing while working at a cobbler’s in his teens.

“Saddle-stitched leather is much stronger,” he explains. “You can’t use thick wax thread with machine stitching and the stitch form is weaker as the top and bottom stitch rely on each other, so if one stitch breaks, the rest of the run falls apart quickly. Saddle stitch won’t do that.”

This determination to execute the highest-quality finish runs as a theme throughout all aspects of Owen’s craftsmanship – from the hours spent engineering each item to be as functional as possible, through to a determination to make everything by hand, which sees Owen travel across the world in pursuit of antique tools and, if a piece can’t be found, hand-crafting his own from scrap steel.





BUILT TO LAST

In a product made almost entirely from one substance, quality of material is paramount, and Owen's leather knowledge is encyclopedic. Everything is sourced from European tanneries which use environmentally friendly processes and locally sourced hides. "I don't use any chromium-tanned leather," he says. "Which is partly an ethical decision as it generates harmful waste, but also because the hide loses its natural texture and doesn't tend to age well." By contrast, Owen's leather is processed in gentler ways, such as in a Devon oak-bark tannery where each hide is treated for a full year. "The leather stays stationary throughout, so it's very strong and tough," says Owen, offering up a chestnut shoulder bag finished with brass fittings. "If you look after it, it should last you a lifetime."

Owen's determination to create an enduring product is partly borne out of a sense of craftsman's pride, but also a larger debate surrounding the consumption of leather goods. "By 2020 the demand for leather will outstrip the demand for meat," he says. "My solution is to keep the manufacturing process as local as possible and create products that last." This involves taking the time to revive the high-quality touches that other mass-manufacturers have abandoned in favour of speed, such as burnishing – sealing off edges with an acrylic-based dye and beeswax. It's a laborious task, but one that

ensures the products continue to improve with age. A leather satchel used by Owen almost every day hangs off the back of the workshop door, and despite years of scuffs, wet British weather and even a dousing in rabbit's blood after an unfortunate journey home from the butchers, all it has to show for the abuse is a gentle patina.

CONTEMPORARY DESIGN

However, despite Owen's passion for traditional craftsmanship, his approach to engineering products remains decisively modern, drawing on a degree in design to update his craft. "I think design training is really useful for leatherwork," he explains. "I'm always trying to find a better way to do something." Much of this involves developing ways to make notoriously heavy bridle-leather products lighter and easier to use. Owen's most recent triumph is a tan holdall modelled on a Gladstone bag – a design that traditionally features a heavy metal frame. Through some clever engineering, Owen has managed to do away with the frame but retain the iconic shape, making a classic style accessible again. By combining modern design with traditional aesthetics and craftsmanship, Owen hopes to promote a more conscious consumerism that places the value of a product in the quality of its making. "We should be focusing on locally crafted goods," he says, "and making things that last – we only have one planet."



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PORTRAIT OF NIGEL CABOURN © BEN BENOLIEL

T O W O R K

Originally the uniform of the working classes, utilitarian workwear has come full circle to emerge in the world of luxury fashion. Lois Bryson-Edmett meets three pioneering brands of the genre



True to its name, workwear may have started out as a purely practical form of clothing, but garments that a century ago would have been worn by working men in factories across Britain are now experiencing a resurgence of interest with a completely different audience. A combination of understated design and high-quality fabrics and finishes has rendered the aesthetic increasingly popular in luxury menswear circles, as modern consumers seek out enduring quality in a market frequently dominated by disposable fashion. “Workwear was designed to be incredibly hard-wearing and long-lasting,” explains David Keyte of menswear brand Universal Works. “In recent years people have also realised that it looks great too.”

As a result, utilitarian workwear has started to turn up in unlikely places – including in the wardrobes of fashion’s most discerning consumers. Indigo work jackets – the archetypal ‘blue-collar’ garment – have become one of the most popular calling cards for the look, synonymous with the American street photographer Bill Cunningham, who wore one almost every day in his 50-year career. Like the labourers before him, Cunningham chose the garment for its practicality – finding the four, deep pockets on the front useful for storing notepads and lens caps, keeping his hands free for shooting. But how did a primarily functional form of dress become a fashion statement? “In the past few years there’s been a feeling of people wanting to get back to something more real, more tangible,” says Keyte. With its emphasis on practical, unadorned design, workwear can provide this connection, inspired by clothing that’s form was explicitly linked to function.

MADE TO ENDURE

An emphasis on tangible characteristics, such as the durability and functionality of the design – as opposed to its relevance to the latest fashion trend – places quality at the heart of workwear. “Our customers perceive that the value is in the quality of the garment,” says Keyte. “They don’t need branding to believe in the product.” In keeping with this, Universal Works collaborates with small-scale producers to create garments that will last both physically and aesthetically. “The fashion industry tries to sell you something each season, but workwear is great because it doesn’t date,” adds Keyte. “You can wear it in several years’ time without looking like you are mimicking a trend that has expired.”

Keyte’s love of utilitarian fashion stems from his working-class upbringing in the Midlands, where he was introduced to the hard-wearing work uniforms worn by his family. Universal Works’ Bakers Jacket – modelled on a version worn by Keyte’s father – has become one of the brand’s most popular pieces, available in a range of materials from dry

waxed cotton through to Lancashire twill. However, despite the historical references, Keyte is keen not to become too rooted in the past. “I didn’t want our customers to look like they are wearing a costume,” he explains. “Our pieces need to be something of which people can understand the references, but are still a modern, contemporary garment.” To this end, Keyte continues to innovate with contemporary fabrics. “We explore everything from amazing waterproofs from Korean technical mills, to fabrics that look like denim but behave like Gore-Tex,” he says. “Working with cutting-edge materials can be a great way to give workwear something new.”

UNDERSTATED AESTHETIC

A focus on enduring materials is also shared by workwear brand Albam, co-founded by James Shaw and Alastair Rae in 2006 after they noticed a lack of well-made, durable clothing on offer in the menswear market. “Our initial frustration was that we couldn’t find a good white T-shirt,” says Rae. “There were inconsistencies in terms of size, quality, how they washed and so on. It felt like customers weren’t getting a good product for what they were paying.” In response, they developed a classic 100 per cent Egyptian cotton T-shirt that has remained in the collection for nine years, embodying the objectives of the brand – practical, well-crafted and understated.

Similar to Universal Works, an emphasis on expert manufacture requires Albam to work closely with factories – a process that has directly informed the vision for the company. “We started out in Nottingham, which was fortunate as there’s still quite a few factories in that area,” says Rae. “They used to make workwear and military uniforms, so our aesthetic was partly influenced by that.” Inspired by the hardy nature of the clothing these factories once produced, Shaw and Rae set out to create clothing that would thrive on being worn. “Our starting concept was to make clothes that would get better with age,” explains Rae. “We use fabrics that will take on character, like our denims, for example. They start off raw so that they can adapt to how and where you wear them.”

Design inspiration for the Albam aesthetic draws from a rich history of utilitarian fashions. “Our head designer Nick Hutchinson will pull together various design references from history,” explains Rae. “For example, Japanese workwear from the 1950s or British military styles from World War II.” Similarly, for menswear designer Nigel Cabourn – a giant of the industry for more than 40 years – these historic references form the backbone of every collection. The proud owner of an extensive archive of vintage military and workwear pieces, Cabourn trawls photographs, museums and books for design inspiration. “When you work with vintage, it teaches





you about function, integrity and good quality,” he explains. Well known for his more traditional collections, inspired by adventurers such as George Mallory and Sir Edmund Hillary, Cabourn launched Lybro in 2015 – named after a workwear brand of the same name founded in early-20th-century Liverpool. “Lybro manufactured all the uniforms of the British workforces, for ammunitions factories and the Land Army during World War II,” says Cabourn. Extensive historic research became a central part of the design process, with Cabourn recruiting Doug Gunn of The Vintage Showroom to delve into Lybro’s past, creating a two metre-wide board of visual research that hangs in the brand’s London store.

HIGH QUALITY

Like Albam and Universal Works, the quality of material remains a primary concern for Lybro. “I am quite fabric-driven,” reveals Cabourn. “Nowadays, people make things from poor-quality fabrics and charge the earth for them. Customers tell me ‘that stuff never lasts.’” By contrast, Cabourn uses high-quality British and Japanese fabrics such

as oilcloths, waxed cottons and wools, which are engineered to last a lifetime. In keeping with this ethos of functionality, the Lybro collections reflect Cabourn’s love of practicality. “I don’t want to look like a designer, I want to look like the guy who’s been digging the roads,” he jokes. “Comfort and purpose are always the priority for me. I live in the dungarees (modelled on overalls worn by the US navy in World War II) as they’re so comfortable and have pockets everywhere – I like to carry a lot of things with me.”

For all three brands, blending high-quality materials with a utilitarian look and feel creates a form of inconspicuous luxury, designed for men who value the quality of a product above a label. “I think there’s a growing number of men who aren’t looking to buy something so that other people perceive them as having bought into luxury,” says Universal Works’ Keyte. “Instead, they genuinely want the pieces they buy to be for themselves.” In this way, the days of conspicuous, branded luxury may be giving way to a more understated way of dressing – rich in quality, heritage and authenticity.

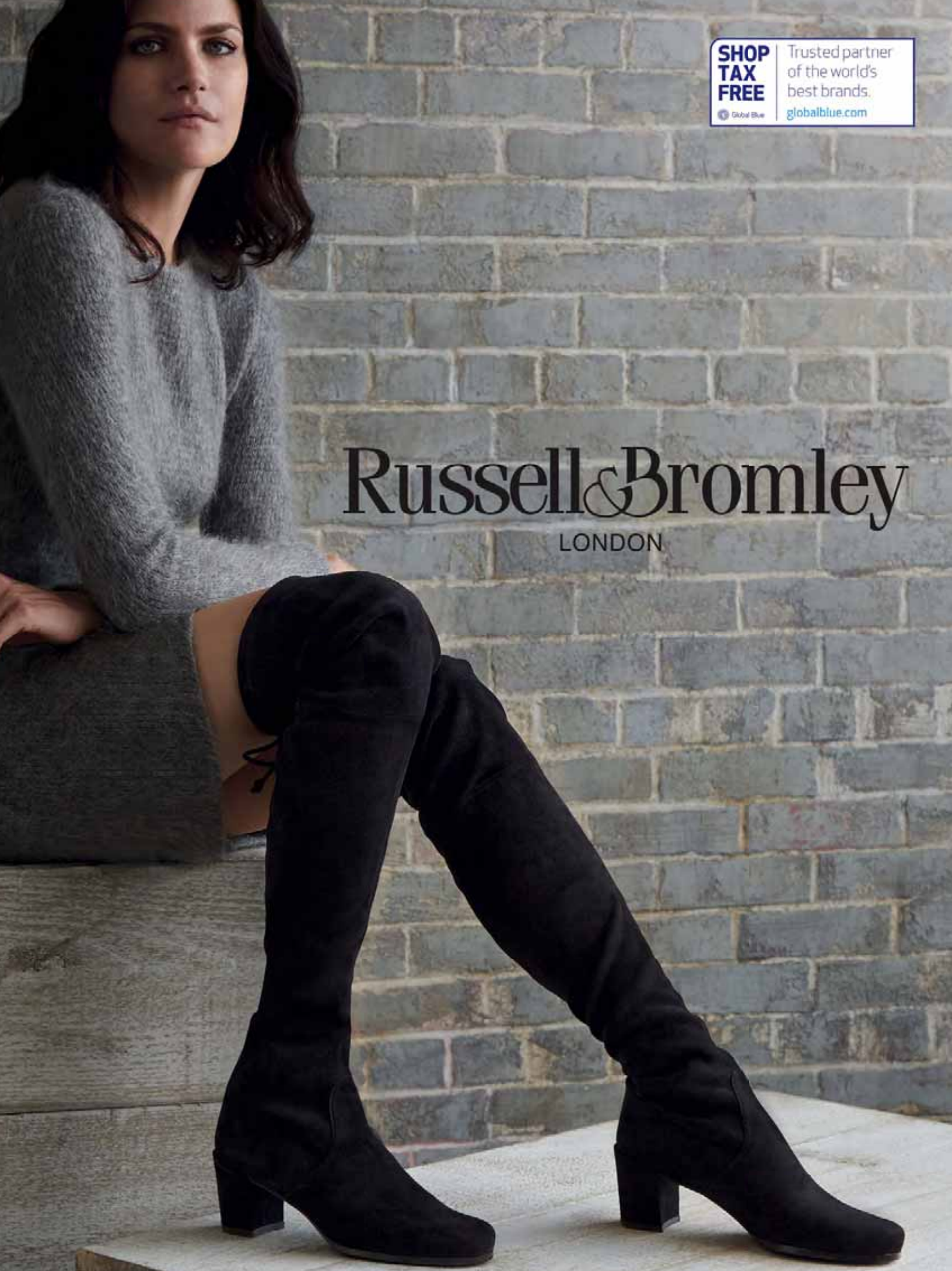
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SUEDEHEAD REDUX

Photographer: Robert Bellamy

Stylist: Thea Lewis-Yates

Model: Kesse Donkor at Premier Model Management

Grooming: Marcia Lee at Caren using Moroccanoil

Photographer's assistant: Darren Smith

Stylist's assistants: Amity MacDonnell and Annabel Lucey

Denim jacket by Levi's; striped
polo by Saint Laurent at
Mr Porter; corduroy trousers
by Versus Versace; braces by
Beyond Retro; ring (worn
throughout) by Cartier



Shirt by BOSS;
knit by AMI





Shirt by Zadig & Voltaire; tank-top knit by Canali; jeans by Versus Versace



Left: suit by Valentino; cable-knit jumper by BLK DNM; boots by Dr. Martens
Right: jeans by Levi's x Junya Watanabe at Mr Porter; shirt by Alexander McQueen at Mr Porter; braces by Rokita

Coat by Burberry Prorsum; shirt
by Joseph; trousers by Versus Versace;
boots by Dr. Martens; socks by
Falke; braces by Beyond Retro



Striped knit by Acne Studios; jeans
by Versus Versace; braces by Beyond
Retro; boots by John Lobb





Jacket by Lanvin; jeans by Frame; boots by Dr. Martens

IN BLOOM

*Photographer: Karin Berndl
Art director: Thea Lewis-Yates*



*Iris Harmonique by L'Atelier de Givenchy;
Sunflower pendant/brooch by Asprey*



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Flying Butterfly collar
by Van Cleef & Arpels

Coco Noir by Chanel;
Plume Panache cuff by
Chanel High Jewellery





Rose Noir by Byredo; Gladiator cuff by Calleija



Black Orchid by Tom Ford; Quatre Radiant Edition cuff by Boucheron



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THE CALL OF THE WILD

Kathryn Conway finds the beauty of Africa
is everywhere in Akris' latest collection



Like anyone who travels to Africa, Albert Kriemler, the creative director of Swiss fashion label Akris, discovered that his trip to Kenya and Tanzania had a profound effect on him. His autumn/winter 2016 collection is jam-packed with references which infer that the continent has not only stolen his heart, but that his heart also now beats to an African drum. From the ochre pigments of the earth in all its burnt sienna and burnt umber glory to the wildlife that roams the lush African savannah, the depth and richness of East Africa's natural wonders are celebrated in Kriemler's unmistakable aesthetic. Knits are rendered in a palette that runs the full spectrum of reds, from orange ribbed cashmere capes and tunic dresses to

a striking cashmere loop-knit coat in a deeper berry shade. Hues of aubergine and date are also favoured, used beautifully in leather jackets and coats, with one coat in particular noted for its ingenious use of the zebra stripe. Indeed, as one might expect with a collection so literal in its references, safari motifs are everywhere. There is an obvious nod in the use of cheetah print and python-effect embellishment, but more surprising is the textural beauty of the pieces that mimic the deep grooves on an elephant's skin and the ode to the wildebeest in the striking gnu-print designs. Clever, too, is the use of Maasai-inspired collar necklaces and cuffs made out of both fabric and leather – never has a sense of place in a collection been so clear.

PETER LAYTON

LONDON GLASSBLOWING



Photo : Ester Segarra

Tim Rawlinson
Light Vortex



MODERN BRITISH GASTRONOMY

Beatrice Squires meets the man behind a restaurant that dispenses with pretension to put technique, texture and flavour centre stage



Twenty years ago, going out for a sophisticated meal in London would have involved dressing up in your finest outfit, to arrive at a restaurant full of attentive waiters, starched tablecloths and the prospect of several rich courses ahead. Now, however, our notion of traditional 'fine dining' is arguably on its way out. Perhaps it's a sign of the times that the esteemed chef Phil Howard recently left his two Michelin-starred The Square after 25 years, to open

Elystan Street in Chelsea. His reasons for doing so, he explains, "was because the food I want to cook has changed, Mayfair has changed and it was time for me to try something new." And he is not alone. London now has a wave of innovative restaurants (Clipstone, Lyle's and Oldroyd to name just a few) that have reinterpreted formal dining for a modern audience. Stuffiness and pretension have been replaced by a simple approach and a wholehearted

focus on food, championing everything from quality and sustainability to seasonality and provenance.

One such place is Anglo, the self-styled 'modern British dining room'. Since opening in Farringdon earlier this year, it has impressed critics and customers alike with its outstanding cuisine and a no-frills approach (simple reclaimed furniture and hand-thrown tableware make up the interior). Together with head chef Jack Cashmore, Mark Jarvis cooks unfussy yet refined dishes, with a five-course tasting menu and an à la carte menu available at lunch and a seven-course tasting menu at dinner. Typical lunch dishes include Yorkshire lamb shoulder with fermented cabbage and anchovy, and red-legged partridge with celeriac and damson. All change weekly and capitalise on seasonal produce.

CREATIVE COOKING

With a wealth of experience between them – Jarvis's CV includes stints at Belmond Le Manoir aux Quat'Saisons and Texture, while Cashmore has worked under restaurateur Sat Bains in Nottingham before he headed to In De Wulf in Belgium – their influences are certainly diverse. Dishes such as red mullet with carrot, sea beet and seaweed butter and aged Hereford beef with cep mushrooms and glazed shallots have clearly been the result of much careful consideration, and

Jarvis cites his time at Le Manoir as a huge influence. "We were encouraged to really push ourselves as chefs and be creative," he says, "from analysing different flavours to inspecting dishes and cooking the seasons."

It seems that this creativity even extends to the consistency of the food. Although a fundamental part of eating, the concept of texture has traditionally been overshadowed by taste and presentation. At Anglo, however, it is celebrated. You only have to look at the evening's seven-course tasting menu to see this. Canapés of beetroot crisp, scallop tartare with oyster emulsion and a burnt leek tartlet are designed to tantalise, with the crisp, wafer-thin layers of filo pastry providing the satisfyingly crunchy support to the buttery puréed leeks and delicate chive powder on top. An approach, perhaps, that Jarvis learned during his time working at Aggi Sverrisson's appropriately named restaurant Texture. "While I was there we really focused on paring back all the butters and creams that were being used at most other restaurants," he comments, "to get straight to the natural flavours of the ingredients."

This simplicity – the idea of stripping back the layers to get to the heart of the food – is evident when you consider that one of the most popular and successful dishes at Anglo is in fact one of its





most basic – the cheese and onion malt loaf. Certainly, this style of cooking is miles apart from the heavy, complicated and often cloying food of the Nineties. But when it comes to texture – the contrasting layers and consistencies – is this approach instinctive or is it a considered game plan? It seems that it must be the latter, as the team’s initial preparation involves sitting down, discussing different ingredients they have come across that go well together, and then using this as a basis for adding other ingredients or, indeed, removing them. “It’s not a quick process,” adds Jarvis, “but it’s effective and really pushes us all to think creatively.”

HOME GROWN TALENT

Many of the most talked-about restaurants in London at the moment are ‘modern British’, and none more so than Anglo. Again, this is not necessarily something the British would have been proud of in the past. According to Jarvis, this relatively new interest is in part due to the fact that British produce has until recently been underrated. “We’re really lucky in the UK as we have some excellent breweries and farmers,” he explains. These often small-scale, local producers and suppliers give restaurants and their menus more of a story, piquing the interest of

customers. “People want to know where their food comes from, and the details are more important to them – the suppliers, the farms, where things are grown. They want to know the processes the food has gone through before it’s got to their plate,” he says.

Yet, despite these changes, fine dining is not dead, according to Jarvis; it’s just evolving like everything else. Which begs the question: what does the future hold? “I think people are getting bored with chains. They want something independent, a place where they can feel the personality in the room, coming from the kitchen, the menu, the design,” he says.

The city’s ever-rising rent prices will also have a big effect on the types of establishments that open, he believes, as many restaurants are being forced to move out of the mainstream areas such as the West End. This will in turn give people the freedom to do what they want with their establishments, as they’ll no longer have to cater to the market in front of them. And this will be “a great thing for driving creativity and diversity in the industry”, concludes Jarvis. For now, though, there’s a new breed of restaurant, like Anglo, offering refined food cooked with exceptional skill, but served in an informal and unpretentious space. And there’s not a starched tablecloth in sight.

WINDSOR CASTLE



WINDSOR



HOME OF ROYAL HISTORY



SHOCK AND AWE

Kathryn Conway tucks into the flamboyant food of three Michelin-starred chef David Muñoz, a man not afraid to defy convention

The flying pigs at DiverXO, David Muñoz's much lauded restaurant in Madrid, tell you everything you need to know about the Mohawk-sporting chef. It hints at Muñoz's incredibly imaginative take on 21st-century dining and is a clue that diners should expect the unexpected. With such a reputation, dates for reservations at DiverXO are understandably few and far between, and while the chef has a second establishment – StreetXO – in the Spanish city, the opening of Muñoz's London outpost has been highly anticipated by fans.

Two years in the making, StreetXO in Mayfair takes diners on a global street-food journey. While the inspiration might be Muñoz's time in Asia and his love for his native Spain, the flavour combinations and techniques used are all his own. Pekinese dumplings with crunchy pig's ear and strawberry hoi sin, aioli and gherkins, for example, arrives presented as an artistic masterpiece, the hoi sin providing the Jackson

Pollock-like backdrop to the three dumplings. Scooped up by hand, the finished board has been likened to a macabre crime scene – a fitting description for this intriguing dish. Other delights include Las Pedroche croquettes which have been created as a tribute to Muñoz's wife, Spanish TV presenter Cristina Pedroche.

Muñoz has said that he wants his diners to engage with the frenetic atmosphere of the restaurant, and in the spirit of a street-food market, chefs and waiters morph into one as they deliver table-side creations and interact with guests. Needless to say, the theatre of the large open kitchen is the focus of the space, with all tables positioned to face this culinary stage. The mixologists, too, are inclined to get in on the action, creating carefully constructed cocktails designed to deliver an exacting blend of sweetness, saltiness, sourness and bitterness. Try the Japo, Jerz – a hit in every sense of the word.

15 Old Burlington Street, W1S 2JL. 020 3096 7555. www.streetxlondon.com



FROM LEFT: THE INTERIOR OF ELYSTAN STREET; THERRI BODA PORK FESTIVAL DISH AT ENEKO AT ONE ALDWYCH; AFTERNOON TEA AT HOMAGE; THE INTERIOR OF MAY FAIR KITCHEN



ELYSTAN STREET

The triumphant opening of chef Phil Howard's latest venture has had critics clamouring to laden their reviews with superlative-filled praise. Perhaps it's the laidback ambience – all beautifully cast concrete tabletops, pink and blue chairs and comfortable leather banquettes – or perhaps it's the emphasis on British ingredients that is winning hearts. Certainly, the cooking is sublime, with a fillet of cod in perfect balance with its accompanying flourish of curried cauliflower purée and golden raisins flavoured with coriander and lime.

43 Elystan Street, SW3 3NT.
020 7628 5005.
www.elystanstreet.com

ENEKO AT ONE ALDWYCH

Eneko Atxa, the three Michelin-starred chef behind Azurmendi in Spain, has joined the surge of chefs keen to show off their talents in the capital. At Eneko at One Aldwych, diners are treated to the chef's unpretentious take on rustic Basque cuisine with dishes complemented by wines created by Atxa and his uncle in their Bilbao winery. Memories of the Bay of Biscay is an artistic platter of oyster, crab and wild prawn tartare served over dry ice which ripples with smoke that smells of the sea.

One Aldwych, WC2B 4BZ.
020 7300 0300.
www.eneko.london



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Afternoon tea is always a special occasion, especially when you take it at *Homage*, The Waldorf Hilton's fine-dining restaurant. There are 11 loose-leaf teas from which to choose, including the delicately scented jasmine pearls and The Waldorf Tribute Blend, created exclusively for The Waldorf Hilton. Savouries include oak-smoked salmon and chive cream cheese on brown bread, served alongside warm, crumbly scones with Devonshire clotted cream and a selection of preserves and moreish pastries.

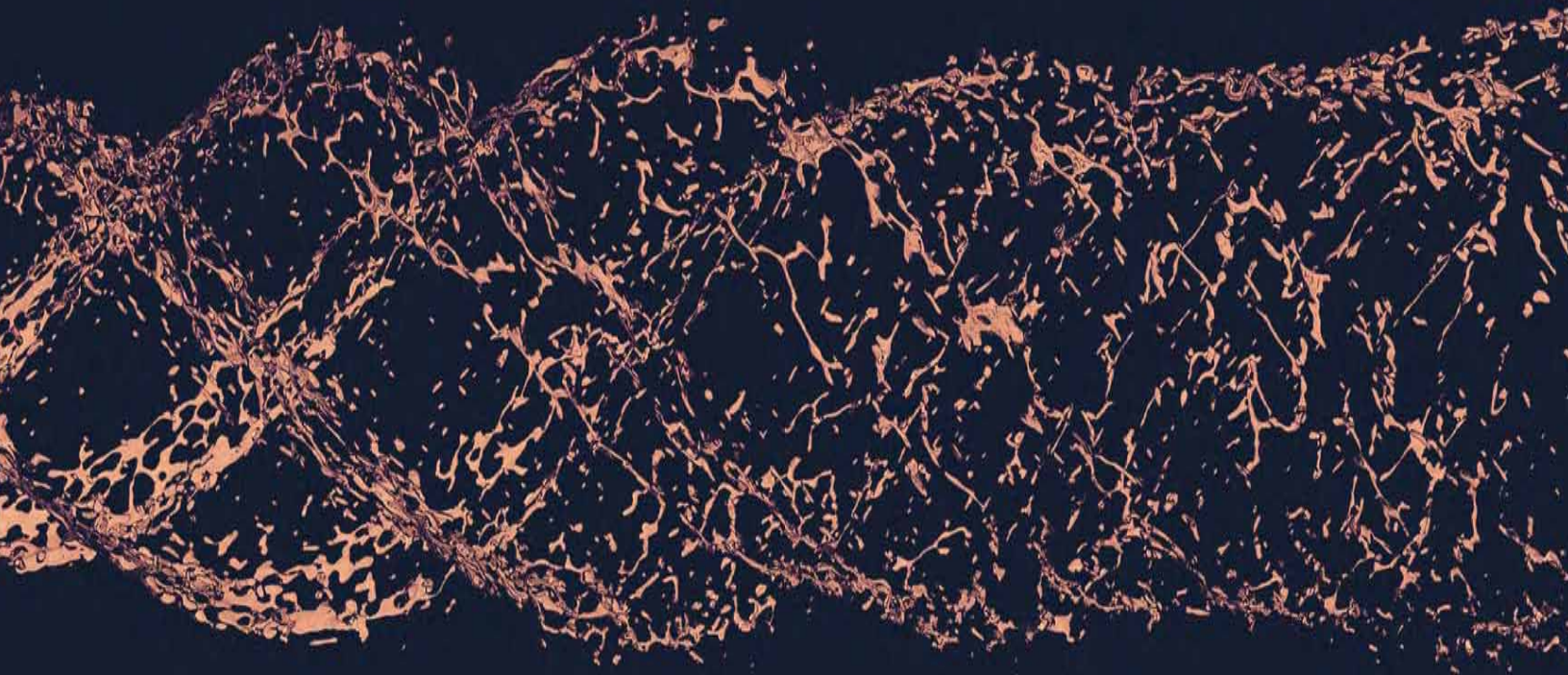
The Waldorf Hilton, Aldwych, WC2B 4DD. 020 7836 2400.
www.hilton.com

MAY FAIR KITCHEN

Fans of tapas and cicchetti (Italian small plates) should head straight to the May Fair Kitchen at The May Fair Hotel. The concept, which promotes simple, fresh food that is designed to be shared, encourages guests to mingle, with a long table made from a single tree trunk as the main focal point with tables at which you can sit or stand dotted around it. Tempting delights from the kitchen include plump, creamy Pugliese burrata, a trio of bruschetta, lobster risotto and king crab ravioli in a sage butter sauce.

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THE
ART
OF
DANCE



With London's stages awash with classical ballets this season, David G. Taylor heads to The Courtauld Gallery to consider the work of Rodin, an artist fascinated with the graceful athleticism of dance



The tulle-clad poise of Degas' ballerina studies, the unbridled energy of Matisse's paper cut-outs and the stylised eroticism of Mapplethorpe's stills – many great artists have been inspired by dance. However, a new exhibition at The Courtauld Gallery examines studies of the body in motion by an artist most people wouldn't associate with dancing – the French sculptor Auguste Rodin.

World-famous for monumental works such as *The Thinker* and *The Kiss*, meticulously cast and hewn in bronzes and marbles of epic proportions, a whole new side to Rodin is revealed in the exhibition, *Rodin and Dance: The Essence of Movement*. The display, which is being staged until January 22, centres on a rapidly crafted, small-scale series of sculptures known as the *Mouvements de danse (Dance Movements)*, taking an almost forensic in-depth look at Rodin's most private and experimental of periods. A series made in the last decade of his lifetime, these rough and quick-fire sculptures still bear the pits and scars of their crafting, and were shown only to his inner circle of closest friends and most-trusted patrons.

Rodin's fascination with dance began when he encountered the exotic performances of South East Asian troupes visiting Marseille for France's 1906 Colonial Exhibition. Beguiled by the unfamiliar poses and intricate hand gestures of Javanese and Cambodian tradition, Rodin followed one company to Paris for three days of furious sketching. Among the resulting artworks is a remarkable watercolour of a Cambodian dancer, which visitors can see as part of the exhibition. "It's one of his finest drawings from this group," says Dr Alexandra Gerstein, curator of sculpture and decorative arts at The Courtauld Gallery, "showing the speed with which Rodin recorded the movements he observed and the originality of his response to traditional dance forms. He seems to have interpreted the dancer's graceful movements into a frenzy of lines and angular gestures."

A PIONEERING POSITION

Rodin's interest in dance soon progressed from the dance traditions of Asia, Africa and the Middle East, to the more extreme and acrobatic movements exhibited by an explosion of new modern dance pioneers – most famously Serge Diaghilev's radical new dance company the Ballets Russes. It debuted in Paris in 1909, astonishing Western audiences with the freedom and modernism of its choreography. It lit a fire under the art world, influencing artworks by Picasso, Chagall and Matisse. Rodin himself was inspired to create a tiny sculpture of its iconic male dancer, Vaslav Nijinsky; plaster and bronze versions of it feature among the exhibition's highlights.

Nijinsky posed for Rodin in 1912 and the sculpture recreated some of the Russian's controversial choreography from Debussy's *Prélude à l'après-midi*

d'un faune, which Rodin had seen earlier that year. Rodin was reportedly unimpressed with the proportions of Nijinsky's body, so the finished sculpture is probably not a true life study. What captivated Rodin most was the female form. "The 1900s were a time for liberation and experimentation for women on the stage," says Dr Gerstein. "Rodin was a close observer of dancers of the avant-garde such as Isadora Duncan. His admiration for dancers was well known at the time."

Rodin met many of the performers he admired but few became as important to his work as the acrobat Alda Moreno and the American dancer Loïe Fuller. Fuller was to become an emblem of the Art Nouveau movement as her yards of swirling, silky fabric made her an international sensation, but Moreno is more of an enigma. "She was the model and lifelong companion of Rodin's friend and marble carver, the sculptor Jules Desbois, who introduced Rodin to Moreno," says Dr Gerstein. "We don't have birth or death dates for Moreno, but she was the model for all of the *Dance Movements* as they are all based on the same person." Because of her acrobat training, Moreno was incredibly agile with an unusually flexible spine and Rodin was impressed by the extreme poses she was able to assume. Not much else is known about Moreno, who abruptly disappeared from Rodin's inner circle, except that photographs of her turned up in 'artistic' soft-porn poses in a 1905 edition of the scandalous French magazine, *Le Nu Académique Journal*.

A COLLABORATIVE APPROACH

What's so interesting about Rodin's relationship with these two female performers is that there is evidence indicating his work with them was not that of mere artist and model but was rather more like a collaboration. For instance, among a hundred photographs Rodin collected of Fuller performing, many bear her carefully handwritten notes and instructions. Such a relationship was groundbreaking in its day and an early precursor to 21st-century creative pairings of artists and choreographers, such as those between Turner Prize-winner Mark Wallinger and Wayne McGregor or British installation artist Isaac Julien and Javier de Frutos. "Usually the choreographer comes up with a concept and then briefs the designer, but it's good to work with other people," McGregor said about the collaboration. "It creates a tension that makes you take decisions you wouldn't take if you were working with someone else."

This marriage of modern dance and art that Rodin pioneered at the start of the 20th century had become deeply entrenched by the end of it. Modern dance wouldn't be the multifaceted art form it is today without artists and choreographers directly





collaborating or drawing inspiration from each other's work. Among the most prolific collaborators is British choreographer Michael Clark, who has worked with a wide variety of artists of many disciplines, including conceptual artist Cerith Wyn Evans, sculptor Sarah Lucas, musicians The Fall, film-maker Peter Greenaway and fashion designer Alexander McQueen.

Most sensationally, Clark's long-time collaboration with the indefinable Leigh Bowery in the late 1980s saw Clark's company bare bottomed in backless leotards and platform boots for one performance and, for another, cavorting to The Velvet Underground's *Venus in Furs* in gimp costumes, fashioned from an unexpectedly floral fabric. A pair of these is now on display in the Theatre & Performance Galleries of the Victoria and Albert Museum. "Leigh Bowery and I dared each other to behave in more and more extreme ways, and I think that became embodied in most of the choreography," Clark said later, by way of explanation.

His early collaborations were not the only way in which Rodin was blazing a trail. His methods of producing work were also undergoing a revolution and the manufacturing process he developed was more akin to the factory ethos of artists such as Andy Warhol and Damien Hirst than a sculptor of his era.

"The radical direction Rodin's work was taking," says Dr Gerstein, "encompassed a variety of materials and quick and easy solutions." To make the *Dance Movements* series, for instance, Rodin cast multiples of limbs and torsos from moulds, recombining them into new poses. "Assembling sculptural parts, he made works of a surprising modernity," adds Dr Gerstein.

For anyone with dusty preconceptions about Rodin's contributions to the art world, the exhibition offers a chance to reappraise his achievements through a private body of work in which Rodin strove to capture the essence of dance. "To express a movement in all its character and truth," he said, "it is important that it announces the sensation of all those that will follow."

BEYOND Caravaggio

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Michelangelo Merisi da Caravaggio, *The Taking of Christ* (detail), 1602. On indefinite loan to the National Gallery of Ireland from the Jesuit Community, Leeson St., Dublin who acknowledge the kind generosity of the late Dr Marie Lea-Wilson. Photo © The National Gallery of Ireland, Dublin


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GLOBAL VISION

A new exhibition of sketches and paintings provides an insight into Dame Zaha Hadid's creative process. Lois Bryson-Edmett uncovers the art behind the architecture



Dubbed the 'Queen of the Curve' for her love of flowing, abstract forms, Dame Zaha Hadid continued to dominate the world of architecture until her sudden death at the end of March. Her decree that "there should be no end to experimentation" led to the creation of some of the most striking buildings the world has ever seen, characterised by Hadid's use of abstracted and de-constructed shapes. Awarded the prestigious Pritzker Architecture Prize in 2004, as well as a RIBA Gold Medal in 2016 (the first woman to receive it), Hadid's unique work can be found in countless locations across the globe – from university buildings in Hong Kong to the Central Bank of Iraq and the Serpentine Sackler Gallery in London. The latter is currently hosting an exhibition of the drawings and paintings that informed her distinctive designs (to February 12).

Rarely seen by the public, the collection of calligraphic drawings, sketches, notebooks and paintings will provide a glimpse behind the scenes of Hadid's architectural vision. Influenced by Russian artists Kazimir Malevich and Alexander Rodchenko, Hadid's dynamic drawings served as the genesis of her designs, often providing a sense of the energy and aesthetic of a building, rather than a literal interpretation of how it would look. Within them, external landscapes, walls and roofs intersect and merge infinitely in a constructivist-inspired vision – quite the opposite of the precise, mathematical drawings that comprise most architectural plans.

Presided over by the Serpentine's artistic director Hans-Ulrich Obrist, who was inspired to create the exhibition after Hadid showed notebooks and sketches at a RIBA lecture shortly before her death, the exhibition includes a range of artworks that demonstrate Hadid's broad vision for contemporary landscape. *Metropolis*, for example, depicts London as a patchwork of villages that have evolved and expanded over the centuries, while *Confetti: The Peak* is a proposal for a leisure club in Hong Kong, centred on the idea of a 'man-made polished granite mountain'. Lauded as a genius by some, and a formidable character by others, the far-reaching legacy of Dame Zaha Hadid's architectural vision is undeniable, and the Serpentine's exhibition offers a fascinating new angle from which to appreciate this architect's groundbreaking and powerful work.

THE MUSICAL PHENOMENON



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THE CULTURE DIARY

OPUS ANGLICANUM: MASTERPIECES OF ENGLISH MEDIEVAL EMBROIDERY

Until February 5

Likely to be the last exhibition of its kind due to the fragility of the exhibits, the Victoria and Albert Museum is displaying rare English Medieval embroideries, some of which are returning to their country of origin for the first time in 700 years. The handmade pieces were extremely precious in Medieval England due to their use of silk, gold and silver threads. Highlights include an immensely detailed cope (ceremonial cloak) depicting the creation of the world, and a tunic worn by Edward, the Black Prince.

Victoria and Albert Museum,
Cromwell Road, SW7 2RL.
020 7942 2000. www.vam.ac.uk

LAZARUS

Until January 22

Following a sold-out run in New York, David Bowie and Enda Walsh's musical is being staged in a 900-seater venue at King's Cross Theatre, created especially for the production. One of the last works finished by Bowie before his death, the musical is the sequel to Walter Tevis's novel *The Man Who Fell to Earth*, which was made into a 1976 film of the same name starring Bowie as an extraterrestrial sent to Earth to ship water back to his planet. Hear songs from Bowie's back catalogue as well as new music written for the stage.

King's Cross Theatre, Goods
Way, N1C 4UR. 0844 815 7141.
www.lazarusmusical.com

THE RADICAL EYE

Until May 7

Musician Sir Elton John throws open the doors on his private collection of modernist photography in a landmark exhibition at the Tate Modern. Featuring works by more than 70 artists, including Brassai and André Kertész, visitors will be taken on a journey through visual art from the 1920s to the 1950s – a dynamic period in photography. Alongside more abstract works, the exhibition includes portraits of influential 20th-century personalities – a highlight is a series of portraits by Man Ray of Picasso and Matisse among others.

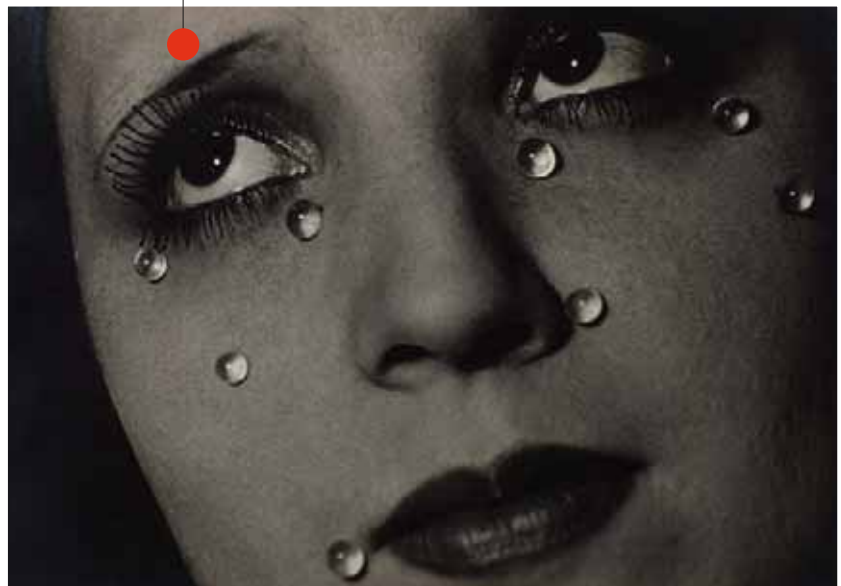
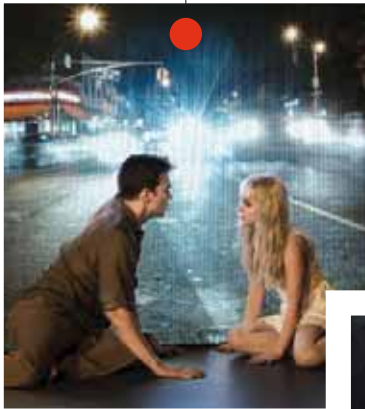
Tate Modern, Bankside,
SE1 9TG. 020 7887 8888.
www.tate.org.uk

THE KITE RUNNER

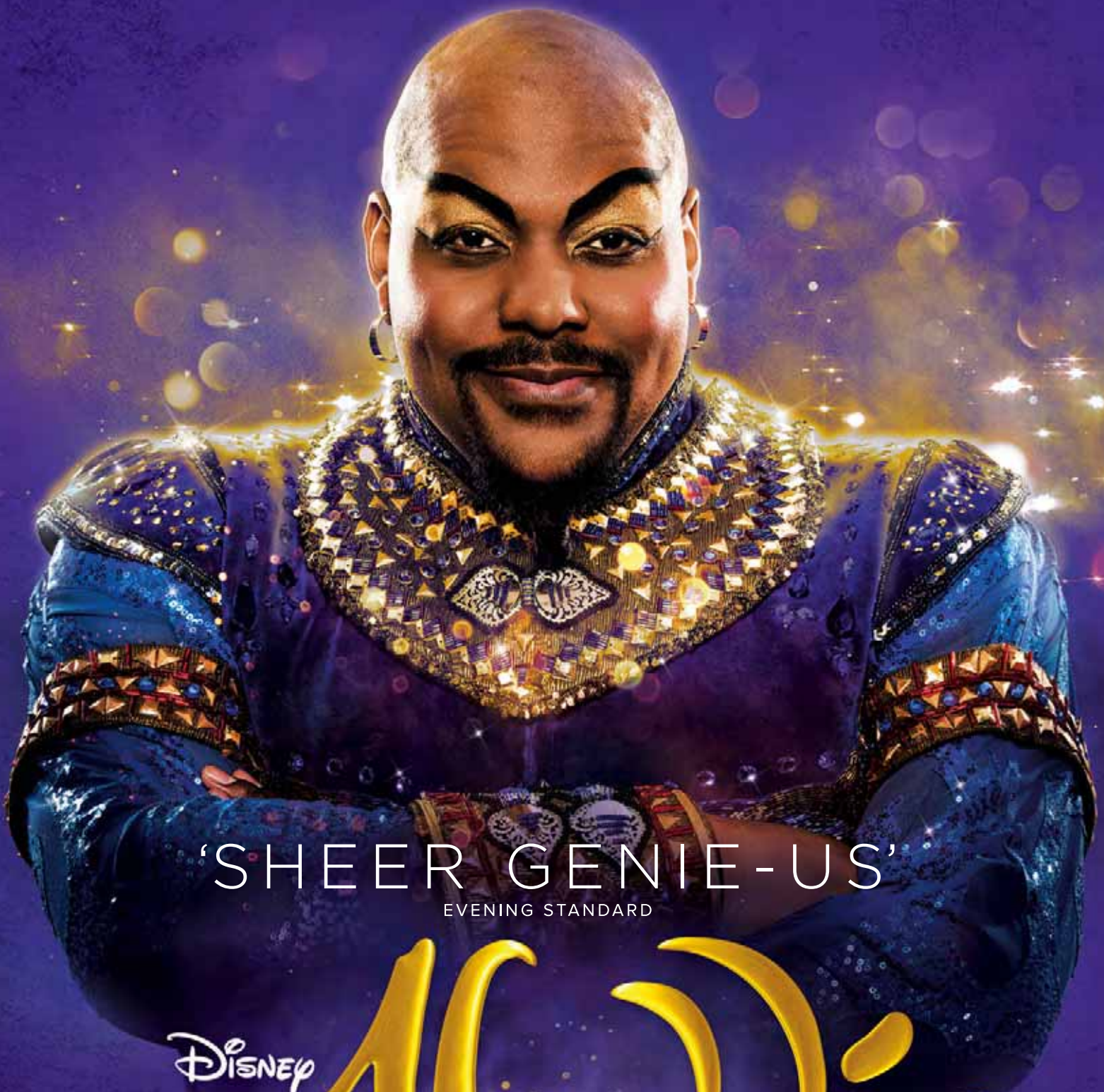
December 21-March 11

Based on Khaled Hosseini's best-selling novel, *The Kite Runner* arrives in the West End. Set in Afghanistan, the play depicts two young friends caught up in the political turbulence surrounding the fall of the monarchy and Soviet military intervention before the rise of the Taliban. These events form the backdrop to the parent and child relationships that become the emotional heart of the play, providing the grief, guilt and redemption that captured the imagination of millions of readers.

Wyndham's Theatre, Charing
Cross Road, WC2H 0DA.
0844 482 5120.
www.wyndhamstheatre.co.uk



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SEASONAL SENSATIONS

Winter is the most wonderful time of the year to get a feel for London. Take the time to escape under, skate over and generally wander around this great city



A TASTE OF THE SEASON

Follow your nose to the freshly transformed basement restaurant of one of London's favourite luxury boutique hotels. Eneko at One Aldwych is the new home of three Michelin star-holding Basque chef, Eneko Atxa. Sit back and relax in your curved red leather booth and wait for the food comfort to begin.

SEE THINGS IN A DIFFERENT LIGHT

On the banks of the River Thames, within the site of Shakespeare's Globe, is the Sam Wanamaker Playhouse. This humble sister to the iconic Globe Theatre is a hidden gem and where better to get out of the cold and enjoy a theatrical experience by cosy candlelight? *The Little Matchgirl* and *Other Happier Tales* is just one of the plays to see during the *Wonder Noir* season.

THAT FESTIVE FEELING

Nothing evokes Christmas traditions like the window displays of London's iconic department stores. As you scour the shops for perfect presents for loved ones, pause for a moment and be transported to the Land of Snow as you take in this year's spectacular theme at Liberty. No ballet is more Christmassy than *The Nutcracker* and each window depicts a different theme from The Royal Ballet's classic festive tale.

A TOUCH OF NOSTALGIA

Picture-postcard memories will be created with an ice-skating session in the beautiful grounds of Somerset House. The historic building provides a suitably glamorous backdrop as you glide on the ice rink in the courtyard. Warm up après skate with a treat in the alpine-themed Fortnum's Lodge.





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INSPIRE

Lois Bryson-Edmett and Sam Rogg explore
the transformative power of thermal waters
and the wonder of organic wine



INSPIRE

NATURAL WONDERS

There is a revolution sweeping through the wine world and London is at the forefront. Sam Rogg talks to the sommeliers and suppliers behind the capital's blossoming organic wine scene



“London has always been a hub for the world’s wines,” says Tom Harrow, director of Honest Grapes, a premium retailer with tiered wine clubs, including an invite-only Grand Crew Classé for fine wine drinkers in the capital and abroad. “This city might not be the most significant when it comes to volume but it is the most important in terms of prestige and influence,” he explains inside members’ club 67 Pall Mall, where we are gathered for a tasting of sparkling wines from the Franciacorta region, Italy’s answer to Champagne. Like the famous French appellation, Franciacorta is made using the ‘classic method’ of second fermentation in the bottle. Infinitely more complex than a Prosecco and with a Champagne-like finesse, Franciacorta sparklers are gaining a lot of attention at the moment, not least because Franciacorta aims to be the world’s first fully organic wine-growing region by 2020 – an ambition that many of the oenophiles in the room welcome, and they are not alone.


Natural, craft, slow... whatever you choose to call it, the wine world is undergoing a sea change in its approach, with many producers, even in the Old World, converting to organic practice both in the vineyard and cellar. Why? “The results are self-evident,” says Harrow. “Pontet-Canet, Domaine Leflaive and M. Chapoutier, three of the top producers in three of the world’s greatest regions, have already converted [to biodynamic, a more extreme approach to organic farming] and are making better wines than ever.” Some might argue it was only a matter of time given the world’s progressive desire for provenance. But this is a movement driven by more than fashion, health and environmentalism. “As ever with wine, the proof is in the tasting,” says Harrow. Both wine producers

and drinkers are switching to organic because the product, quite simply, tastes better.

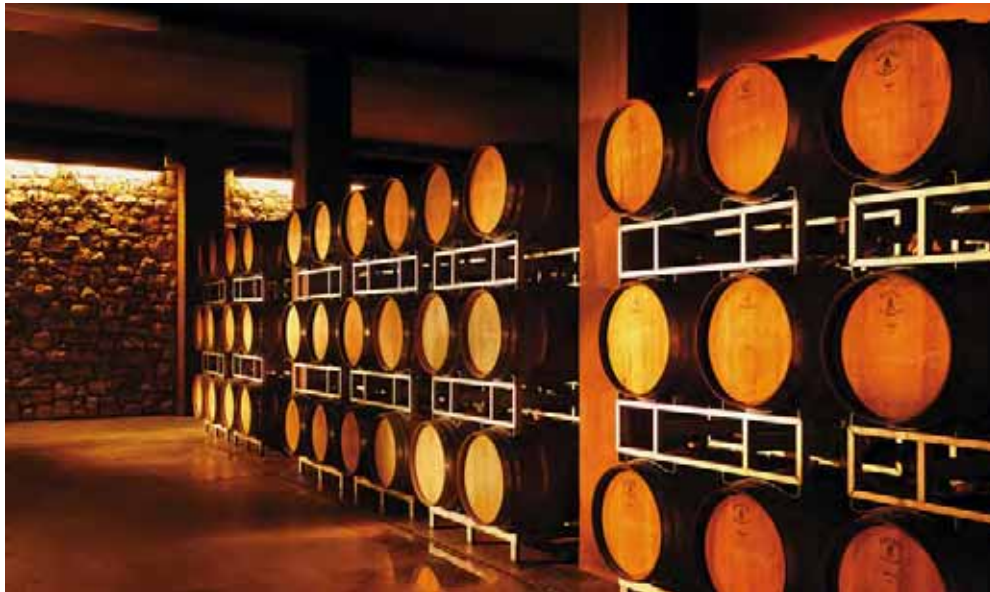
ORGANIC, NATURAL OR BIODYNAMIC?

Despite being in vogue, organic wine is not a new concept. People have been making wine organically for thousands of years. It wasn’t until the early-20th century, following an intensification in farming and an increase in man-made synthetic treatments, that ‘organic viticulture’ was coined as a way of explaining the alternative to modern farming practices. Today, the world’s certifying bodies continue to debate what ‘organic’ means and the rules and regulations vary, but largely these vineyards are ones that eschew pesticides, herbicides, fungicides and synthetic fertilisers in favour of plant and mineral products to combat pests and disease. Natural wine, sometimes referred to as raw wine, goes further than this by avoiding fining agents, filtering and added sulphites if possible, resulting in some occasionally cloudy looking and even funky-tasting wines.

Biodynamic viticulture, meanwhile, takes the whole idea of organic farming to a more holistic, ecological and ethical level. All biodynamic wines are, by definition, also organic, but biodynamic winemaking goes further by taking into account the lunar and celestial cycles. While organic vineyards treat problems and avoid harming the environment, biodynamic vineyards strive to prevent problems before they arise and improve the health of the farm’s entire ecosystem with the use of polyculture (mixed crops) and animal husbandry. “To our modern way of thinking, this all sounds quite insane,” warned scientist and philosopher Rudolf Steiner, who founded biodynamics in the 1920s, and he was right.







For decades, many dismissed his ideas as nonsense, but almost a century on some of the world's most revered wines – including Domaine LeRoy, Château de Beaucastel (Châteauneuf-du-Pape) and Domaine Zind-Humbrecht – are made using his methods.

“From a technical perspective, biodynamism toughens up vines and enables them to be productive for a longer period,” explains Harrow. “You might lose your first three years’ harvest to pests and rot but the vines learn to cope and become more resilient as a result.” With time, these producers say soil biomass improves, roots grow deeper and stronger, indigenous plants and wildlife return, and the grapes become more receptive to climate and weather. These are the ingredients that go into creating a wine’s flavour profile, and with minimal intervention and low sulphur – the cornerstones of any good organic winemaker – critics argue you can actually taste this living environment, the wine’s ‘terroir’.

A MATTER OF TASTE

“Initially it was the flavours that attracted me to natural wines,” agrees Doug Wregg, a sommelier-turned-buyer for award-winning supplier Les Caves de Pyrene. “The wines possessed something that I would characterise as real or raw ‘energy’. The flavours would ricochet around the palate. They

were also mutable, forever changing and developing. This seemed to suggest that they were alive.” For Harrow, that ‘extra energy’ is found more readily within biodynamic wines, while natural wines can be more savoury, feral, barnyard. “None of which sounds attractive necessarily,” he admits, “but only because we have come to associate wine with a more limited spectrum of aromas and flavours.”

Not surprisingly, the best way to truly understand organic, biodynamic and natural wine is to taste them for yourself and in London you’re spoiled for choice. Established in 1698, Royal Warrant Holder Berry Bros. & Rudd reigns as the ultimate London wine shop, with regular tasting events and dinners, while Natural Born Wine at Primrose Hill Market (every Saturday) offers a story behind each of its bottles. At Jason Atherton’s Social Wine & Tapas in Marylebone, where all the waiters are sommeliers, the restaurant’s executive head sommelier Laure Patry estimates that at least 70 per cent of her wine list is biodynamic. “Biodynamics is a lot of work but it brings much more to the wine: purity, authenticity, the wines are more alive and not masked. It also shows respect for our planet and it is better for us. I couldn’t sell a wine I didn’t believe in.” Proving, perhaps, that there is already a thirst for a healthier, more sustainable and honest glass of wine.

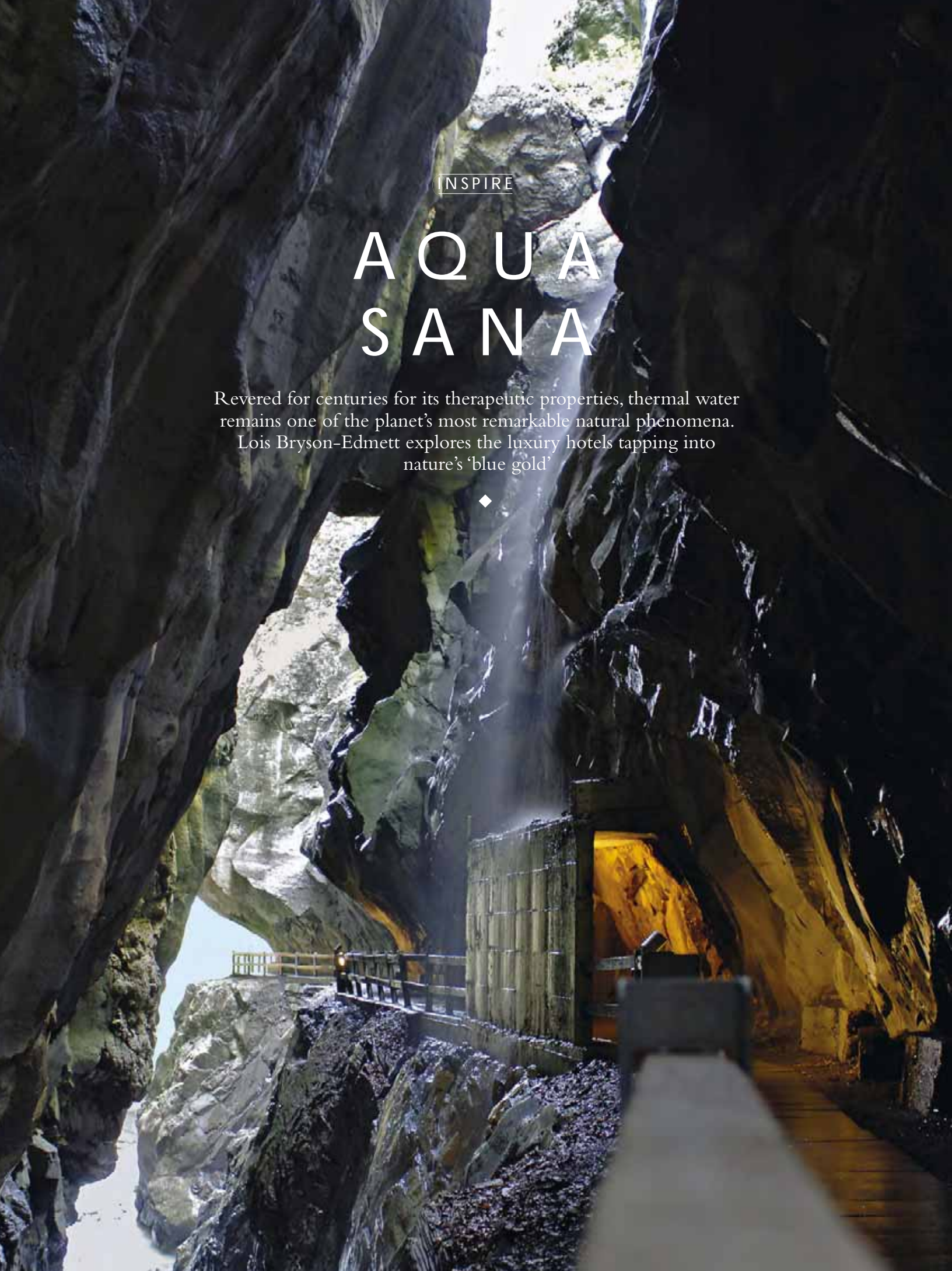
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INSPIRE

AQUA SANA

Revered for centuries for its therapeutic properties, thermal water remains one of the planet's most remarkable natural phenomena. Lois Bryson-Edmett explores the luxury hotels tapping into nature's 'blue gold'

◆

One of the world's most ancient spa treatments, thermal water has been used throughout history to relieve everything from joint pain to skin conditions, or simply as one of the most pleasurable ways to unwind – floating weightless in water that exits the ground naturally heated. Rich with minerals from thousands of miles below the earth's surface, thermal water is credited with the genesis of the spa itself, after Romans constructed early versions around thermal springs across Europe. Today, with thermal water a flourishing trend in natural wellness, luxury hotels are finding new and exciting ways to harness this valuable natural resource.

THE GAINSBOROUGH BATH SPA

One groundbreaking luxury destination embracing the benefits of thermal water is The Gainsborough in Bath – a five-star hotel situated right in the heart of the Roman spa town. Legend states that Bath's precious thermal waters were discovered by Prince Bladud in 863BC – he found that the water's rare combination of 42 minerals cured his leprosy, and since then visitors have travelled from all over the world to soak in Bath's ancient waters. However, The Gainsborough broke new ground when it opened in 2015 by becoming the first UK hotel to boast its own private supply of thermal water – providing guests with unrivalled access to its benefits, away from the crowds that populate the public baths.

The hotel's thermal water Spa Village sits at the heart of the Grade II-listed building – carved from Bath's iconic sand-coloured limestone and crowned with a glass atrium that floods daylight on to the pool's crystal waters. Stepping into the spa, the hotel's city location instantly becomes a distant memory, the gentle sound of flowing water creating a sense of complete serenity. Inspired by the Romans' love of social bathing, the spa is arranged into a one-hour circuit that enables guests to alternate between three thermal pools of increasing temperatures, an infrared sauna, a traditional sauna and a steam room.

Alongside the thermal water, attention to detail is the pride of The Gainsborough spa experience, which begins with a shot of probiotic juice to balance gut bacteria, followed by a consultation with an aromatherapist to design a bespoke salt pouch infused with essential oils to soothe your personal gripes. Elsewhere, small luxuries such as lavender crushed ice for cooling the skin between stints in the sauna, or the berry and hibiscus tea enjoyed on the terrace overlooking the pool after a treatment, set the spa apart.

Bath's thermal waters leave the ground at 45 degrees Celsius, but the hotel reduces it slightly to body temperature, helping to create a feeling of weightlessness as you float. Water-based treatments include 'Freedom', which uses gentle stretching to return you to the comfort of the womb, as well as 'Aguasana', which draws on yoga and tai chi to improve balance and flexibility. The treatment menu also includes massages such as 'Ginger Renewal', featuring a full-body mineral scrub, followed by strokes of warm ginger oil, soothing hot stones and a pressure-point massage that completely melts away tension. Therapists listen to your personal needs and cater the treatment accordingly, using techniques that pay careful attention to every inch of the body.

Small details such as the soothing warmth of an aromatherapy pouch placed under the neck, or the delicate aromas of the carefully balanced oils, make the experience unforgettable. Returning to the thermal waters for a final float, a feeling of complete inner calm permeates. Guests who can't bear to extract themselves from the comfort of the thermal waters can also book one of the hotel's palatial Bath Spa rooms, which feature an extra tap plumbed directly into the warm springs – perfect for private thermal water baths.

GROTTA GIUSTI

In Italy, luxury hotel Grotta Giusti also harbours a thermal water haven, hidden below the 19th-century villa in caves which poet and resident Giuseppe Giusti regarded as "the eighth wonder of the world". Having remained hidden for most of their 130 million-year history before being discovered by accident in 1849, the caves have become the signature feature of the hotel. With water heated to around 36 degrees Celsius, the caves act as a natural steam room, draining the body of toxins and providing a warm environment to unwind in all year round. A 50-minute 'wellness circuit' provides the chance to alternate between natural pools of varying temperatures, bathing in the mineral-rich water and breathing in the vapours, which are believed to clear skin and combat joint pain.

Like The Gainsborough, Grotto Giusti also offers floating therapies, designed to elevate levels of dopamine and endorphins, while helping guests to enter into a tranquil, meditative state. Scuba-diving instructors run the first half of the individual session, imparting breathing techniques to help the guest relax and enjoy the buoyancy of the water. This is followed by a series of stretches guided by a therapist as the guest floats, contributing to a sense of complete mental and physical calm. For those who fancy venturing deeper into the historic caves, the hotel also offers scuba-diving courses split into three experience



levels, providing the chance to delve into the heart of the caves' magnificent natural architecture.

GRAND RESORT BAD RAGAZ

Also a proud advocate of its thermal waters, Grand Resort Bad Ragaz houses one of the largest spas in Europe, nestled in the heart of the towering Swiss Alps. Discovered in 1242, the Tamina Gorge that supplies the resort with its thermal water gained popularity when it was hailed by 16th-century physician and philosopher Paracelsus as highly therapeutic for the body. Today, the hotel offers an extensive spa programme featuring salt saunas, herbal steam baths and infrared cabins, as well as a wide range of thermal pools including the 19th-century Helena Pool, the futuristic Tamina Therme and an outdoor pool framed by stunning views of the surrounding mountains.

Many of the hotel's spa treatments incorporate the thermal water, including the 'Sequoia Ceremony' – named after the American sequoia trees that were planted in the park in 1869. Based on the legend that the trees can convert negative energy into positive energy, it combines sequoia essence with thermal water and reflexology massage to relieve stress.

True to the healing properties of the thermal water, health and wellbeing are at the heart of Grand Resort Bad Ragaz, which offers a range of one to five-day relaxation programmes that include floatation sessions, sound wave meditation, andulation therapy (using vibrational energy and infrared) and more to help guests unwind and rejuvenate. The resort also boasts its own medical health centre, populated by 70 doctors and specialists trained in everything from general check-ups to consultations on nutrition, skincare and fertility.

For those in search of complete seclusion, the hotel also offers a series of lavish spa suites that include a private spa area with a steam bath, sauna and a special tap that flows thermal water directly into the room. The penthouse is particularly spectacular and gives the chance to enjoy a soak with a backdrop of panoramic views of the mountain landscape. If you are looking to find natural serenity, thermal water provides an ancient solution to the stresses of modern life.

ABOVE: THE POOL AT THE GAINSBOROUGH COURTESY OF THE GAINSBOROUGH; BELOW: THE NATURAL SPA AT GROTTA GIUSTI COURTESY OF GROTTA GIUSTI



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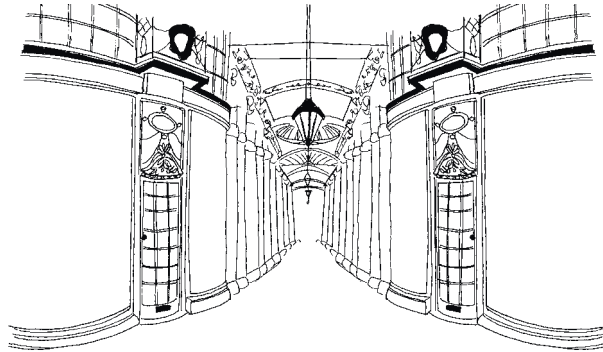


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To locate the stores that use Premier Tax Free and for more detailed information on how to shop Tax Free in the UK, visit our website or download the app.

premiertaxfree.com





SHOPPING

With its famous streets and pretty arcades,
the capital is a haven for retail theatre



A FINE ROMANCE

Karen Millen's autumn/winter 2016 collection brings femininity to the fore; frills, fine lace and undulating ruffles meet intense autumnal hues of cinnamon, gold and berry red



Each piece in Karen Millen's autumn/winter 2016 collection is designed and cut in-house at its London atelier. Eye-catching prints are effortlessly mixed with the rich textures of luxurious silks and Italian leathers to embody the confidence, charisma, style and savoir faire of the Karen Millen woman.

In a city that never sleeps, 24-hour dressing is essential and Karen Millen prides itself on creating beautiful clothes for women to take them seamlessly

from day to night. Flattering tailoring is married with sumptuous knits while, elsewhere, scene-stealing occasionwear takes centre stage. Elevate your autumn/winter look with deliciously soft, slouchy suede boots or style away the winter blues with butter-soft leather gloves paired with an elegant long-line coat.

Stylist appointments for those in need of a wardrobe overhaul can be booked with the store's knowledgeable staff.

Regent Street: 247 Regent Street, W1B 2EW. 020 7629 1901.
Covent Garden: 2-3 James Street, WC2E 8BH. 020 7836 5355.
www.karenmillen.com

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





TIMELESS ELEGANCE

There's a fresh new feel at Folli Follie



Regent Street plays host to the visual treat that is Folli Follie's newly designed concept store. The dream-like environment creates a place where the modern, urban woman can inject glamour into her individual style. Portraying four design elements – the sea of flowers, the aquarium showcase, the fantasy wall and the diamond cloud – the concept store presents a fresh, sophisticated and interactive experience. The key design canvasses play with light and reflection, showcasing the stunning Folli Follie offering in the most fashion-forward way.

Effortlessly transition from day to night with elegant bracelets, shimmering necklaces and stylish rings from the Fashionably Silver collection, all crafted in Folli

Follie's signature finest silver. Accessorise in style and indulge in one of this season's requisite mini bags, available in autumnal reds, camels and classic black.

This season's watch collection is exceptional. Classic watch fans will be enamoured with the Retro Square collection, which clearly references 1920s Art Deco geometrics in its designs. These timeless masterpieces are available with colourful leather straps as well as mesh bands, creating a look that's perfect for any occasion. The latest instalment of Folli Follie's Perfect Match collection also delights with a unique series of chic timepieces designed to showcase an inspirational combination of classic and contemporary simplicity. Visit Folli Follie's store to discover a fashion revolution.

124 Regent Street, W1B 5SB. 020 7287 9912.
www.follifollie.co.uk

MAPS
REGENT STREET | W1



TUMI

Regular travellers appreciate the value of quality luggage and TUMI is a name trusted to ensure you get to your destination in style. It has recently added to its fashion-forward ranges with the launch of the 19 Degree collection. As the brand's first foray into aluminum luggage, TUMI has applied intelligent design solutions to deliver pieces that look as good as they perform.

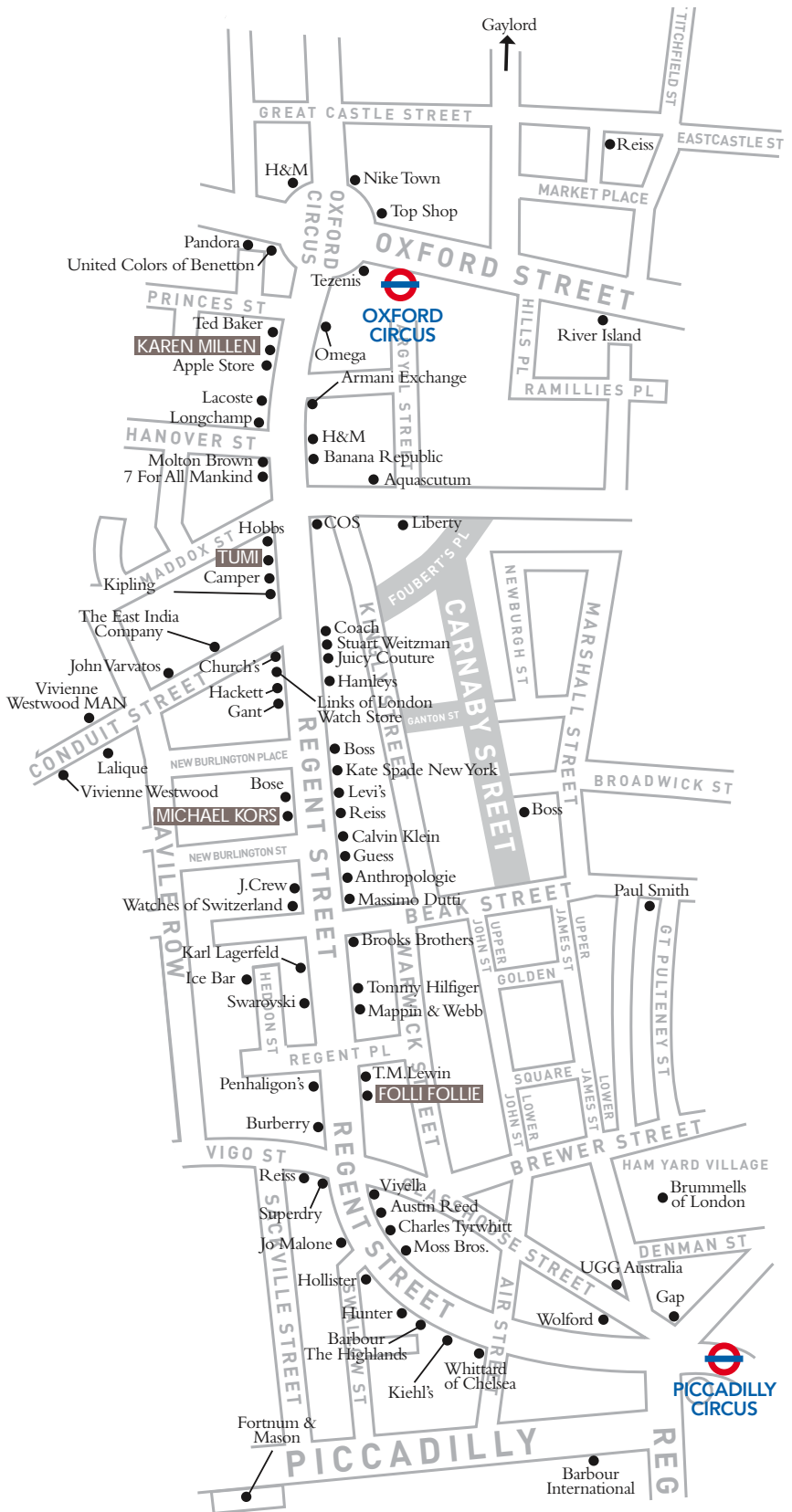
211 Regent Street, W1G 8TR.
020 7292 2810. www.tumi.com
🚫 Oxford Circus



MICHAEL KORS

Regent Street now plays host to the largest Michael Kors store in Europe. Behind the historic façade lie three floors dedicated to modern glamour, offering an opportunity to discover the complete world of the Michael Kors brand in one stylish location. Browse, shop and enjoy the exceptional personal styling and service.

179 Regent Street, W1B 4JQ.
020 7659 3550. www.michaelkors.com
🚫 Oxford Circus/Piccadilly Circus





FASHION FORWARD

With exclusive designs, beautiful fabrics and unique prints,
Phase Eight is your wardrobe saviour this season



Phase Eight delivers the perfect shopping environment by pairing impeccable customer service with an exceptional collection of contemporary classics that features delightfully modern designs and silhouettes. The brand's originality is its strength, with an in-house team that embraces a design philosophy that produces exemplary fits and transcends all ages. Indeed, there is a dress to suit every occasion and each design is progressive, stylish and timeless.

The stunning flagship store in St. Christopher's Place neatly pulls together all of Phase Eight's collections over two spacious floors. Shop seasonal occasion wear, work and daywear to build your

perfect look, selecting from a number of flattering dresses, jumpsuits, luxe separates and stunning accessories. The store also hosts the elegant Collection 8 evening wear range and an exquisite bridal collection with a private bridal boutique for the discerning bride.

Always striving to deliver exceptional customer service, Phase Eight James Street offers personal styling appointments, providing customers with pertinent style advice to help create the perfect wardrobe from the comfort of a private lounge. Relax with refreshments while a dedicated, trained stylist caters to your every fashion whim during a one- or two-hour complimentary appointment.

10-12 James Street, W1U 1EE. 020 7499 7750.
www.phase-eight.com

MAPS

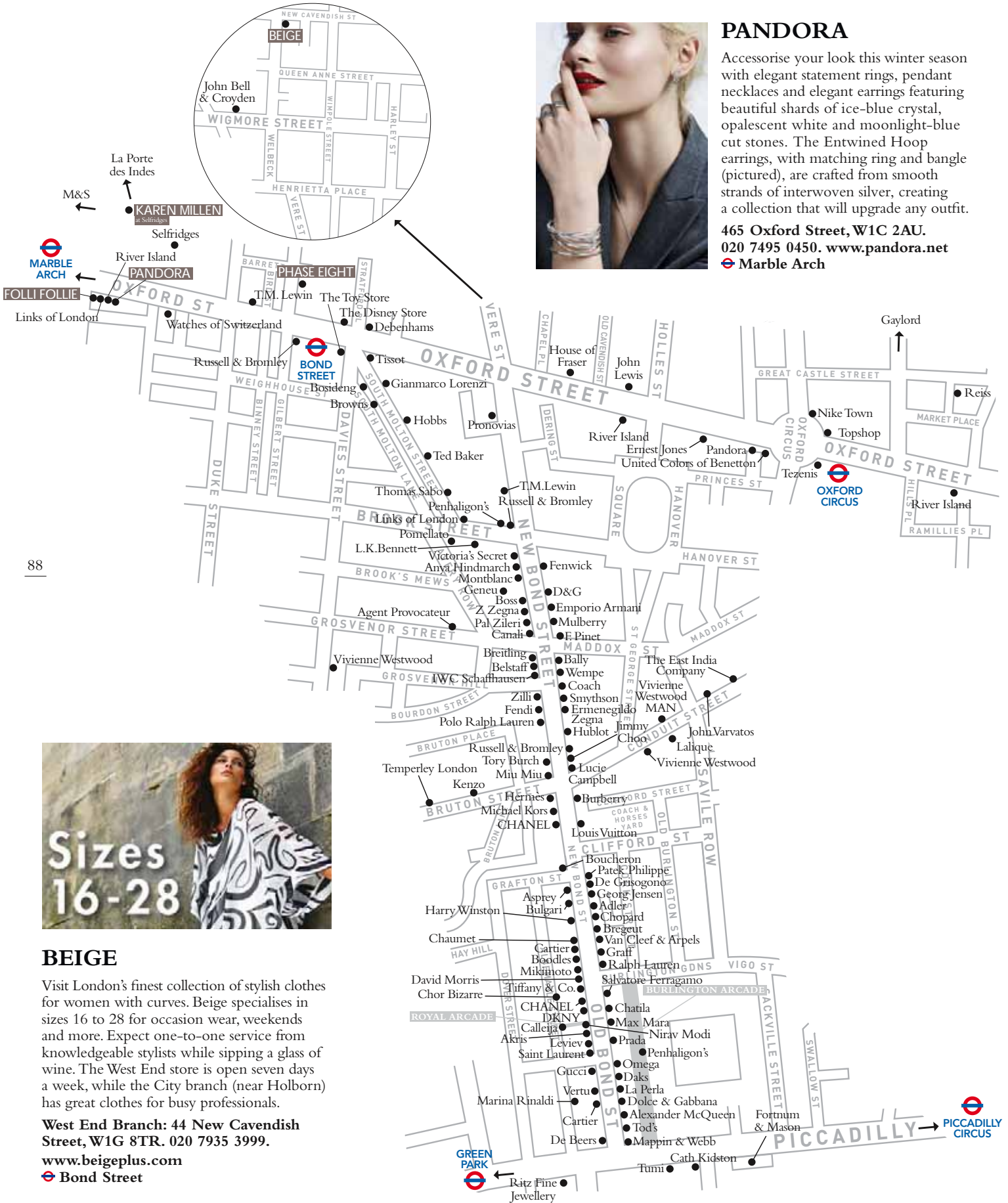
OXFORD STREET & BOND STREET | W1



PANDORA

Accessorise your look this winter season with elegant statement rings, pendant necklaces and elegant earrings featuring beautiful shards of ice-blue crystal, opalescent white and moonlight-blue cut stones. The Entwined Hoop earrings, with matching ring and bangle (pictured), are crafted from smooth strands of interwoven silver, creating a collection that will upgrade any outfit.

465 Oxford Street, W1C 2AU.
020 7495 0450. www.pandora.net
Marble Arch



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Visit London's finest collection of stylish clothes for women with curves. Beige specialises in sizes 16 to 28 for occasion wear, weekends and more. Expect one-to-one service from knowledgeable stylists while sipping a glass of wine. The West End store is open seven days a week, while the City branch (near Holborn) has great clothes for busy professionals.

West End Branch: 44 New Cavendish Street, W1G 8TR. 020 7935 3999.

www.beigepius.com

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CHANEL

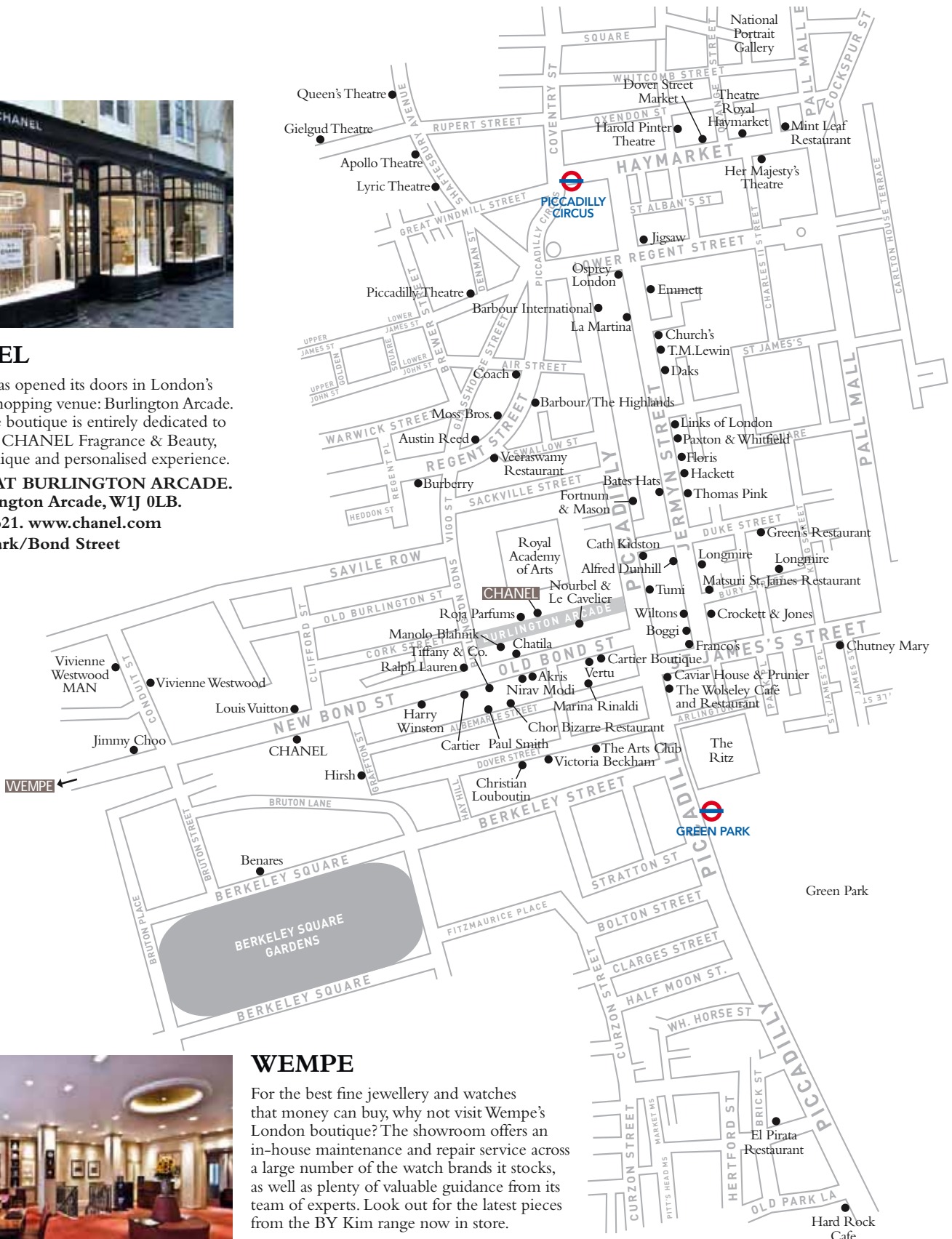
CHANEL has opened its doors in London's prestigious shopping venue: Burlington Arcade. The intimate boutique is entirely dedicated to the world of CHANEL Fragrance & Beauty, offering a unique and personalised experience.

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54-55 Burlington Arcade, W1J 0LB.

020 7629 7621. www.chanel.com

🚇 Green Park/Bond Street

90



WEMPE

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



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Baluchi takes you on a culinary journey of authentic flavours from the subcontinent at The Great Hall, against a dramatic backdrop of wood panelling and a soaring vaulted high ceiling.

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www.chanel.com
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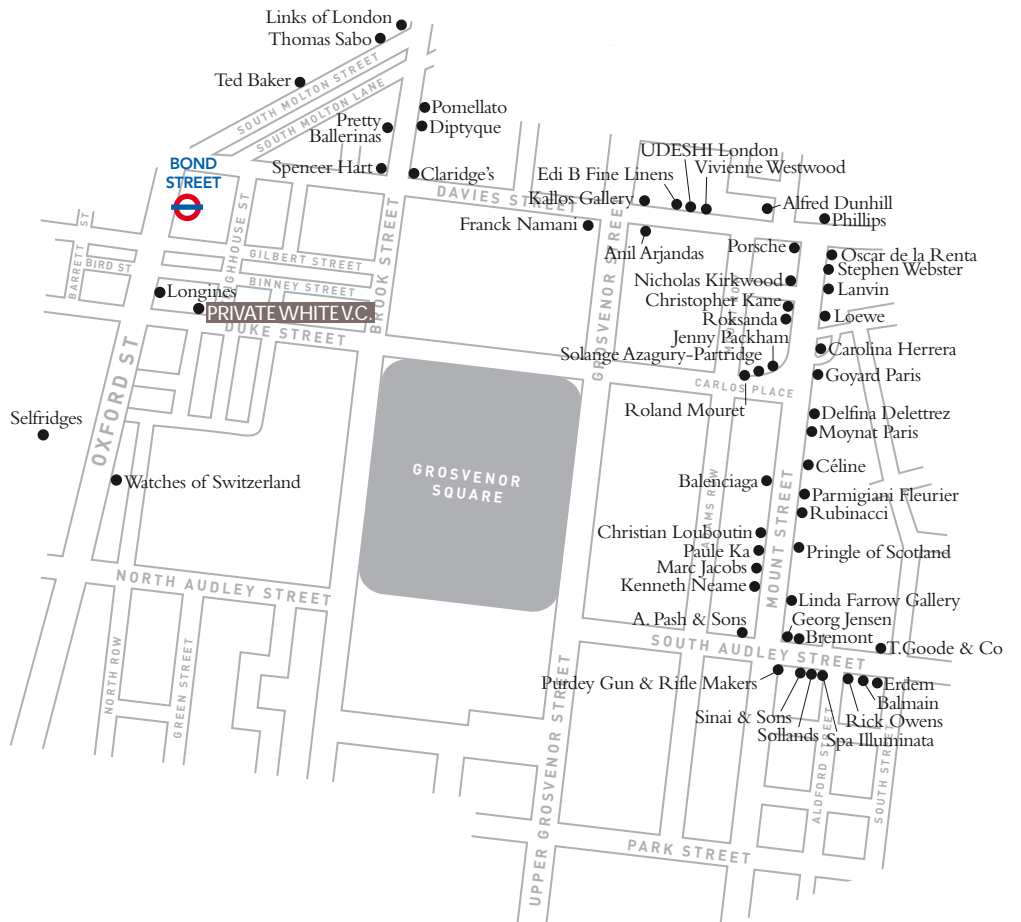


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Proudly handmade at the brand's 200-year-old mill in Manchester, Private White V.C. offers a selection of military and motorbike-inspired menswear made from regionally sourced fabrics and trims. The autumn/winter 2016 collection features highlights such as a striking camel jeep coat with shearling collar and a range of premium workwear, finished with the brand's signature rose gold zips and press studs.

**73 Duke Street, W1K 5NR.
 020 7629 9918.
www.privatewhitevc.com**

Covent Garden



THREE OF THE VERY BEST INDIAN RESTAURANTS



Amaya

This award winning sophisticated Indian Grill offers intense flavours with an innovative twist, in a theatrical open kitchen setting. Michelin star.

Open for lunch and dinner seven days a week.

Halkin Arcade, Motcomb Street
Knightsbridge, London SW1X 8JT
T: 020 7823 1166
E: amaya@realindianfood.com

Private dining room seats 14



CHUTNEY MARY

The rich setting, interesting art and romantic candle lighting are secondary details in London's haven of great Indian contemporary food.

Open for lunch and dinner from Monday to Saturday.

73 St James's Street, London SW1A 1PH
T: 020 7629 6688
E: chutneymary@realindianfood.com

Two private dining rooms seat 30 and 16



VEERASWAMY 1926

Classical dishes, lovingly prepared and beautifully served in sumptuous surroundings overlooking Regent Street. The oldest Indian restaurant in the world.

Open for lunch and dinner seven days a week.

Mezzanine Floor, Victory House, 1st floor
99 Regent Street, London W1B 4RS
T: 020 7734 1401
E: veeraswamy@realindianfood.com

Private dining room seats 24

STOCKISTS



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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.
020 7491 3810/020 7409 1315.
www.elpirata.co.uk
🚗 Green Park/Hyde Park Corner



CHOR BIZARRE – INDIA'S RESTAURANT

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

MANGO TREE

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.

Mon-Wed 12pm-3pm, 6pm-11pm; Sat 12pm-2.30pm, 6pm-11.30pm;
Sun 12pm-10.30pm.

46 Grosvenor Place, SW1X 7EQ
(also in Harrods: 87-135 Brompton Rd, SW1X 7XL).
020 7823 1888. www.mangotree.org.uk
🚗 Victoria



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Exhausted, stressed, jet-lagged? Then why not relax with a traditional therapeutic Thai massage? Jade is a licensed and qualified Thai masseuse whose personalised, high-quality treatment is sure to bring your mind and body back into balance. In addition to traditional Thai massage, Jade offers an authentic Thai herbal massage with hot herbal compresses sure to induce deep relaxation and relieve fatigue. Other treatments include Swedish massage to improve circulation, a de-stressing and energising aromatherapy massage using essential oils, and deep-tissue massage to alleviate stiffness and aching muscles. Jade's therapy is not only effective in treating specific conditions but also in maintaining peak health and emotional well-being. Jade can provide a range of other natural therapies including Hopi ear-candling and beauty treatments such as waxing. All her treatments will be tailored to your own particular needs. Please call to book an appointment at your hotel or you can visit her at her Chelsea studio seven days a week.

07894 700 669.

PARTING SHOT



From her workshop in Wiltshire, Jemma Lewis has been creating beautiful marbled papers for the past eight years. “I can only produce one paper at a time, so each sheet is individual and completely handmade, and this is part of its charm,” says Lewis. From bookbinding to homewares, the application of her designs is incredibly diverse. Completely enchanting.



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