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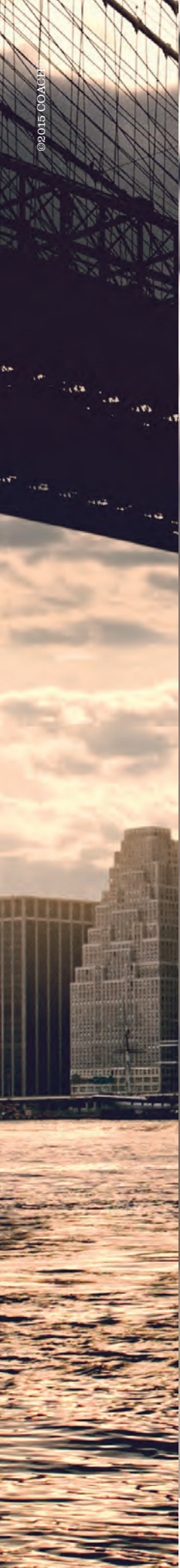
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A NOTE FROM THE EDITOR

While it's true that some of the most iconic moments in fashion have been borne of the minds of Parisian talents – Christian Dior's 'New Look' and Gabrielle 'Coco' Chanel's game-changing aesthetic among them – London's position in fashion's canon cannot be dismissed. And nor should it.

Long heralded for its ability to produce new and highly innovative designers, fashion here feels exciting. Fresh and modern, the approach is often subversive, but this edge is what justifies London's standing as the fashion capital of the world.

You only have to look at some of the leading names of the moment – Erdem, Christopher Kane, Mary Katrantzou and Roksanda – to appreciate the depth of talent here. The fact that they are all homegrown designers speaks as much of their individual design prowess as it does the promotion and support they have received from a rather important organisation that has helped each of them reach the top. The British Fashion Council (BFC) has shaped fashion in the city and whether it's working to attract the big-name brands to London Fashion Week or is supporting emerging designers with schemes such as NEWGEN, the capital is blessed with an authoritative voice – a champion of the industry.

Ahead of London Fashion Week's spring/summer 2016 season, I'm delighted that Caroline Rush, the British Fashion Council's chief executive, has put down her thoughts on exactly where London stands in the world of fashion. She believes that the expressive freedom that designers are afforded here is the reason why London produces such boundary-pushing talent. Turn to page 16 to read exactly what she has to say. On page 98, meanwhile, designer Ryan Lo, one of the most recent recipients of the BFC's NEWGEN scheme, has kindly provided a few hints about his upcoming spring/summer 2016 collection and details how he likes to spend his time in the capital.

Elsewhere, John-Michael O'Sullivan considers the influence of art on fashion, and the autumn/winter 2015 collections in particular (page 26), we chart the rise of and growing interest in African designers (page 34), and celebrate the 140th anniversary of Liberty, one of the city's great shopping emporiums (page 56).

Finally, on page 44, it is London – with its stuccoed buildings and pretty mews streets – that rather appropriately provides the backdrop to our exclusive fashion story. Photographed by Chloe Mallett, it quite simply delivers this important message: London is fashion.

I hope you enjoy your stay.

Kathryn Conway

Kathryn Conway, Group Editor

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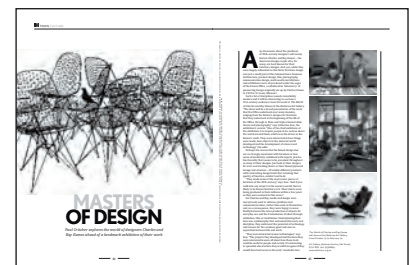


IMAGE: ILLUSTRATION BY VANESSA ARNAUD



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THE GUEST LIST

Jo Caird

As one of fashion's most experimental designers, it should come as little surprise to hear that Hussein Chalayan is flexing his creative muscles with the arrival of his first dance production. *Gravity Fatigue* shows at Sadler's Wells this October and, given Chalayan's extraordinary body of work, this promises to be something rather special. On page 62, Jo Caird, whose work regularly appears



in publications including *Condé Nast Traveller* and *The Stage*, provides a fascinating insight into what visitors can expect from Chalayan's latest work.

Paul Critcher

Writer Paul Critcher loves the chance to get away from it all, but he never tires of his home town. "London's got it all," he says. A journalist for nearly 20 years,



Critcher has written about a diverse range of subjects and, in this edition, interviews the curator of a fascinating exhibition arriving at the Barbican this season. *The World of Charles and Ray Eames* surveys the work of these two incredibly important designers and finds that the duo's portfolio extends far beyond their now hugely popular Eames chair. Turn to page 64 to learn more.

Chloe Mallett

London-born Chloe Mallett, who photographed our beautiful cover and fashion story found on page 44, divides her time between London, Farnham, where she resides, and New York. Mallett travels extensively for her work, shooting for brands such as Harrods, Rigby & Peller, Temperley London and Victoria's Secret. Editorially, her work can be seen in *Condé Nast Traveller*, Italian *Elle* and *Nylon*. Her



celebrity sitters include Gemma Arterton, Helena Christensen, Natalie Dormer, Joseph Fiennes and Emma Watson.

John-Michael O'Sullivan

John-Michael O'Sullivan is a London-based architect and writer, with a special interest in fashion history. As features editor



at British menswear biannual *ARTICLE*, and a contributor to publications including *The Observer* and *Esquire's The Big Black Book*, there are few people better placed to comment on art's influence on fashion. O'Sullivan explores this love affair by considering the inspiration behind this season's key collections on page 26.

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IN LONDON is published by Morris Visitor Publications.

Seven pounds where sold.

233 High Holborn, London, WC1V 7DN, UK. Tel: 020 7242 5222.

Fax: 020 7242 4184. ISSN 1742-0857.

Printed by William Gibbons & Sons Ltd, ISO 14001 accredited.

MVP

Morris Visitor Publications

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Morris Visitor Publications is a subsidiary of Morris Communications Company LLC, Augusta, GA, USA. CHAIRMAN: William S. Morris III. PRESIDENT AND CEO: William S. Morris IV.

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COVER

Christian Von Pfefer, Milou G, Joseph Quigley and George Threadingham were photographed by Chloe Mallett with styling by Thea Lewis-Yates, make-up by Terry Barber and hair by Ben Cooke.

Christian wears a coat by Burberry, denim jacket by 7 For All Mankind, jeans by Paul Smith, Chelsea boots by Russell & Bromley and scarf by Paul Smith.

Milou wears a dress by Christopher Kane, shirt by Edeline Lee, tights by Falke, shoes by Rupert Sanderson, rings by Davina Combe and sunglasses by Le Specs.

Joe wears a coat by Harris Wharf London, knit by Wolsey, jeans by Belstaff, boots by Russell & Bromley and hat by Paul Smith.

George wears a jacket, trousers and shoes by Gieves & Hawkes, shirt by Blk Dnm, knit by Paul Smith and sunglasses by Ray-Ban.

IN MY OPINION

16 FASHION FORWARD
Caroline Rush, chief executive of the British Fashion Council, considers London's position as a fashion capital

IN VOGUE

18 WELCOME TO AW15
The key womenswear trends you need to master this season

20 INDEPENDENT SPIRIT
Forge your own path with products from London's finest independent boutiques

22 GET SET FOR FALL
The best of the season's menswear trends

24 ALTERNATIVE THINKING
Menswear that's off the beaten shopping track

26 WHEN TWO WORLDS COLLIDE
John-Michael O'Sullivan explores the love affair between fashion and art, and art's influence on key autumn/winter 2015 collections

30 JEWELS OF THE CROWN
Fine jewellery hair pieces designed to thrill

32 JEWELS OF THE SEASON
Brooches are back in vogue and make the perfect finishing touch to any outfit

34 AFRICA RISING
Kathryn Conway investigates the growing appeal of the work of African designers

IN FASHION

38 LOOKS GOOD, DOES GOOD
Lois Bryson-Edmett profiles the individuals and companies that are helping to transform how the world shops

42 CRAFT WORK
Lois Bryson-Edmett meets the man behind a small business making big waves in the world of fashion

44 THE SOUND OF THE CITY
London provides the perfect backdrop to our exclusive fashion story

56 LIBERTÉ, QUALITÉ, MAJESTÉ
Celebrating the 140th anniversary of Liberty

IN TOWN

59 BEHIND THE BRAND
Exploring Louis Vuitton's *Series 3*

60 ENDURING LUXURY
A guide to Chanel's immersive brand experience

62 DEFYING EXPECTATIONS
Jo Caird provides an insight into Hussein Chalayan, fashion's polymath

64 MASTERS OF DESIGN
A look at the work of Charles and Ray Eames

66 THE ART OF DISSENT
A preview of artist Ai Weiwei's exhibition

68 THE CULTURE DIARY
A guide to the best of the season's events

70 COUTURE CUISINE
Beatrice Yeatman-Biggs considers the crossovers between fashion and food

72 THE ART OF UMAMI
Enjoy the artistry of Japanese cuisine at Engawa

73 OPENING A NEW CHAPTER
The latest openings dazzling diners this autumn

74 LONDON'S AUTUMN SEASON
The best cultural events with London & Partners

77 HOT SPOTS TO SHOP
Explore London's best shopping streets

IN TOWN MAPS & IN STORE

86 WEST END [W1]

88 WEST END [W1 & SW1]

90 KNIGHTSBRIDGE, SOUTH KENSINGTON & CHELSEA [SW1, SW3 & SW7]

91 BY ROYAL APPOINTMENT
Calleija's stunning new collection

92 COVENT GARDEN, MOUNT STREET & SOUTH MOLTON STREET [WC2 & W1]

93 THE ART OF SEDUCTION
Agent Provocateur teams up with Paloma Faith

IN TOUCH

98 MY SECRET ADDRESS BOOK
A snapshot of London life by Ryan Lo, a fashion designer and NEWGEN SS16 recipient

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FASHION FORWARD

Caroline Rush, chief executive of the British Fashion Council, explains why London is still number one for fashion

When the British Fashion Council organised its first London Fashion Week in 1984, Britain was known for young, innovative fashion. Fast forward 31 years and the landscape of the British fashion industry, although wildly different now in terms of the recognition it receives on the world stage, is still dominated by exciting new names rising through the ranks.

Supporting innovative raw talent remains at the heart of what the British Fashion Council stands for, but this is today combined with developing successful businesses. The BFC feeds the creativity of the UK's emerging designers to ensure London's fashion scene remains fresh and exciting; whether through the NEWGEN and NEWGEN MEN schemes, sponsored by Topshop and Topman respectively, providing tailored business support and showcasing opportunities at London Fashion Week and London Collections Men, or the overseeing of the Colleges Council, which arranges seminars and preview days for fashion students.

It's no coincidence that some of fashion's brightest stars – names such as Mary Katrantzou, Erdem and J.W. Anderson – have forged their brands here as NEWGEN alumni. London is a cultural melting pot and this vibrant source of inspiration plays out time and time again in the collections of designers who take to the London catwalks. For Alexander McQueen's graduate collection, it was Victorian London and Jack the Ripper that provided the backdrop; for Luella Bartley, the British Fashion Council's Designer of the Year in 2008, it was her partying in east London pubs that helped developed her riff on rave punk for pony-club girls. With each new generation that followed, the expressive freedom that is welcome here continues to inspire boundary-pushing work.

However, it is London Fashion Week's ability to combine the support of young, emerging designers with its power to attract established, big-name brands that makes London so special. Fashion here is unique and that the fashion industry is now worth £26 billion to the UK economy is something to be celebrated. As London Fashion Week moves to its new home in Soho, to the Brewer Street Car Park this September, I would urge visitors to the city to not only experience London Fashion Weekend (September 24-27), but to get out and shop British brands and businesses. London is the fashion capital, after all.



IMAGE: PORTRAIT OF CAROLINE RUSH, COURTESY OF THE BRITISH FASHION COUNCIL

The British Fashion Council was established in 1983 and, having developed London's position as a major player in the global fashion arena, the BFC continues to further the interests of the British fashion industry and its designers through its many initiatives. Caroline Rush was appointed chief executive in April 2009 and collected a CBE for her contributions to the industry this year.

London Fashion Week SS16 runs from September 18-22.
www.londonfashionweek.co.uk; www.britishfashioncouncil.co.uk

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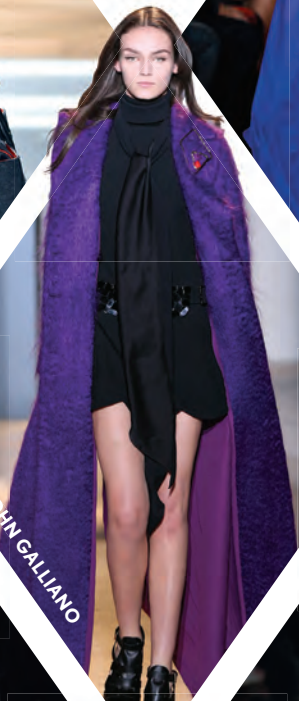
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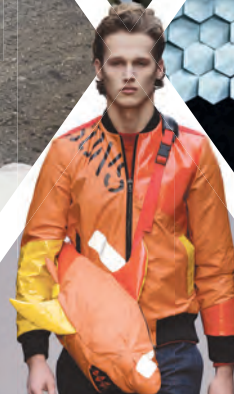
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8

Alternative THINKING

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7



6



5

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WHEN TWO WORLDS COLLIDE

With the love affair between art and fashion played out across the catwalks of the AW15 season, John-Michael O'Sullivan considers the impact of this mutual appreciation society and wonders how long the romance will last





Ever since fashion first emerged as an industry in its own right – and an industry that would prove to be as capable of making headlines as it was frocks, at that – there’s scarcely been a moment when it has not been enamoured with the world of art. From the days when Elsa Schiaparelli collaborated with Salvador Dalí and Jean Cocteau on outrageous (and outrageously desirable) Surrealist gowns, to the recent, social-media-meltdown-causing fashion galas hosted by the Metropolitan Museum of Art in New York, the two disciplines have been continuously entwined.

Balenciaga thrilled mid-century clients with shapes inspired by Goya and Velázquez; four decades later, Vivienne Westwood made the leap from punk provocateur to bona fide superstar by blending her anarchic aesthetic with the frothy pre-Revolution romance of Boucher and Fragonard. At Louis Vuitton, Marc Jacobs spiced up the Nineties thanks to cult collaborations with the likes of Stephen Sprouse, Takashi Murakami and Richard Prince. And one of the most famous dresses of the 20th century would come about when Yves Saint Laurent covered a white jersey shift with a Mondrian grid of bright colour blocks and bold black lines.

THE ART OF FASHION

In the past decade, though, something’s shifted in the fashion world. Art’s influence used to be simple; a polite, respectful-but-secondary backstory for a designer’s choice of silhouette or surface. But of late, the relationship between the two has become both more subversive and more subtly ubiquitous. Belgian menswear maverick Raf Simons has been at the centre of this new mood – whether he’s unveiling a one-off collaboration with Sterling Ruby for his own-label menswear, or shaking up the demure house of Dior with tributes to artists as diverse as Andy Warhol, Jean-Antoine Watteau and Hieronymus Bosch. In Milan, meanwhile, Miuccia Prada’s complex ugly-beautiful aesthetic has seen her become a figure as polarising – and as intensely debated – as any contemporary art practitioner; she famously installed a Carsten Höller slide in her office, and sent Instagram wild a few seasons ago by commissioning muralists to create a series of portraits which were printed on to opulent fur coats. Back in Paris, the second coming of Hedi Slimane has been noteworthy both for his critic-baiting thrift-luxe garments, and for the art books which he commissions to accompany each collection.

FASHION AS ART

And art's new influence isn't happening solely on the catwalks; it's happening *to* the catwalks themselves. Thomas Tait, winner of the first LVMH Prize for Young Fashion Designers, used some of the proceeds to commission Georges Rousse to create one of his iconic warped-perspective installations in a derelict London office block last summer. Marina Abramović has been lined up to design the set for Givenchy's debut in the US this autumn, while Karl Lagerfeld made art the punchline of his SS14 show for Chanel when he turned the whole event into a giant gallery.

Beyond the Fashion Week whirl, the art fair calendar has become dominated by designers throwing starry parties, sponsoring exhibitions or hosting intimate dinners. In the Bois de Boulogne, Louis Vuitton recently inaugurated a spectacular new Frank Gehry museum, housing works by Basquiat, Koons and Gilbert & George. Not to be outdone, Milan's Fondazione Prada has grabbed headlines courtesy of its Wes Anderson-designed bar, its gold-clad tower and its collection of modern Italian art. And, further south, Rome's magnificent Villa Borghese is currently playing host to a show which juxtaposes classical sculpture with the work of a very different craftsman: the legendary Azzedine Alaïa.

ART AS INSPIRATION

Here in London – the place where performer/provocateur Leigh Bowery elevated clothing into an art form, and where the cult of the artist-designer has become an integral part of the city's fashion history – it's a similar story. This summer, Tate Modern unveiled a retrospective on seminal crossover artist Sonia Delaunay, whose work moved seamlessly between painting and textiles. The Delaunay exhibit sat adjacent to another display on the

minimalist Agnes Martin, whose abstract canvases have been referenced by Paula Gerbase (for 1205) and Jason Wu (for Hugo Boss). Somewhere in the chaos of most designers' moodboards this autumn/winter, you're sure to find a crucial art reference point – whether it's the ravenous menace of Louise Bourgeois' spider sculptures (at Simone Rocha), Pablo Picasso's harlequin paintings (at Emilio de la Morena), or more regular collaborations like that of Richard Nicoll and Linder Sterling. For Erdem Moralioglu, it was a work by Robin Brown displayed at last year's Frieze Masters that fired his imagination. *The Collector* was an absorbing reimagining of the Parisian apartment of a fictional late-Sixties art collector, and its influence was seen not only in the set design for Erdem's AW15 catwalk show, but also in what the designer calls "the broken down decorum" of his designs.

The comparatively staid menswear scene is getting in on the act, too. For autumn, Savile Row stalwart Hardy Amies referenced the soft, dreamy colour blends of landscape master J.M.W. Turner in its blurry, countryside wools and tweeds; rising star Berthold used Abraham Cruzvillegas' found-object concepts to inspire his collection's layered, impromptu shapes; and Oliver Spencer paid tribute to sculptor David Nash with a mash-up of charred textures and sleek, sculptural surfaces. Tellingly, London's University of the Arts has pioneered a Fashion Artefact M.A. programme, which examines the connections between art and fashion. Graduates include Oliver Ruuger, whose darkly disturbing, intensely worked leather accessories investigate the fetishistic nature of luxury itself.

It's not difficult, when you get down to it, to see where and why this interplay has happened. Fashion may not have started out as an art form, but certainly – at least at the luxury end of the spectrum – it has long since become one. And as fashion increasingly becomes less functional and more abstract, it seems only natural that the clothing itself would finally become a canvas. What's less certain is the future. How long will this great love affair survive?



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AFRICA RISING

The African aesthetic has long influenced fashion, but what do some of the continent's designers make of the growing appeal of their work? Kathryn Conway investigates



IMAGES: MAIN: LOOKS FROM THE AUTUMN/WINTER 2015 FURATIO COLLECTION BY VANESSA GOUNDEN. INSET: VANESSA GOUNDEN TALKS TO DAISY LOWE AT THE LAUNCH OF HER LONDON FLAGSHIP BOUTIQUE. ALL IMAGES COME COURTESY OF VANESSA GOUNDEN

Anyone with an eye for what's been going on in the capital recently can't fail to have noticed the growing influx of affluent Africans, Nigerians in particular, spending big bucks at the city's luxury retailers. This might seem odd given the images of famine, poverty and the disturbing actions of militant factions such as Boko Haram that are often portrayed in mainstream media, but it's a global image that doesn't ring true for the many people who live in this vast continent. Economic, health and social challenges exist, of course – to dismiss them is naïve – but Africa's major urban metropolises are growing at a rapid rate and are giving rise to new wealth. As a consequence, the people of Africa are now online, are engaged with what is going on in the rest of the world and are exploring new fashion, culture and music as a result.

Even more significant still, Africa, it would seem, is at last influencing the West, with luxury brands such as Edun exploring European and African culture through weaving and tapestry in its AW15 collection and emerging talent Grace Wales Bonner, an exciting English-Jamaican designer, looking similarly to African craft techniques as the inspiration behind her menswear collection for the season. The African aesthetic appeals, says Ronke Ademiluyi, the talented mastermind behind the successful African Fashion Week London, "Because the African print fabric, with its many variations, is rich and diverse – there is no fabric quite like it. When appropriately styled, it can be a glamorous and elegant way to dress up."



She continues, "Attitudes to African fashion have changed dramatically over the past decade, to the point where African fashion now influences a lot of fashion around the world."

TAKE FLIGHT

Nowhere is this influence more keenly felt than in London – a city with such a diverse cultural mix that its fashion absorbs a rich melting point of ideas and inspirations. African fashion isn't just an influence here, however – the continent's artisans are gaining visibility, too, and are actively making their presence felt as purveyors of beautiful things. Vanessa Gounden is one such designer. Having grown up on a small farm in Durban, South Africa, Gounden joined the ANC and managed both the police and human resources for the National Intelligence Agency after receiving a personal call from Nelson Mandela. Ploughing her life-savings into the mining industry proved to be a shrewd move, creating a successful company that afforded her the opportunity to head

up the respected D'Oré boutique in Sandton City, Johannesburg. "Fashion has been my passion since I was child," Gounden says. "To have my own label has always been a dream of mine." In 2011, she made her dream a reality and the Vanessa Gounden London flagship store opened in June this year on Conduit Street.

Evoking the essence of an art gallery, with pieces from the collection artfully display against white walls, the elegantly designed boutique is Gounden's opportunity to showcase the local South African talent in her atelier. "We have a high level of skills and craftsmanship locally in the textile industry, as a considerable amount of clothing manufacturing was done in Cape Town prior to companies outsourcing to China," notes Gounden. "I am passionate about skills development and have invested in training my seamstresses, tailors and pattern cutters while simultaneously providing a platform for local talent, such as the artists that hand-paint the buckles and buttons for our garments."

And the attention to detail of both Gounden and her talented atelier is quite something. Her spring/summer 2015 collection, called *My Africa*, was inspired by the wild beauty of her homeland and beautifully juxtaposed the discarded rubbish of the dump that she photographed to create the collection's prints. "You can just about make out the images of the Starbucks cups in some of the garments," she says. Autumn/winter sees Gounden move East, with kimono-inspired coats and dresses in duchess satin and silk providing a contrast to the chiffon, taffeta and feather details. "I've called the collection *Furaito*, which is Japanese for flight or fright. While watching flocks of birds fly overhead on their migratory journeys, I was struck by the majesty, the energy and the freedom inherent in the journey. Wonder at this natural phenomenon turned to dismay when considering the intervention of man in this fundamental journey," Gounden explains. "The *Furatio* collection is my celebration of the ornithological world in all its natural majesty."

QUEEN OF THE LAND



A celebration of the natural world is also the inspiration behind the latest collection from Zainab Ashadu. Her Zashadu label is a colourful collection of totes, clutches and pouches where the focus is very much on the beauty of the materials – you won't find any distracting hardware here. For autumn/winter 2015, Ashadu has called upon her Nigerian heritage to craft a series of bags from exotic skins, the inspiration for which is a rather touching piece of childhood folklore. "There was a period of civil war in the village



where my mother, father and grandad grew up, so the villagers used to hide during the day in a large cave," explains Ashadu. "On finding a huge python in the cave, instead of it attacking the villagers it used its tail to move a larger rock across the opening to conceal their hiding place. The python became known as the Queen of the Land and pythons have been revered and respected ever since." She continues, "This inspired me to create a tribute to the Queen of the Land, to uphold and celebrate this mythical history and tradition. I really wanted to give some respect to the skin and to the beauty of it and explore the differences between python and crocodile skin in particular."

The fact that she works in a small atelier and sources all her skins locally gives her the flexibility to create a bag in whatever colour and whatever skin she wants relatively easily. "Because we have a history of leather and leather-rearing in our country, it didn't make sense to source from anywhere else. I'm part of every aspect of the bags' production, from the rearing of the animals, to the dyeing and skiving of the skins, to selling to the consumer. I feel very connected to the whole process and that is a privilege for me." Creatively, at least, Africa is on the up and it's time to support the surge.

www.africanfashionweeklondon.com
www.vanessagounden.com
www.zashadu.com

IMAGES: EASY FOLD POUCH IN RED PYTHON AND TOTAL KNOCK OUT (TKO) TOTE IN YELLOW PYTHON AND GREEN CROC FROM THE ZASHADU AUTUMN/WINTER 2015 QUEEN OF THE LAND COLLECTION. INSET: ZAINAB ASHADU. ALL IMAGES COME COURTESY OF ZAINAB ASHADU



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LOOKS GOOD, DOES GOOD

The fashion industry is facing increasing pressure to become more sustainable. Ahead of the United Nations Climate Change Conference in Paris later this year, Lois Bryson-Edmett profiles the individuals who are helping to transform how the world shops

In a world where fast fashion is only a click away, few consumers are aware of the environmental impact of their shopping habits. The ugly truth of it is that the Chinese textile industry alone generates around three billion tons of soot each year, while 90 million items of clothing end up on landfill sites annually. Add to this factory employees working for as little as 25p an hour, and it becomes clear that there are pockets of the fashion industry that still have some way to go in cleaning up their act.

Fortunately, after decades of tireless campaigning, sustainable fashion is starting to become a credible

force in the global market, rapidly becoming a byword for quality and luxury. Designers such as Stella McCartney and Christopher Raeburn have blazed a trail in this area, demonstrating that consumers can wear beautiful clothes without compromising their ethics. One of the most prominent figureheads of the movement has been Livia Firth, creative director of brand consultancy Eco-Age and wife of actor Colin. Working with some of the most prestigious names in luxury, Eco-Age helps brands add value to their products by becoming more sustainably minded – the perfect win-win situation.



CHANGING HABITS

For Firth, everything, down to our fundamental attitude towards buying clothes, needs an overhaul: “The problem is that we buy at an ever faster pace because fashion is so cheap, so we don’t think twice about buying something that we then discard just as quickly.” Firth’s solution involves building a more emotional connection with our clothes: “Amanda Harlech (muse to Karl Lagerfeld) describes a beautiful concept called ‘fashion memory’. Everything in our wardrobes should have a memory, of when we bought it, of why, of when we first wore it. Sustainable fashion is about buying things we care about. Not buying on impulse.”

On top of challenging unsustainable habits at a consumer level, Firth has also been making great strides at the business level of the fashion industry: “It was a huge achievement to launch the first zero deforestation-certified leather handbag collection in the world with Gucci,” she explains. “Chopard has also been great at embracing the journey to sustainable luxury and is changing the industry

by setting a really strong example in sourcing fair-mined gold.”

Firth isn’t alone in her crusade either. London’s Centre for Sustainable Fashion (CSF) has been working for eight years to reform the fashion world. Manager Rénee Cuoco presides over a diverse group of members, ranging from fashion experts to academics, working with key figures at every level of the industry. “Through our Creative Hub mentoring programme, we’re working with graduate designers to help them build a sustainable business,” Cuoco explains. “Big companies approach us, too. We have a five-year partnership with Kering (managing brands such as Alexander McQueen and Balenciaga) which is really committed to becoming more sustainable across its portfolio.”

Cuoco continues, “People often say that the problem around consumer economies is that we’re all too materialistic, but at CSF we think people are not materialistic enough. We don’t really love the things we’re buying because we’re not asking questions about where they’ve come from, what they’re made of and who made them. We should be cherishing what we buy for years to come.”



HAPPY SHOPPING

Fortunately for fashion lovers, London offers plenty of opportunities to shop ethically. Hackney's 69b Boutique is a haven of cutting-edge sustainable clothes and accessories, featuring a host of labels that care for the environment and their employees. With not a felt handbag or hemp skirt in sight, the shop's fashion-forward stock is thanks to founder Merryn Leslie who draws on her career styling for magazines such as *i-D* and *Vogue*. "I have always mixed vintage, modern, craft and avant-garde styles and ignored trends," she explains. Prior to opening her shop, Leslie took a course at Cuoco's Centre of Sustainable Fashion. "The CSF course taught me there were so many ways a brand can make a difference," she says. "Consumers should ask themselves if they would find it acceptable for their loved ones to work in unethical environments."

In Islington, accessories brand Lost Property of London is also blending luxury with sustainability, creating high-quality bags from recycled materials. Founder Katy Bell is passionate about minimising the environmental impact of her business, saying, "We manufacture everything in



London to keep our carbon footprint low, reducing waste and energy consumption wherever possible. For each collection, I source new materials, such as boat sails from a yacht club in Cornwall. Now demand has increased, we use vegetable tanned leather. Our leather is a by-product of the meat industry and we use as much of the skin as possible to minimise waste."

Meanwhile, Lavinia Brennan and Natasha Rufus Isaacs, founders of fashion label Beulah London, are focusing on the ethical side of fashion, producing clothes with a transparent supply chain that also supports victims of sex trafficking in India.

"Everything is sourced in the UK and our factory is based in east London," explains Rufus Isaacs. "However, we also employ 200 women in a factory in Kolkata, India, who have escaped the sex trade and now have an alternative source of employment. It empowers them and gives them a chance to live a life free of abuse." A favourite with the Duchess of Cambridge, Beulah's designs have gathered popularity for their effortless style, with their ethical credentials an added bonus. Sustainable fashion is clearly no longer unshapely or undesirable – it is synonymous with quality design and exceptional craftsmanship.

www.69bboutique.com
 www.beulahlondon.com
 eco-age.com
 lostpropertyoflondon.com
 sustainable-fashion.com

IMAGES: LEFT: A MODEL IN A LOOK BY EDIE MAC, COURTESY OF THE CENTRE FOR SUSTAINABLE FASHION. RIGHT: THE INTERIOR OF 69B BOUTIQUE. INSET: THE MINI ELWIN BUCKET BAG IN PALE BLUE, COURTESY OF LOST PROPERTY OF LONDON



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Craft WORK

A Londoner weaving fabric on Victorian looms on the outskirts of the city has become the unlikely supplier to some of the world's biggest fashion houses. Lois Bryson-Edmett looks at the small business that is making big waves

Like most modern cities, London's economy relies primarily on the financial and service industries for its business. Factories which once churned out everything from aircraft engines to railway tracks today stand as converted offices and residential space. The symbol of this transformation is Battersea Power Station – a thrusting icon of London's industrial landscape, currently transitioning into a slick retail park and luxury apartments.

As this industrial-age giant succumbs to the demands of the modern age, it might seem that London's manufacturing industry has drawn its last breath. However, tucked away in north London, a tiny island of industrial Britain is still pulsing and chugging away – a blur of spinning spools of thread and pounding machinery. The workshop is home to the London Cloth Company, an independent micro-mill that uses vintage looms to weave high-quality fabrics which are snapped up by the fashion industry.

IMAGES: MAIN: CLOTH BEING WOVEN. THIS PAGE, TOP: PAINT-SPLATTERED FLOOR, THE RESULTS OF FABRIC CREATED BY ARTIST MARTINO GAMPER. BELOW: DANIEL HARRIS WITH HIS VINTAGE LOOMS. ALL IMAGES © LOIS BRYSON-EDMETT

THE SPIRIT OF THE PAST

Founded in 2011, the mill employs just three weavers, one of whom is founder Daniel Harris, who works tirelessly pressing peddles, fixing glitches and guiding threads. “The machines are semi-automatic and when they were new, one person was expected to run six of them,” he says. “Today, I only run two at a time because that’s quite enough – there are so many things you have to keep an eye on.” The looms date from between 1870 and 1970 and sourcing these neglected machines is a challenge for Harris, who travels the country hunting for vintage looms he’s heard about through word of mouth.

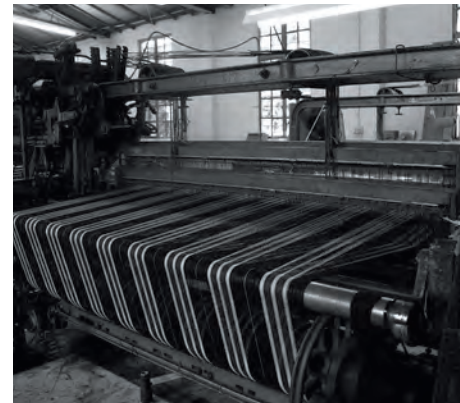
Harris’s job is also made challenging by his decision to exclusively use mechanical looms. In the 1970s, mills updated their machinery by throwing out original mechanisms and integrating electric ones. As a result, assembling a purely mechanical loom today requires contributions from several other machines: “For every loom we run, it probably took at least two to make that work,” Harris explains. “One of our looms has a tiny feeler called a weft stop motion. It’s made of four parts and every single part comes from a different loom.” Given that the process of constructing and maintaining these old machines is so complicated, the inevitable question looms – why bother?

For Harris, the answer to this is quality: “They’re slow by modern standards and harder to use, but the older looms are very versatile and weave at a lower tension so you can achieve a better warp and weft coverage.” Harris’s mechanical looms also offer an extra level of detail to his customers: “If you look at a standard scarf, you’ll notice a tiny feathered edge running down the side of it. This is because the manufacturer has woven six scarves on one loom and cut them into strips. However our scarves are woven individually and have a beautiful clean edge. It’s a nicer finish and it’s not as common, which makes it rather special.”

WEAVING HIS OWN PATH

It’s easy to get caught up in the romanticism of what Harris does – his heroic persistence with temperamental machinery and his disregard for obstacles that would faze others. “I had absolutely no training in weaving, I had to teach myself everything,” reveals Harris. And yet, his company is the only one in the country to weave indigo – a cotton warp with a wool weft – that is sold to major brands including Ralph Lauren.

However, Harris is definitely no cottage-industry eccentric. “I have quite a different approach to other home-grown brands,” he explains. “Some craftspeople only sell a very small amount of products for a lot of money, and while I respect that, I don’t believe that will build a company with any kind of longevity. For me, it’s about doing something



high-quality and doing it very well. This idea of “bringing it all back to Britain” isn’t going to succeed unless you’re willing to work on a larger scale, because we’re part of a global market now.”

This ambition has meant that, despite being a relatively small operation, the London Cloth Company fulfils orders for some of the most demanding names in the industry, from Daks, Tiger of Sweden and Hardy Amies to more unusual commissions such as creating fabric for artist Martino Gamper and producing the costumes for the entire cast of an opera in Dresden. Always with one eye on the future of the business, Harris plans to continue to expand his operation.

“The next progression will be making the fabric and also the clothes. There’s only one other company in the whole world that operates a completely vertical process, and it would be amazing if we could do that too,” Harris says. And if his success so far is anything to go by, this ambition could soon become a reality.

www.londoncloth.com

THE SOUND OF THE CITY

Photographer: Chloe Mallett at One Represents

Stylist: Thea Lewis-Yates at Sarah Laird

Models: Milou G at SUPA, Joseph Quigley at Storm,
George Threadingham and Christian Von Pfefer at Select

Make-up: Terry Barber at David Artists using MAC Pro

Make-up assistant: Zoe Kramer

Hair: Ben Cooke at Frank Agency for Lockonego salon using Pantene

Photographer's assistant: Harriet Turney

Digital operator: Daniel Archer

Retouch: Esw Photo (www.eswphoto.com)

Stylist's assistants: Geanie Cussons and Kate Sinclair

Production: Rosie Donoghue at KO Productions and Rosie King at One Represents

With thanks to Blakes Hotel, 33 Roland Gardens, SW7 3PF (www.blakeshotels.com)





Dress by VALENTINO; rings (worn throughout) by DAVINA COMBE

3

Milou: coat by AINEA; skirt by
ISA ARFEN; knit by J BRAND;
locket by 11FL at Fenwick;
tights by FALKE; boots
by CHRISTOPHER KANE
George: coat by GIEVES &
HAWKES; trousers by PAUL SMITH;
shoes by CHRISTIAN LOUBOUTIN;
sunglasses by RAY-BAN

Blouse by PHILOSOPHY DI
LORENZO SERAFINI at Ferwick;
ribbon (stylist's own); jeans by
J BRAND; boots by JIMMY CHOO;
sunglasses by MIU MIU







*From left to right:
Christian: coat by
GIORGIO ARMANI; shirt
by JOHN VARVATOS; knit by
A.P.C.; jeans by PAUL SMITH;
sunglasses by RAY-BAN
Joe: coat by DRIES VAN
NOTEN at Selfridges; shirt by
BLK DNM; trousers by ACNE;
sunglasses by RAY-BAN
George: jacket by BLK DNM;
knit by A.P.C.; jeans by J BRAND*



Joe: jacket by BLK DNM; jeans by BELSTAFF; belt by PAUL SMITH; shoes by JOHN LOBB
 Christian: coat by ETRO at Selfridges; knit and belt by PAUL SMITH; trousers by MARNI; boots by JOHN LOBB; sunglasses by RAY-BAN
 Milou and George: outfits as before



George: shirt by BLK DNM;
jacket and belt by PAUL SMITH;
jeans by J BRAND; rings (model's own)
Milou: shirt and knit by MICHAEL KORS; shorts
by ORLA KIELY; hat by MARZI at FENWICK
Christian: jacket by THOM SWEENEY; knit
by CANALI; jeans by PAUL SMITH; sunglasses
by RAY-BAN; ring (model's own);

*Dress and roll-neck knit by
CAROLINA HERRERA*





*George: jacket by J BRAND; zip snood by EMPORIO ARMANI; trousers by BURBERRY
Milou: shirt and belt by PAUL SMITH; roll-neck knit by CAROLINA HERRERA; necklace by LOQUET LONDON;
jeans by CURRENT/ELLIOTT; boots by NICHOLAS KIRKWOOD
Christian: coat by JOHN VARVATOS; knit by A.P.C.; jeans by BELSTAFF; beanie hat by PAUL SMITH, ring (model's own)*

*Christian: coat by THOM
SWEENEY; knit by CANALI;
jeans by PAUL SMITH; boots
by RUSSELL & BROMLEY
Milou: dress by TORY BURCH;
shirt (worn underneath)
by EQUIPMENT; tights by
FALKE; boots by AGNONA*





Milou (with umbrella): dress by ALEXANDER LEWIS; roll-neck knit by CAROLINA HERRERA; tights by FALKE; boots by NICHOLAS KIRKWOOD. All other looks as before



LIBERTÉ, QUALITÉ, MAJESTÉ

As Liberty gets set to celebrate its 140th anniversary, David G. Taylor considers the impact this London institution has had on fashion history

IMAGES: MAIN: THE ART OF THE SCARF, COURTESY OF LIBERTY; THIS PAGE, CLOCKWISE FROM TOP LEFT: THE WOMEN'SWEAR DEPARTMENT AT LIBERTY; THE IAN THE SPLASH SILK SCARF FROM THE AW15 COLLECTION BY LIBERTY LONDON; 'HERA' © LIBERTY FABRIC LIMITED, COURTESY OF THE FASHION AND TEXTILE MUSEUM; WHIRLIGIG PRINT IMPRESSION BY COLLEEN PARK FOR LIBERTY AND CO., 1966 © LIBERTY FABRIC LIMITED, COURTESY OF THE FASHION AND TEXTILE MUSEUM; COCKTAIL DRESS BY ARNOLD SCAASI, 1961, USING EUSTACIA LIBERTY FABRIC © ERNESTINE CARTER ARCHIVE, FASHION MUSEUM, BATH AND NORTH EAST SOMERSET COUNCIL; AN IN-STORE DISPLAY AT LIBERTY; ART NOUVEAU FASHION USING CONSTANTIA, 1961 © LIBERTY LONDON; 'BENGAL' BERNARD NEVILL FOR LIBERTY AND CO. ON SILK, 1969 © LIBERTY FABRIC LIMITED, COURTESY OF THE FASHION AND TEXTILE MUSEUM



“I was determined not to follow existing fashion but to create new ones,” declared Victorian merchant Sir Arthur Lasenby Liberty on founding the world-famous Liberty department store in 1875.

Fast forward 140 years and shoppers can join in the celebrations as Liberty marks its anniversary year with special events and exclusive products. Devotees shouldn't miss September's 140th birthday party, October's exhibition at the Fashion and Textile Museum (FTM) and November's Golden Ticket treasure hunt. There's an irresistibly exclusive commemorative Mayflower print, and a new Art of the Scarf collection, inspired by Jackson Pollock and other great artists, which deconstructs, reimagines and remixes Liberty's archive prints.

Drawing on the traditional bazaars and markets of the East, Liberty revolutionised British style with its exotic homewares, own-brand garments, accessories and fabrics. It was among the first to bring the work of Japanese artisans to eager British consumers, yet, it also championed home-grown talents, such as silversmith Archibald Knox and designer William Morris, the creator of its Strawberry Thief design. It is just one of many Liberty fabric prints celebrated for their beauty and craftsmanship. “Liberty is,” says managing director Ed Burstell, “one of the last great emporiums of its kind.”

A CREATIVE POWERHOUSE

From its inception, the store has played a pivotal role in the advancement of creativity, popularising the designs of Art Nouveau, Art Deco, Arts and Crafts and the Aesthetic Movement. Major landmarks in the store's history range from the 1924 opening of its iconic, neo-Tudor home, designed by architect Edwin T. Hall, to its exciting

collaborations with important artisans, designers and brands including Mary Quant, Dame Vivienne Westwood, Jean Muir and Yves Saint Laurent.

Yet, arguably, Liberty's most important innovation proved to be its signature fabric prints, created in-house from the 1920s onwards and still used today by huge global brands such as Nike and fashion icons like Manolo Blahnik. Fans of Blahnik can, incidentally, meet the man himself at a book event in Liberty's shoe department on November 11.

“Staying true to the original Liberty DNA,” is Burstell's assessment of the store's longevity. “Arthur Liberty looked for the most interesting, unique and beautiful products from all over the world and brought them together under one roof.” Today, as Burstell explains, “The main challenge is respecting the heritage and history but still moving things forward. A small, dedicated in-house team of designers helps keep the message true to our roots.”

THE LIBERTY LOOK

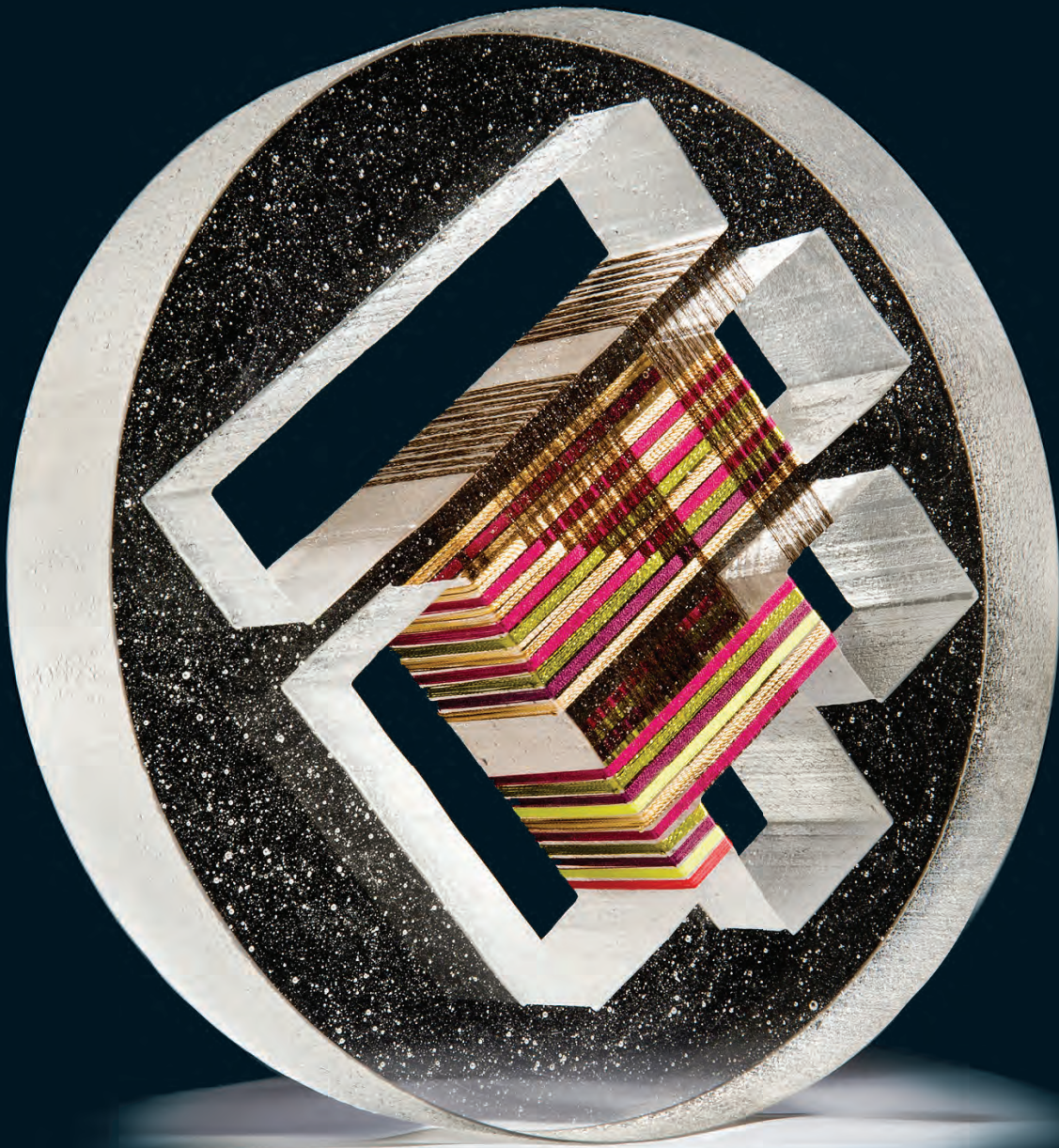
Anyone interested in exploring the store's enviable heritage will enjoy the FTM exhibition *Liberty in Fashion* from October 9, a show that argues that the 'Liberty look' has never gone out of style. “Liberty has occupied a unique place in British fashion,” says the exhibition's curator Dennis Nothdruff. “The fact that it has maintained its distinctive identity as a heritage brand while continuing to promote the most important new designs makes it a unique retail proposition.”

Among the displays Nothdruff is most excited about unveiling is the Art Nouveau revival of the late 1950s and early 1960s. “Liberty was able to recolour and reinterpret original designs from its archive. These were used by top couture houses as well as smaller companies and home dressmakers,” he says excitedly. “It was a revolution in taste.”

Visit *Liberty in Fashion* at the Fashion and Textile Museum from October 9, 83 Bermondsey Street, SE1 3XF. 020 7407 8664. www.ftmlondon.org

Catch the unveiling of Liberty's Christmas windows, inspired by Wes Anderson's *The Grand Budapest Hotel*, on November 15 at 5pm. Liberty, Regent Street, W1B 5AH. 020 7734 1234. www.liberty.co.uk

PETER LAYTON LONDON GLASSBLOWING



Axel Simsek & Heike Brachlow, Optic Winding III / 2014. Cast glass, silk and lurex thread. 30x30x7cm. Photo: Ester Sagarra. GBP: £8.000

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IMAGES: MAIN: A RENDER FOR LOUIS VUITTON'S SERIES 3 EXHIBITION. INSET: A SCARF FROM THE SERIES 3 COLLECTION BY LOUIS VUITTON © JAMIE MCGREGOR SMITH. ALL IMAGES COURTESY OF LOUIS VUITTON



BEHIND THE BRAND

Fresh from a world tour, Louis Vuitton is bringing its immersive exhibition to London, providing a glimpse behind the scenes of the dynamic fashion house. Lois Bryson-Edmett investigates

For luxury fashion brands today, simply selling products is no longer enough. Instead, brand experiences have become the newest way to engage customers, immersing them fully in the world of their favourite brands. Last summer saw the launch of the Pradasphere at Harrods – a takeover space where no products were sold, but inspiration was shared in the form of film, art and photography that echoed the brand’s philosophy. Paris Fashion Week last autumn also saw the Chanel Shopping Centre invite visitors to browse supermarket aisles lined with everyday products wrapped in custom Chanel packaging. Now Louis Vuitton is joining the experiential trend with an exhibition revealing the inspiration behind the brand’s autumn/winter 2015 collection and the secrets of the fashion house’s enduring success.

Series 3 – Past Present and Future will use interactive technology to guide visitors through the journeys of key figures in the company, from the designers who create the collections to the personal stories of the models who wear the clothes. Currently a derelict office block, the

venue at 180 Strand will be transformed by a whole host of sensory and visual experiences designed to evoke the brand’s creative vision. Use of light will form an important aspect of the exhibition, incorporated in a Louis Vuitton logo constructed from intricate layers of transparent LED particles. Visitors will also be able to walk into an ‘infinite show,’ where 50 looks from the autumn/winter 2015 collection will be projected continuously on to 25 double-sided screens, allowing visitors to observe detailing up close.

Central to the Louis Vuitton ethos is a pride in craftsmanship, and a Savoir Faire Lab will provide the chance to watch the masters at work while cameras project live footage of their creations around the room. Another display will throw focus on the accessories of Louis Vuitton, draping key pieces on 3D-printed figures of model and muse Marte Mei Van Haaster, dressed in heritage pieces. From there, plenty more surprises await, including the chance to take home a piece of the exhibition for yourself. For every luxury lover, *Series 3* promises to be a must-see.



Series 3 – Past, Present and Future will run from September 20 to October 16. 180 Strand, WC2R 1EA. www.louisvuitton.co.uk

ENDURING LUXURY

Louis Vuitton isn't the only luxury brand hosting an exhibition this autumn. As Lois Bryson-Edmett reveals, fashion giant Chanel is serving up its own experiential offering at the Saatchi Gallery this season

Despite being founded more than a century ago, Chanel has remained one of the most influential labels in the luxury fashion world, evolving from a millinery shop serving French socialites to one of the most significant and forward-thinking fashion houses in the industry. The latest step in this evolution is *Mademoiselle Privé* – a journey through the story of the brand from its Parisian roots to the global empire it is today.

Throughout its history, the Chanel brand has been associated with innovation and sartorial daring, with founder Gabrielle 'Coco' Chanel pioneering the use of jersey cloth and looser fitting tailoring at a time when uncomfortable corsetry and bustles were de rigueur. The first legend was born in 1921, when Chanel commissioned perfumer Ernest Beaux to create Chanel No. 5 – a scent now so iconic a bottle is thought to sell every 55 seconds. The next came in 1923 when Chanel introduced her signature suit to the press at her salon in Rue Cambon, its tweed design offering both feminine style as well as practical comfort. In that moment, her status as an innovator was cemented.

Mademoiselle Privé will focus on the label's haute couture prowess, with visitors using an app to guide them through Chanel's key designs, as well as re-editions of Bijoux de Diamants – the only high jewellery collection designed by Chanel herself, in 1932. Visitors can also explore the enduring influence of Karl Lagerfeld, the brand's creative director for more than 30 years, who continues to reinvent Chanel's iconic style and design cues for the modern age. Lagerfeld has delighted catwalk audiences with shows staged in a custom-built casino and a life-size recreation of a Parisian boulevard in recent years, so expect plenty of entertaining and unexpected surprises from this major exhibition.

***Mademoiselle Privé* will run from October 13 to November 1. Saatchi Gallery, Duke of York's HQ, King's Road, SW3 4RY. 020 7811 3070. mademoiselleprive.chanel.com**



IMAGE: GABRIELLE 'COCO' CHANEL PICTURED IN 1936 © LIPNITZKI/ROGER-VOLLET, COURTESY OF CHANEL

BOHEMIAN DREAM

Drawing inspiration from as far away as Morocco to as close to home as Chelsea, Tory Burch's Fall campaign offers a feast of fascinating textures and intricate embellishments

Since its launch 11 years ago, the Tory Burch brand has become synonymous with bold colour and eclectic detail, and the latest collection is no exception. The Fall 2015 runway show was a symphony of autumnal shades that embody Burch's vision of "Marrakech meets Chelsea" – rich with dark reds and deep ochres complemented by bohemian-inspired accessories such as saddlebags and arrowhead jewellery. The models walked out on a runway lined with Moroccan-style carpets, which reflected the patterns used throughout the collection. Coats, jumpers and dresses with intricate tapestry motifs were paired with boots and mules studded with metal detailing. Seamlessly blending a bohemian spirit with contemporary style across everything from thick coats to flowing dresses, the collection forms the perfect autumn wardrobe.



ELEGANT DETAILING

In honour of the brand's newly opened Paris flagship on Rue Saint-Honoré, Tory Burch has launched an exclusive Paris Capsule Collection of ready-to-wear, shoes and accessories made from luxurious fabrics adorned with hand-dyed feathers. The elegant Capsule Collection is available now in the brand's Bond Street store.

Tory Burch,
149 New Bond Street, W1S 2TT.
020 7493 5888.
www.toryburch.co.uk

IMAGES: FROM THE FALL 2015 COLLECTION BY TORY BURCH. LOOK 1 (FRONT): STRETCH SILK TIE BLOUSE (£305), FRINGED WOOL CABLE DRESS (£600), SARAVA 110MM BOOT IN GALLEON LEATHER (£650), MOTHER OF PEARL HORN RING (£130), EMBROIDERED MEDIUM SADDLE BAG (£690); LOOK 2 (BEHIND): EMBELLISHED LONG SLEEVE CREW NECK SWEATER (£600), SARAVA 110MM BOOT (£650). LEFT: WOOD GRAIN MINI SADDLE BAG (£565). INSET: LOOKS FROM THE TORY BURCH PARIS CAPSULE COLLECTION

DEFYING EXPECTATIONS

Visionary designer Hussein Chalayan lends his artistic prowess to the stage this season. Jo Caird provides an insight into fashion's polymath



When Browns boutique bought up the entire graduate collection of fashion designer Hussein Chalayan in 1993 and put it in its window, limitless possibilities opened up before him. Chalayan, however, didn't leap to take advantage of the remarkable situation. "I wasn't really planning to do anything," he recalled in an interview many years later. It was Joel Bernstein, main buyer at the boutique at the time, that made the designer see sense. "I remember him saying to me 'if you don't do something now, with this interest, nothing will happen'. So I said 'OK, I'll take this opportunity to turn this into a business.'"

DEFYING GRAVITY

And what a business it became, turning Cypriot-born Chalayan into one of the UK's most sought-after and respected designers, but also enabling him to launch a parallel career as an artist, with work exhibited in museums and galleries all over the world. This autumn the innovator is adding yet another string to his bow with *Gravity Fatigue*, a new piece of contemporary dance theatre presented at Sadler's Wells.

Chalayan makes his contemporary dance debut as artistic director of the hotly tipped production, while choreographer Damien Jalet is responsible for translating the designer's ideas into movement. Chalayan has also designed the costumes for *Gravity Fatigue*, of course – garments with a dynamism all of their own. This isn't the first time he's designed for a dance production, most recently having created the costumes for Sasha Waltz's *Passion* at the Théâtre des Champs-Élysées in Paris in 2010, but it's the first time Chalayan has designed for a dance piece over which he has total creative control.

Sadler's Wells isn't new to him either, as anyone with a passing interest in fashion will know. It was here that the designer presented *Afterwords*, the autumn/winter 2000 womenswear collection that featured a coffee table transformed, as if by magic, into a dress. He's delighted to be able to return to the theatre to "showcase ideas which I have been collecting for many years", he says, "and to build narratives around and with the body in a much broader context than ever seen before in my work".

QUESTIONING IDENTITY

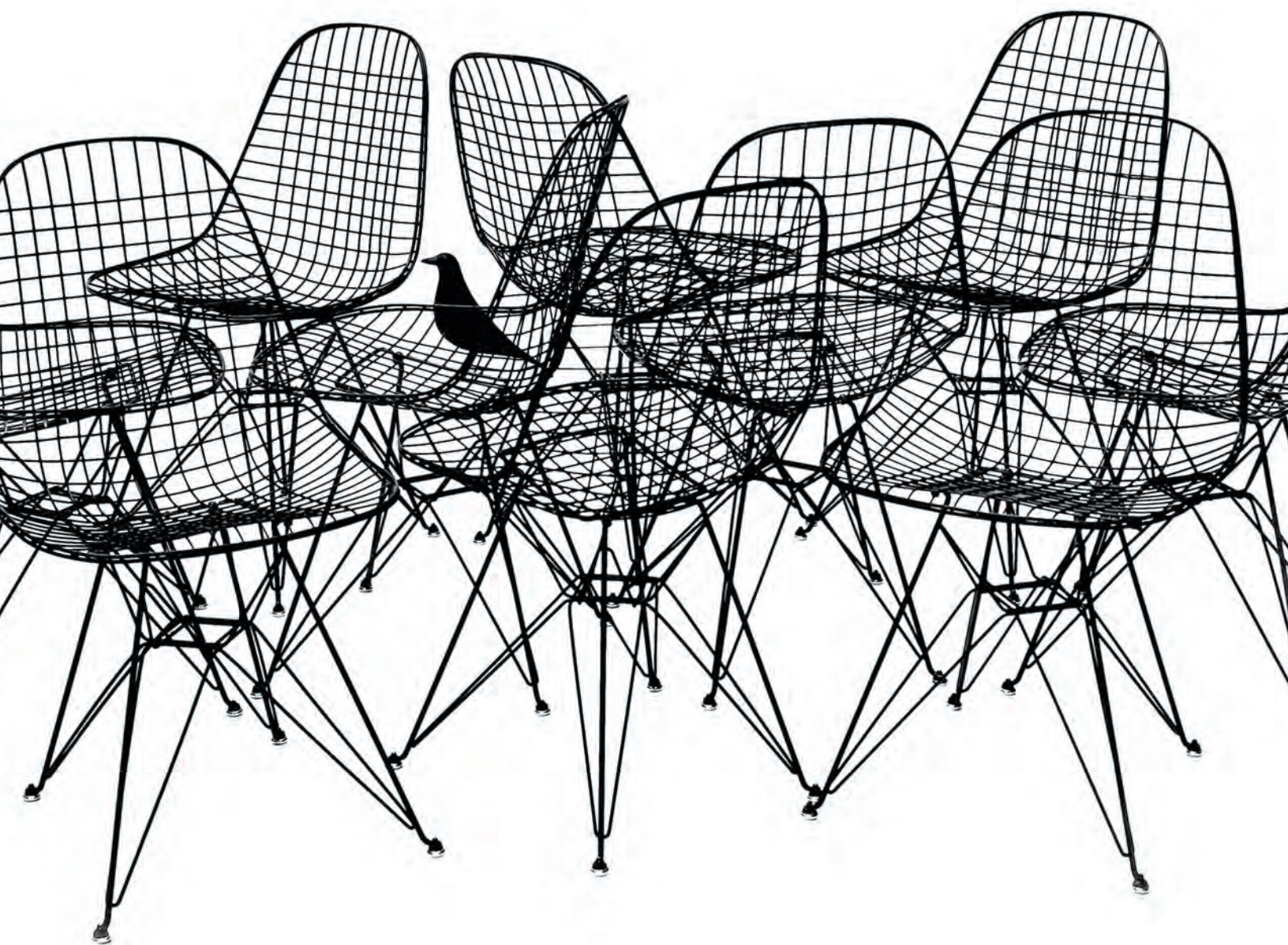
The show takes as its themes identity, displacement and invisibility – issues that the designer has explored several times before, both through his collections and in his other life as a contemporary artist. His spring/summer 1998 catwalk show, *Between*, for example, examined cultural identity



by presenting a parade of models wearing black chadors of varying length, the body of each new arrival increasingly exposed until only the face of the final model was hidden behind a veil. He returned to the topic in 2005 with *Absent Presence*, a short film for the Turkish Pavilion at the 51st Venice Biennale. Starring Tilda Swinton as a biologist extracting DNA from the clothing of immigrants in London, the short film interrogates how identity is scrutinised in today's paranoid society.

Gravity Fatigue will not be overly "dancey", Chalayan explained when the project was first announced back in the spring. Instead, he and Jalet will be sticking to a minimalist aesthetic that will be familiar to fans of his catwalk shows. That said, if the rest of the designer's oeuvre is anything to go by, the show is sure to be intensely dramatic. Consider his graduate collection, *The Tangent Flows*, composed of clothes buried and left to decay for several months, before being dug up and displayed. Or *Airborne*, autumn/winter 2007, where LED-embedded video dresses screened scenes from nature. If any designer was likely to make the leap into contemporary dance, it was Chalayan, whose work has always had a performance-art feel: one inspired by movement, narrative and surprise.

See *Gravity Fatigue* at Sadler's Wells from October 28–31. Rosebery Avenue, EC1R 4TN. 020 7863 8000. www.sadlerswells.com



MASTERS OF DESIGN

Paul Critcher explores the world of designers Charles and Ray Eames ahead of a landmark exhibition of their work

Any discussion about the pantheon of 20th-century designers will surely feature Charles and Ray Eames – the American design couple who, for many, are best known for their furniture designs. And, yes, while they were hugely influential in that field, furniture design was just a small part of this talented duo’s business. Architecture, product design, film, photography, communication design, multi-media installations and exhibitions were all produced under the aegis of the Eames Office, a collaborative ‘laboratory’ of pioneering design originally set up by Charles Eames in 1930 in St. Louis, Missouri.

Such a list of disciplines sounds remarkably modern and it will be interesting to see how a 21st-century audience views the work at *The World of Charles and Ray Eames* at the Barbican Art Gallery. “The show will be a broad presentation of the work that the Office undertook over many decades, ranging from the Eames’s designs for furniture that they undertook at the beginning of the life of the Office, through to films and triple-channel slide shows and photography,” says Catherine Ince, the exhibition’s curator. “One of the chief ambitions of the exhibition is to inspire people to be curious about the world around them, which was the driver in the Eames’s work. They were interested in how things were made, how objects in the material world developed and the development of science and technology,” she adds.

Perhaps the reason that the famed design duo are so strongly associated with furniture is that sense of modernity combined with superb, precise functionality that seems to be prevalent throughout so many of their designs. Just look at their designs for wire and stacking chairs or their famed plywood lounge and ottoman – all widely different products with contrasting design briefs but retaining that quality of function, comfort and look.

“They made some of the most iconic pieces of furniture of the 20th century,” says Ince. “And if you walk into any airport in the western world, there’s likely to be Eames furniture in it. Their chairs were being produced in their millions within a few years so they were seminal in that sense.”

For Charles and Ray, media and design were merely tools used to address problems and communicate ideas, rather than ends in themselves and, as a consequence, they were happy to move fluidly between the mass production of objects for everyday use and the transmission of ideas through exhibition, film or installation. Underpinning their lives was a philosophy that welcomed discovery and discipline; they embraced the potential of technology and science for the common good and saw no separation between life and work.

“They were interested in new technologies,” says Ince. “The projects they developed and the ideas they were interested in were all about how these tools could be useful to people and society. It’s interesting to speculate about where they would have gone if they would have had access to the web,” concludes Ince.



The World of Charles and Ray Eames will show at the Barbican Art Gallery from October 21 to February 14.

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



THE ART OF DISSENT

Lois Bryson-Edmett previews the Royal Academy of Arts' eagerly anticipated exhibition of work by Ai Weiwei, an artist with a cause

Collaborating with an artist on a major retrospective of their work is a challenging project for any gallery, but what happens when the artist in question cannot leave his country, or even his home, thousands of miles from the location of his exhibition? This was the obstacle that confronted curator Adrian Locke when he set about creating the first large-scale British exhibition of artist Ai Weiwei's work at the Royal Academy of Arts. As a fiercely outspoken critic of the Chinese government, Weiwei has been subject to a life of constant surveillance, investigation and, until recently, the confiscation of his passport and his right to travel.

Determined to bring Weiwei's work to London, Locke's solution to these unique circumstances was a 15-minute virtual film tour of the Royal Academy gallery, guiding Weiwei through the space where his work would be shown. From this, the artist could design his exhibition remotely from his studios in Beijing. Ten months of collaborative work by teams spanning three continents followed, incorporating Weiwei's most iconic works with new pieces exploring notions of creative and political freedom. Weiwei has said of Modernism that, "It is the ultimate consideration of the meaning of existence and the plight of reality, it is keeping tabs

on society and it does not cooperate", so themes of political and social criticism are expected to run strong throughout the RA exhibition.

Highlights are set to include *I.O.U. Wallpaper*, featuring the promissory note Weiwei gave to each person who donated money to pay off the £1 million fine levied on the artist by the Chinese government for alleged tax evasion. Large-scale work *Straight* will also form the centrepiece of the exhibition – it is constructed from 200 tonnes of mangled steel rods salvaged from buildings destroyed by the Sichuan earthquake in 2008, then straightened by hand to form a monument to the 69,000 killed by the disaster. Weiwei's decision to repurpose building materials references the sub-standard construction of many of the buildings destroyed by the earthquake, particularly schools, which Weiwei believes were disproportionately affected by the disaster due to corrupt officials siphoning off funds. Weiwei has said that his activism is "inseparable from my art" and, if so, this exhibition promises to combine the two in spectacular fashion.

Ai Weiwei's work will be on show from September 19. Royal Academy of Arts, Burlington House, Piccadilly, W1J 0BD. 020 7300 8000. www.royalacademy.org.uk

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THE CULTURE DIARY

Lois Bryson-Edmett provides her guide to the best of this season's cultural scene

HAMLET

To October 31

Fresh from a string of Hollywood successes, Benedict Cumberbatch is now one of the most sought-after actors in the industry, so tickets to his performance of Shakespeare's *Hamlet* at the Barbican are selling fast. Directed by Lyndsey Turner, with Cumberbatch in the title role, the play tells the story of a young prince's obsession with avenging his father's death, and the questions of justice, politics and human ethics that rapidly consume his conscience.

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

THE EY EXHIBITION: THE WORLD GOES POP

From September 17

Think of Pop Art and you're most likely to picture Andy Warhol's duplicate celebrity portraits or Roy Lichtenstein's giant comic-book panels. But while these iconic artists have come to define Pop Art in our collective memory, many equally significant artists have faded into history, something this exhibition seeks to readdress. Bringing together around 160 works from the 1960s and 1970s, visitors can uncover how this art movement received hugely influential contributions from many less well-known artists.

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

THE FABRIC OF INDIA

From October 3

Drawing on the V&A's collections from across the world, *The Fabric of India* gathers together some of the most beautiful examples of handmade textiles from India, exploring the social and historical context that shaped each piece. Travelling from the third to the 21st century, the exhibition features more than 200 rare objects, including an ornate tent created for Tipu Sultan, ruler of the Kingdom of Mysore in South Asia.

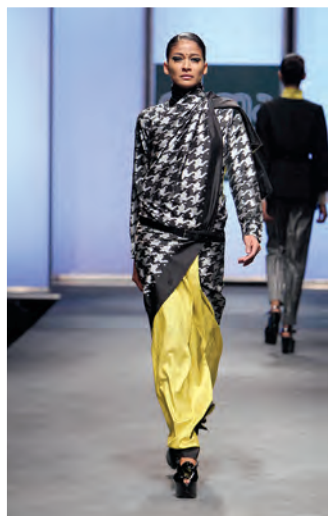
Victoria and Albert Museum, Cromwell Road, SW7 2RL. 020 7942 2000. www.vam.ac.uk

THE WINTER'S TALE

From October 17

The Kenneth Branagh Theatre Company arrives at the Garrick Theatre this season, bringing with it a series of plays headed up by an impressive roster of actors, including Derek Jacobi and Lily James. One of autumn's most hotly anticipated plays is Shakespeare's *The Winter's Tale*, performed in repertory with the comedy *Harlequinade*, and featuring Dame Judi Dench in the role of Paulina. The tragi-comedy also sees Kenneth Branagh take on the role of Leontes, who realises too late that his accusations of infidelity against his wife were misfounded, and that the illegitimate child he banished was in fact his.

Garrick Theatre, Charing Cross Road, WC2H 0HH.
0844 482 9673. www.branaghtheatre.com



Images: from top to bottom: Benedict Cumberbatch as Hamlet; *The World Goes Pop*; *The Fabric of India*; Dame Judi Dench; *The World Goes Pop*

IMAGES: FROM TOP TO BOTTOM: BENEDICT CUMBERBATCH AS HAMLET © JOHANN PERSSON; LES HOMMES ROUGES BY HENRI CUECO, 1968-9 © DAVID CUECO, ON SHOW AT THE WORLD GOES POP EXHIBITION AT TATE MODERN; HOUNDSTOOTH SARI BY ABRAHAM AND THAKORE IN DOUBLE IKAT SILK, 2011 © ABRAHAM & THAKORE, ON SHOW AT THE WORLD GOES POP EXHIBITION AT TATE MODERN; IN DOUBLE IKAT SILK, 2011 © ABRAHAM & THAKORE, ON SHOW AT THE WORLD GOES POP EXHIBITION AT TATE MODERN; THE FABRIC OF INDIA EXHIBITION AT THE V&A; JUDI DENCH © JOHANN PERSSON; DOLL FESTIVAL BY USHIO SHIMOHARA, 1966 © USHIO SHIMOHARA, ON SHOW AT THE WORLD GOES POP EXHIBITION AT TATE MODERN; COURTESY OF THE PREFECTURAL MUSEUM OF ART (YAMAMURA COLLECTION) AND TATE MODERN

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COUTURE CUISINE

Is there a connection between food and fashion? Beatrice Yeatman-Biggs considers the crossovers by profiling three top names from London's culinary scene who all have strong links with the fashion industry

Trend' used to be a term synonymous with fashion. But in the past decade, cooking has adopted its own trends: the health benefits of bone broth and the revival of kippers are just two examples. But do fashion and food share more than a love of the latest fad?

HEMSLEY + HEMSLEY

Ever since Jasmine and Melissa Hemsley arrived on London's food scene, they have taken the wellness industry by storm. That they are both beautiful and radiant is certainly a good advertisement for their philosophy on food: healthy, wholesome, home-made

meals that make you look and feel great. It's no wonder, then, that the Hemsleys are popular with foodies and fashionistas alike. Within two weeks of starting their blog in 2012, the sisters were approached by *Vogue* and are now regular contributors. Their first book, *The Art of Eating Well* (another, *Good + Simple*, will be published in 2016), was a bestseller, as was the Hemsley Spiralizer (the miraculous answer to no-carb spaghetti), while the duo also cater for high-profile events with clients including Chanel and Vivienne Westwood. So, what makes their ethos so appealing to the fashion industry? Most people assume that a model's diet is restricted to celery and Champagne, but this is not always the case.

IMAGES: MAIN: PORTRAIT OF THE HEMSLEY SISTERS © NICOLAS HOPPER; THIS PAGE, CLOCKWISE FROM TOP LEFT: A DISH BY TART LONDON © JAMES READ; JEMIMA JONES AND LUCY CARR-ELLISON OF TART LONDON; LOBSTER SALAD BY CELLAR SOCIETY; SESAME CHICKEN NOODLES BY HEMSLEY + HEMSLEY FROM THEIR BOOK THE ART OF EATING WELL © NICHOLAS HOPPER; STRAWBERRY TART BY TART LONDON; AN EVENT BY CELLAR SOCIETY

TART LONDON

Take the example of Tart London, formed in 2012. Two friends, Jemima Jones and Lucy Carr-Ellison, identified an opportunity for decent food on-site for fashion shoots and films. As a former model, Jemima always noticed the lack of good food available. Thanks to them, uninspiring backstage food is nearly a thing of the past, with Tart London preparing everything from smoked mackerel bruschetta to white chocolate and orange peel cookies to oyster shooters. Unsurprisingly, they are bombarded with requests to cater for the elite of high fashion: Versace, YSL, Valentino and Gucci, to name just a few.

“It has become fashionable to care about the origins of the food you’re eating – especially in the fashion industry,” says Jones. “Icons such as Stella McCartney pride themselves on buying food that has been locally produced, from farms which don’t abuse animals, their workers or the environment,” she adds.

Perhaps, also, times are changing. London is home to superior quality choices when it comes to cuisine, thanks to the arrival of the popular street food scene, a rapidly growing network of industry talent (the city now has 62 Michelin-starred restaurants) and a strong emphasis on creativity. Long gone are the days of a miserable prawn cocktail dumped on wilted iceberg lettuce; the high-end, modern-day equivalent is now more likely to be a complex dish which looks and tastes exceptional. Creatively, fashion and food have never been so closely aligned. You only have to read the newspapers to discover the latest food trend sweeping through London, but some seem here to stay, according to Jones. “The trend towards properly, ethically produced food seems to be permanent – a welcome paradigm shift.”

CELLAR SOCIETY

And what better place to showcase this than at the fashion events themselves? Bertie de Rougemont founded Cellar Society in 1990 and is now the number one caterer for the fashion industry. His dream team includes various family members and a small army of male models and actors as waiters. Together, they have catered for the likes of Jimmy Choo, Lanvin, Christian Louboutin, Prada and Versace. Oh, and they fed the hundreds of guests at Kate Moss’s wedding. When asked to stack 500 Champagne glasses on top of each other for the day, de Rougemont pushed the boundaries; instead of using Perspex sheets to uphold each tier, he ensured each of the glasses were exactly the same height. “We had guys with measuring sticks pulling out glasses that weren’t exactly right,” he



comments. Thankfully, it paid off and each glass was perched on top of the next with complete precision.

It’s this attention to detail and innovation that has given Cellar Society such a good reputation. At a Prada show, Bertie served a lilac duck egg and soldiers – in itself, this was a work of art, but he was also tuning in to the brand’s own values. “Prada is about simplicity, elegance and a lack of pretentiousness,” he says.

Evidently, moving from a career in couture to a career in the kitchen is a natural transition in many ways. Whether you take pleasure in designing and wearing a beautiful pair of shoes or constructing and enjoying an impeccable main course, haute cuisine and high fashion share one fundamental element: creativity.

www.cellarsociety.com
www.hemsleyandhemsley.com
www.tart-london.com



THE ART OF UMAMI

Kathryn Conway heads to secluded Ham Yard to delight in the artistry and authenticity of Engawa's Japanese cuisine

Engawa is proof of why, when in London, it always pays to dart up a side street. Situated in Ham Yard, a courtyard lit with fairy-lights that is also home to the luxurious Ham Yard Hotel, Engawa, while bijou, is an experience you'll want to shout about from the city's rooftops.

In fact, a night at Engawa makes up for all those occasions when you've wielded a pair of chopsticks around a selection of sushi only to be left thoroughly disappointed by the blandness and quality presented. As any fan of Japanese cuisine will tell you, truly great sushi and sashimi is nothing short of an art form, so it's refreshing to find an exclusively Japanese brigade in this restaurant's open kitchen who have mastered this craft perfectly.

The three, five and eight-course tasting menus available at dinner provide a satisfying overview of the skills on display, and the sashimi selection that opens the three-course show is the prettiest thing you'll see outside Japan. Delicious morsels of squid, scallop, tuna, sea bass, salmon roe and sea urchin, to name just a few, come presented in individual

hand-painted ceramic pots, all housed within a bento box – it's every inch a box of delights.

Fish isn't the only star here, however. With the EU ban on Japanese meat lifted last summer, Kobe beef – renowned for its marbled texture and melt-in-the-mouth flavour – is presented here in a daily selection of different cuts served with seasonal vegetables. The meat is sourced from the famed Tajima breed of black Wagyu cattle from the centre of Japan and Engawa is so passionate about showcasing the different cuts available that it is said to be the only restaurant in the UK that imports the entire animal. Needless to say, if you haven't experienced Kobe beef before this is the place to try it.

If a tofu cheesecake doesn't sound like much of a way to finish off such an impressive menu, think again. The matcha green tea-infused white chocolate dipping sauce served with it is a thing of joy – you'll be asking for a vat full. This place will blow you away.

**2 Ham Yard, W1D 7DT. 020 7287 5724.
www.engawa.uk**

OPENING A NEW CHAPTER

*Paul Critcher explores what's
on the menu this autumn*

HOTEL CHANTELLE

Popular with celebrities such as Katy Perry and Liam Hemsworth, Hotel Chantelle, the New York City restaurant and late-night spot, has spread its wings and opened a London outpost near Selfridges. Chef Seth Levine brings an exciting menu that weaves together molecular gastronomy, comfort food and haute cuisine, and with signature dishes such as waffle-crusted fried chicken with maple syrup cotton candy, guests can expect inventive presentations and unique food pairings.

23 Orchard Street, W1H 6HL. 020 7299 2522.

www.hotelchantelle.com/london

THE IVY

Celebrity hangout The Ivy has reopened its doors after a welcome refurbishment, the first in 25 years. The resulting new look takes the elements that made the restaurant famous – the wood panelling, the harlequin stained-glass windows and works by British artists – and places it firmly in the 21st century. The windows are enhanced by the addition of silver mirrored panels, allowing for more natural light, while new pieces of art from Maggi Hambling, Damien Hirst and Ian Davenport enhance the rear of the dining room. Executive chef Gary Lee has devised a menu that incorporates many of The Ivy's classic dishes, but it also follows the modern trend for lighter fare. New dishes include Cornish lamb rump with minted smoked aubergine and quinoa tabouleh.

1-5 West Street, WC2H 9NQ. 020 7836 4751.

www.the-ivy.co.uk

LES DEUX SALONS

Fans of French food will have double the fun at the all-new Les Deux Salons, which was recently acquired by Prescott & Conran, the group behind Boundary and Lutyens, and has been refurbished to create two very different but, nevertheless, very French areas. The ground floor includes a café, bistro, bar, épicerie and cave à vin, while the first floor is home to the restaurant and private dining room serving classic regional French cooking.

40-42 William IV Street, WC2N 4DD. 020 7420 2050.

www.lesdeuxsalons.co.uk

SOCIAL WINE & TAPAS

With the emphasis very much on the wine, this new bar and restaurant from Jason Atherton offers a menu of modern tapas-style dishes developed by head chef Frankie Van Loo. But it's the grape that takes the starring role, and Laure Patry, who has worked with Atherton for 10 years and heads up the restaurant, has created a dynamic offering with vintages from around the world.

39 James Street, W1U 1DL. 020 7993 3257

www.socialwineandtapas.com



Images: from top to bottom: pan-seared halibut with corn reduction at Hotel Chantelle; Les Deux Salons; crème Catalan with orange at Social Wine & Tapas; Social Wine & Tapas; the interior of The Ivy

LONDON'S AUTUMN SEASON

A CULTURAL SEASON LIKE NO OTHER

The change of the season in London marks the beginning of the city's most exciting programme of arts and culture. Blockbuster exhibitions will open at the capital's renowned museums and galleries, while backstage at the city's theatres and cultural centres, actors, dancers and musicians are limbering up for the performances of their lives. Here, we pick out the very best of London's autumn season

VISITLONDON.COM/AUTUMN



NO COLOUR BAR: BLACK BRITISH ART IN ACTION

*Guildhall Art Gallery
To January 24, 2016*

Discover the story of 20th-century Black British cultural heritage, and social and political history, through an interactive and multi-sensory recreation of Eric and Jessica Huntley's Bogle L'Ouverture Press, a publishing house, pioneering bookshop and cultural hub founded in 1969.

THE EY EXHIBITION: THE WORLD GOES POP

*Tate Modern
From September 17*

This ground-breaking exhibition reveals how artists around the world engaged with the spirit of Pop, from Latin America to Asia, and from Europe to the Middle East, by exploring the traditional story of Pop Art and how different cultures responded to the movement.

COSMONAUTS: BIRTH OF THE SPACE AGE

*Science Museum
From September 18*

In 1957, Russia launched the world's first artificial satellite, Sputnik, into space and just four years later sent the first ever human, Yuri Gagarin. Discover the dramatic story of how Russia turned the dream of space travel into a reality and became the first nation to explore space.

RAVEN GIRL

*Royal Opera House
October 6-24*

This modern fairytale ballet harks back to classics such as *Swan Lake* and yet is told with a distinctly modern sensibility, in part due to a collaboration with visual artist and award-winning writer Audrey Niffenegger, author of *The Time Traveler's Wife*, and film composer Gabriel Yared.

GOYA: THE PORTRAITS

*The National Gallery
From October 7*

Francisco José de Goya y Lucientes is one of Spain's most celebrated artists. This landmark exhibition – the first ever focusing solely on his portraits – will reappraise Goya's genius as a portraitist and provide a penetrating insight into both the public and private aspects of his life.



THE CRIME MUSEUM UNCOVERED

*Museum of London
From October 9*

For the very first time, never before-seen objects from the Metropolitan Police's Crime Museum will go on public display in this major new exhibition. Using original evidence from this extraordinary collection, real-life case files will reveal some of the UK's most notorious crimes.

CYCLE REVOLUTION

*Design Museum
From November 18*

Exploring all types of cycling from everyday commuting to Olympic-level competition as well as the future of cycling, *Cycle Revolution* will bring together bicycles, clothing, accessories, film and photography to tell the remarkable stories of cyclists and the machines that move them.

WONDER.LAND

*National Theatre
From November 23*

Inspired by Lewis Carroll's *Alice's Adventures in Wonderland* and set to music by Damon Albarn, *wonder.land* offers an escape into an extraordinary virtual world for young Aly. As hard as she tries to keep them apart, real life and wonder.land begin to collide in ever more curious and dangerous ways.



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HOT SPOTS *to shop*

London is one of the world's best shopping destinations, blessed with big-brand behemoths and small independent boutiques at every turn. Here, Lois Bryson-Edmett, Kathryn Conway, Paul Critcher and Dominic Wells pick out their favourite streets and take you on a personal highlights tour

CHILTERN STREET W1

CITY OF WESTMINSTER

Located as it is between the attractive, open-air spaces of Hyde and Regent's Parks, Marylebone has always been an affluent area, with smart red-brick buildings sitting pretty between splendid examples of Victorian Gothic architecture.

However, over the past 25 years, the area's popularity has mushroomed, as smart boutiques, trendy restaurants and quirky independent shops have all moved in bringing an army of fans with them. Nowhere is this more evident than in stylish Chiltern Street where stacks of personality and excellent service are the order of the day.

Chiltern Street has its fair share of eateries but, at number one, both literally and figuratively, is Chiltern Firehouse (www.chilternfirehouse.com), which has

gone down a storm since it opened in the capital in 2013. The luxury hotel has 26 suites and an award-winning restaurant run by chef Nuno Mendes, offering New York-style brasserie dishes with his own unique flourish in this former fire station. To coin a phrase, "it's hot stuff" and packed out with celebrities from David Beckham to David Cameron.

The curious and unique abound in this part of town and nowhere more so than at Cadenhead's Whisky Shop & Tasting Room (www.whiskytastingroom.com) where all your whisky needs are taken care of, with everything from 1842 casks to distillery bottlings available. If you have a propensity for a tippie then this should be your first port of call. Tastings feature at least six whiskies with different types of cask



maturity, canapés and plenty of information about the distilleries and the drink itself.

Blushing brides flock to the street because of its reputation for having some of London's top bridal couturiers. Some designers also offer a bespoke service for bridesmaids, the mother-of-the-bride and wedding guests. At Stephanie Allin Couture (www.stephanieallin.net), expect a number of collections to choose from and the sort of bespoke service that comes with a once-in-a-lifetime (hopefully!) occasion. The same applies to Elizabeth Todd (www.elizabethtodd.co.uk), with its British-made fairytale-style garments that will make the bride feel like a princess for the day. And if you're struggling with the joys of wedding organisation,

pop into By Appointment Only Design (www.byappointmentonlydesign.com), which specialises in wedding planning and flowers.

Should your visit to the area coincide with the need to acquire a new musical instrument, you're in luck as Chiltern Street is home to two of the capital's specialist musical instrument stores. Howarth of London (www.howarth.uk.com) has an international reputation as a maker of oboes, oboes d'amore and English horns – fans of all things woodwind need look no further. Meanwhile, nearby JAS Musical Instruments (www.jas-musicals.com) takes the sub-continent as its inspiration, supplying classical and folk musical instruments from India, including flutes, drums and sitars.



MOUNT STREET W1

CITY OF WESTMINSTER

Looking at the beautifully preserved Queen Anne revival-style architecture of Mount Street, with its pretty pink terracotta and red brick building facades adorned with ornate windows, it's difficult to imagine that back in the early 1700s the street was little more than a convenient thoroughfare through central London. Once trades moved in during the 1800s, however, attracting companies such as Elward & Marsh, cabinet makers to King George IV, the street began its fashionable ascent and it hasn't looked back since.

In the past decade in particular, Mount Street has become a prime destination thanks to its village feel and discreet luxury vibe, and now plays host to a roll call of high-end brands to rival nearby Bond Street.

Some residents, such as Allens of Mayfair (www.allensofmayfair.co.uk), England's oldest butcher, and gunmaker James Purdey and Sons (www.purdey.com), have been here for centuries and it is this depth of history and heritage that gives the area its distinctively exclusive feel.

Modern luxury brands have also chosen to set up shop here, with recent additions including home-grown fashion talent such as Christopher Kane (www.christopherkane.com) at number four, and Erdem (www.erdem.com), who opened his flagship in the adjoining South Audley Street in August. At Christopher Kane you'll find a minimalist interior full of colour-gradient Perspex and a striking floor-to-ceiling glass cylinder light, the perfect showcase for Kane's modern aesthetic. Erdem has kept many of the original features in the redesign of his first London boutique, with 'bone china' blue walls, a marble floor and a collaboration with Sigmar, a mid-century furniture gallery, that sees the store filled with museum-quality pieces.

Mount Street isn't just about luxury shopping, however. For sustenance, head to fabulous Scott's (www.scotts-restaurant.com) for what some argue is London's finest selection of fish and crustacea; or to The Connaught hotel (www.the-connaught.co.uk)



for a mouthwatering traditional afternoon tea with or without Champagne. It's also worth making a pit stop at the Art Deco-feel Connaught Bar if you're in the mind for a pre-dinner Martini. The Connaught adds to the ceremony with a Martini Trolley, offering a delicious vermouth from Italy – Gancia Dry – that is exclusive to the bar.

If the fancy takes you, you could pop into Sautter (www.sauttercigars.com) to pick up a Cohiba or Montecristo stick to round off the evening nicely. Sautter has been based here for more than half a century, and its walk-in humidors and prized collection of aged Cuban cigars make it a hallowed haunt for the cigar connoisseur.

And, finally, it would be churlish to leave Mount Street without investigating the latest models that are on show in the Porsche dealership (www.porschemayfair.co.uk). In August, Porsche launched the 911 Targa 4S Exclusive Mayfair Edition, a car designed and built to commemorate the Targa Florio Italian endurance race, an event which inspired the first ever 911 Targa. Limited to just 10 models, these exclusive editions are only available through the Porsche Centre Mayfair. Proof, if any were required, that Mount Street offers only the best of the best.



SAVILE ROW W1

CITY OF WESTMINSTER

When James Bond needs a new suit, there's only one place he will go: Savile Row. There are few places in the world that can lay claim to being the home of sartorial elegance, but Savile Row has seen debonair gents striding up and down its golden mile looking for that quintessential bespoke suit for centuries.

Today, people still flock here for the Row's highly revered tailoring, with bespoke appointments at residents such as Norton & Sons (www.nortonandsons.co.uk) or Gieves & Hawkes (www.gievesandhawkes.com), which occupies the illustrious and recently renovated address of Number One Savile Row, the highlight of any trip to the capital. So synonymous is the street with quality suits, in fact, that the Japanese word for a three-piece suit is a 'Sabiro', a corruption of the term Savile Row.

Despite its emphasis on traditional methods, the street has changed with the times. In 1865,



the famed tailors Henry Poole & Co (henrypoole.com) invented the dinner jacket or tuxedo after lopping off the tails of the Prince of Wales's tailcoat. The Beatles' Apple office was located at number three in the 1960s, and it was on its roof that the band performed their famous *Let It Be* gig. Hardy Amies (hardyamies.com) at number eight meanwhile has spread its wings by not only designing clothes for films including *2001: A Space Odyssey* but also for the Queen – not just a male bastion, it seems.

In the 1990s a new generation introduced a more youthful style, dressing musicians and film stars: Ozwald Boateng (www.ozwaldboateng.co.uk), Richard James (www.richardjames.co.uk) and Timothy Everest (www.timothyeverest.co.uk), now on nearby Bruton Place, were featured together in *Vanity Fair* in 1997 and Alexander McQueen, perhaps fashion's most tortured genius, began his career on Savile Row, honing his famed cutting skills

at Gieves & Hawkes and Anderson & Sheppard, where the suits he made for Prince Charles are now the stuff of legend.

The term 'Savile Row' now no longer just refers to suits or a geographical location, however. It is a guaranteed stamp of quality in other areas of clothing, too: Gaziano & Girling (www.gazianogirling.com) was the first shoemaker on Savile Row; Katherine Maylin (www.katherinemaylin.com) offers bespoke tailoring for women, while Dege & Skinner (dege-skinner.co.uk) specialises in bespoke shirts. And the world's oldest hatter, Lock & Co Hatters (www.lockhatters.co.uk), which created the bowler hat and which supplied Charlie Chaplin and Sir Winston Churchill, the hat's most famous wearers, is based in nearby St James's Street. If you can't find the suitably stylish threads you require here, you won't find them anywhere.



REDCHURCH STREET E2

LONDON BOROUGH OF HACKNEY

Historically a gritty area of town, in recent years Redchurch Street has become a mecca for young creatives and media types, bringing with them their favourite high-end brands, artisan coffee shops and trendy drinking haunts. The arrival of super-cool private members' club Shoreditch House on neighbouring Ebor Street cemented the area's status as gentrified, and Redchurch Street has since become the centre of East End cool.

Always at the cutting edge, the fashion crowd have long been flocking to the East End for its nightlife, and now their favourite brands have duly followed. Sunspel (www.sunspel.com) offers understated luxury basics with an emphasis on fabric quality. Founded in 1860, the brand boasts an illustrious

history of expert craftsmanship and innovation, with clothing made from the Q14 cellular cotton fabric, designed in 1937, remaining one of the label's most popular sellers to this day. Younger brand Hostem (www.hostem.co.uk) also caters to the area's effortlessly cool clientele, peddling a selection of high-end men's and womenswear in an abandoned factory repurposed as a luxury boutique. Designed by husband-and-wife team James Plumb, the stripped-back industrial interior furnished with reclaimed materials has become a destination in itself, winning the top retail prize at the World Architecture Awards.

Discreet French label A.P.C. (www.apc.fr) has also made Redchurch Street its home, offering a range of unbranded wardrobe staples with an emphasis on



classic cuts and modest luxury – perfect for stocking up on timeless investments. Further on, meanwhile, avant-garde boutique Eizenstein (www.eizenstein.uk) provides some more daring fashion offerings from an impressive selection of up-and-coming labels such as Serienumerica and Uma Wang – keen to challenge the boundaries of ready-to-wear fashion.

However, Redchurch Street isn't just a fashion destination – it's also home to skincare and beauty brand Aesop (www.aesop.com). Catering to both genders, Aesop's products contain botanically-based ingredients developed by scientists in the brand's custom-built laboratory. Products are presented in uniform apothecary-style packaging, displayed on wooden shelves in an entirely blank space, drawing

attention away from branding and on to the antioxidant and vitamin-packed formulas.


If you're on the hunt for an indulgent beauty treatment, head to the Cheeky Beauty Parlour (www.urcheeky.com) for three floors of everything from nail treatments and hair colouring to waxing and beard trimming. Pay a visit to the Bang Bar for a quick blow dry or up-do if time is of the essence, or the main parlour for an expert nail file and paint before your evening begins. Once you're preened to perfection, it's a short hop to the Boundary (www.theboundary.co.uk), developed by designer, restaurateur, writer and retailer Terence Conran, for a sumptuous meal in its modern French restaurant (truffles, anyone?) or a drink on the stunning rooftop terrace.




GENEU



GENEU, a pioneer in personalised skincare, provides the world's first in-store DNA test, reducing a four-week lab test to just 30 minutes. Using award-winning technology developed by Imperial College London, GENEU's patented system identifies small DNA variations in genes responsible for skin ageing and indicates levels of collagen degradation and how well skin's antioxidant protection functions. GENEU then prescribes personalised skincare to visibly improve the appearance of the skin. Mon-Sat 11am-7pm.


65 New Bond Street, W1S 1RN (Relocating end of October, 2015)
12 Lancashire Court, W1S 1EY (Opening November 1, 2015)
020 7499 7161. www.geneu.com
 Bond Street




SIZES 16-28

BEIGE

A comprehensive collection of stylish clothes for women with curves – the finest in London. Offering an array of designer collections in sizes 16 to 28 for special occasions, weekends and more! The helpful sales team and refreshments offered ensure a pleasant shopping experience. The West End store is open seven days a week. The new City branch near Holborn specialises in great clothes for busy career women to look fabulous at work.

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



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London WC1B 5HJ

OPEN MONDAY - SATURDAY

WEST END

44 New Cavendish Street
London W1G 8TR

OPEN 7 DAYS A WEEK



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.

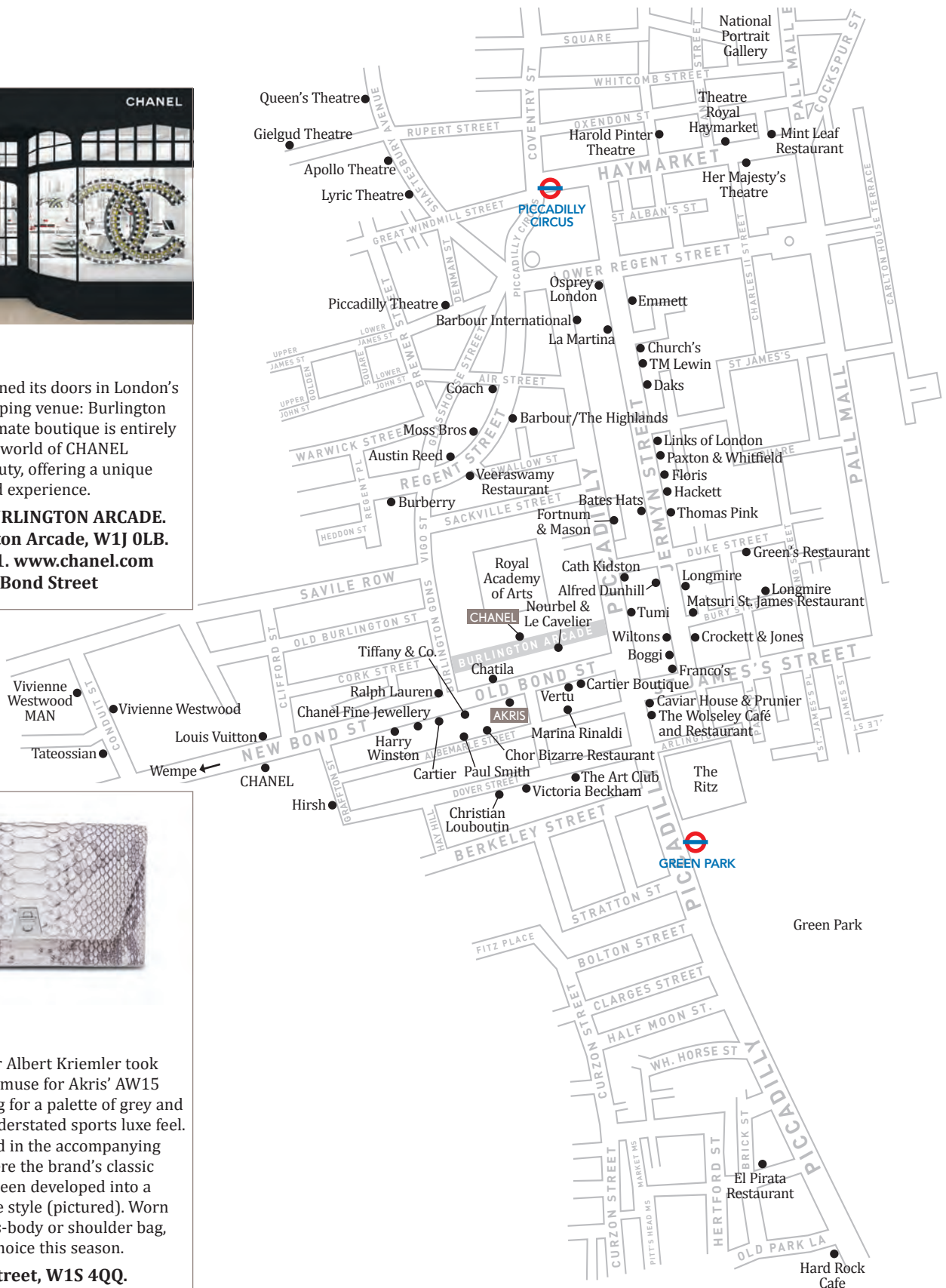
CHANEL AT BURLINGTON ARCADE.
 54-55 Burlington Arcade, W1J 0LB.
 020 7629 7621. www.chanel.com
 Green Park/Bond Street



AKRIS

Creative director Albert Kriemler took the jacket as his muse for Akris' AW15 collection, opting for a palette of grey and white and an understated sports luxe feel. Glamour is found in the accompanying accessories, where the brand's classic Anouk bag has been developed into a smaller envelope style (pictured). Worn as a clutch, cross-body or shoulder bag, it's the perfect choice this season.

30 Old Bond Street, W1S 4QQ.
 020 7758 8060. www.akris.ch
 Green Park/ Bond Street



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.

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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



LIU JO

Liu Jo's London boutique is a beautiful two-storey space that is the ideal destination to peruse the extensive collections from a brand synonymous with modern Italian style. Home to the Liu Jo Pre-Collection, Liu Jo Collection, Liu Jo Jeans, Liu Jo Accessories, Liu Jo Shoes and Les Plumes de Liu Jo, glamour and femininity abound.

Mon-Sat 10am-7pm; Sun 12pm-6pm.

33 Brompton Road, SW3 1DE.

020 3581 1392. www.liujo.com

📍 Knightsbridge



MICHAEL KORS

Michael Kors is a world-renowned designer of luxury accessories and ready-to-wear, offering a lifestyle for the consummate jet setter that is as sophisticated as it is indulgent and as glamorous as it is modern.

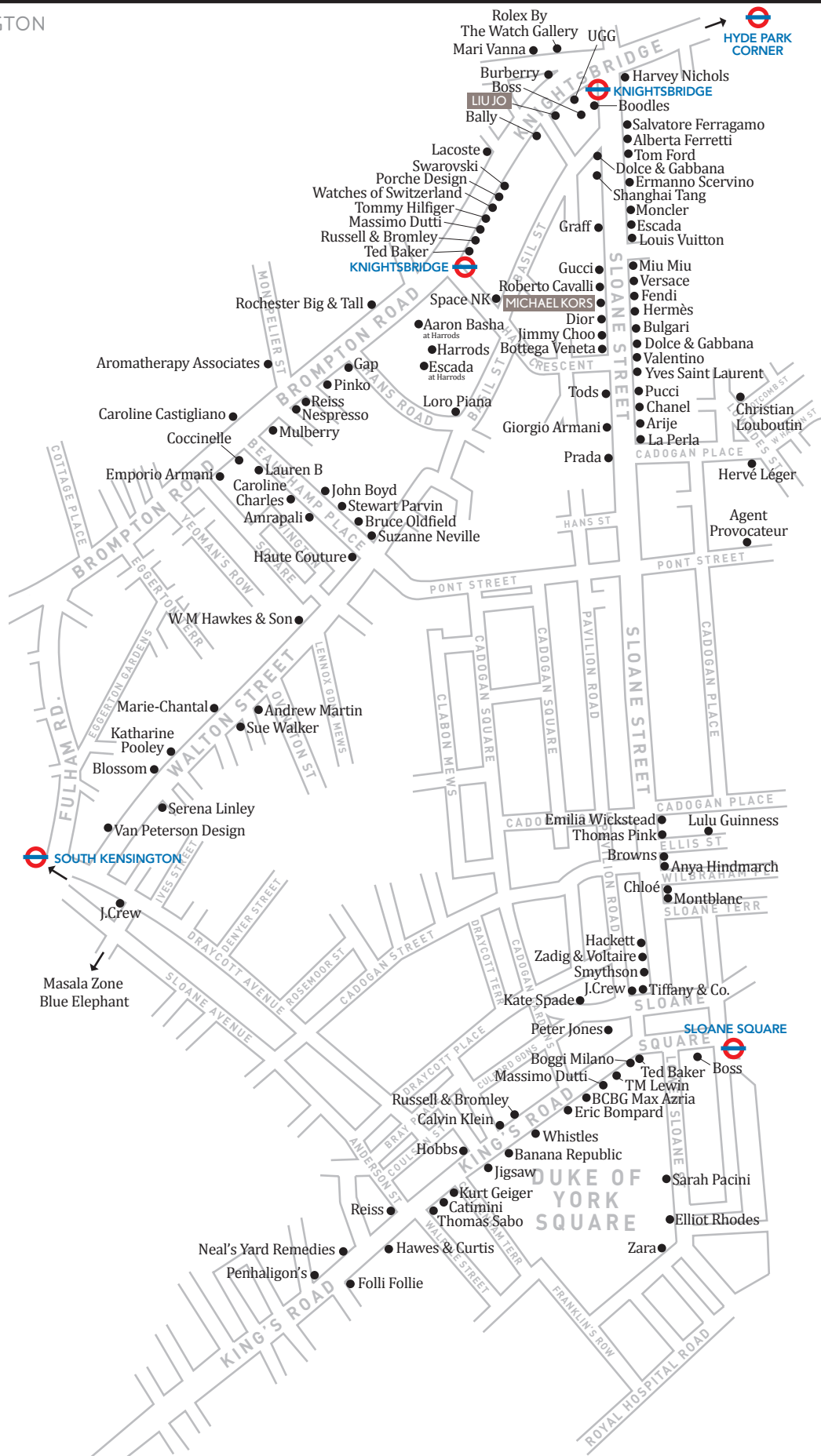
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29 Sloane Street, SW1X 9NE.

020 7811 5940.

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BY *Royal* APPOINTMENT

*Kathryn Conway explores Calleija's
exciting collaboration with Zara Phillips*

When Zara Phillips headed to Australia in 2013 in her role as ambassador for Racing Women Australia, little could she have known how her relationship with Calleija, the company who supplied the jewels she wore on her visit, would develop. The meeting set the course for an exciting collaboration, the fruits of which were launched this summer. The Zara Phillips Collection by Calleija takes 'unbridled elegance' as its theme and, as you might expect from a woman who won a silver medal as part of the GB eventing team at the London 2012 Olympic Games, a strong equestrian influence is evident in the contemporary yet timeless designs. Comprising the Saddle Suite, based on a striking concave design, and the Coronet Suite, which takes its name from the band on a horse's hoof that provides the animal with strength and power, pieces include earrings, rings, bangles and cufflinks in variations of 18-carat gold and platinum with diamonds. "My true passion is handcrafted and individually created pieces of jewellery with the finest design and dedication to detail – that's the very essence of this collaboration," concludes John Calleija.


Shop 14, The Royal Arcade,
28 Old Bond Street, W1S 4SW.
020 7499 8490. www.calleija.com

COVENT GARDEN | WC2



CHANEL

Experience a range of services from leading Makeup Artists, Nail Technicians and Fragrance Experts inside the unique, avant-garde beauty boutique located at the heart of Covent Garden. Discover 70 square metres dedicated entirely to the world of CHANEL fragrance and beauty, with exclusive previews of the latest beauty trends direct from CHANEL.


**Unit 3, Covent Garden Piazza,
WC2E 8RF. 020 7240 2001.
www.chanelatcoventgarden.com**
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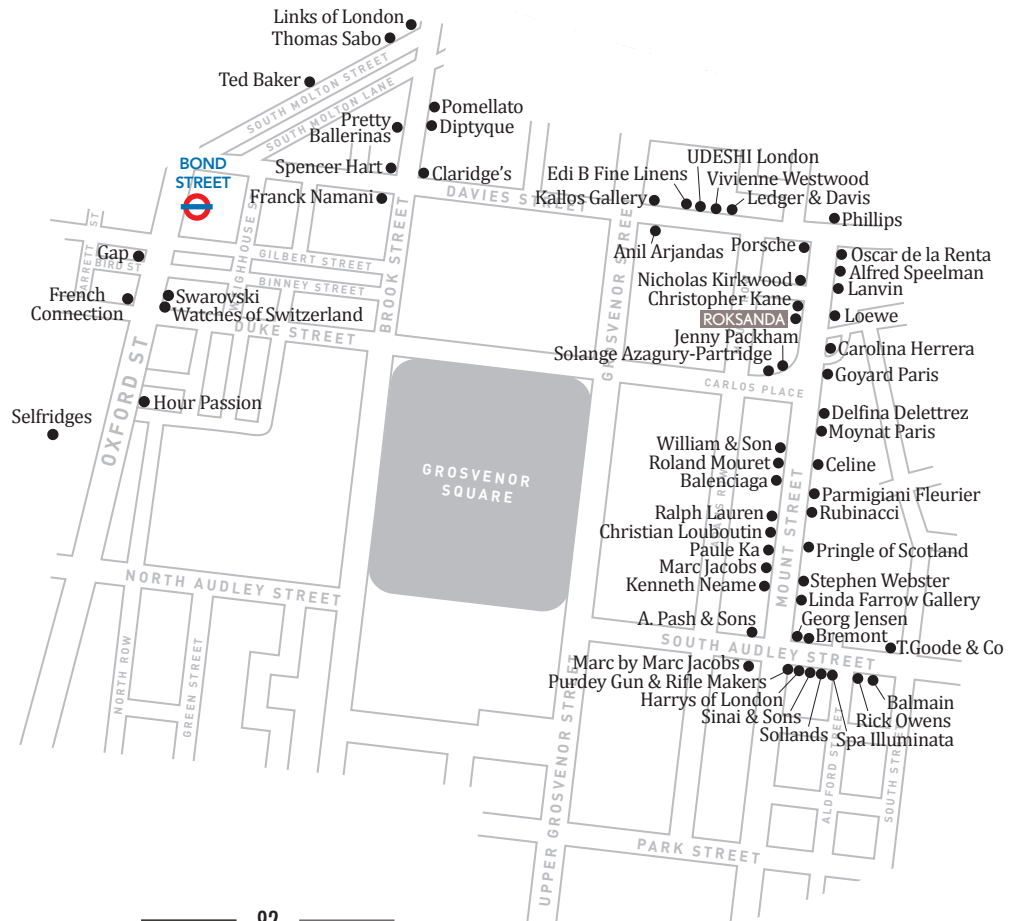
MOUNT STREET | SOUTH MOLTON STREET | W1



ROKSANDA

A favourite of the Duchess of Cambridge, Serbian Roksanda Ilincic started her fashion career at Central Saint Martins in the late 1990s. Opened last summer, this store is her very first in the capital. Designed by David Adjaye and decked out in his signature marble and purple, the space is the perfect showcase for Ilincic's bold and beautiful collections.

**9 Mount Street, W1K 3NG.
020 7613 6499. www.roksanda.com**
 Bond Street





THE ART OF *seduction*

Lois Bryson-Edmett explores Agent Provocateur's latest campaign celebrating its go-getting employees

Today, singer Paloma Faith is an internationally acclaimed star creating her fourth studio album, but she has never forgotten her days working as a shop girl for Agent Provocateur: "I liked serving women. I think it's important to help them feel confident and empowered with their choice of underwear – reclaim it back as ours," she explains. The brand's new autumn/winter 2015 campaign featuring Faith seeks to celebrate this empowered Agent Provocateur woman, as well as the hard-working shop girls who make the brand so enduringly popular with men and women alike. Shot by photographer Alice Hawkins, also an ex-shop girl, the campaign is inspired by the Polaroids taken by Hawkins during her days working for the brand, and feature Faith in the role of the ultimate store manager – oozing confidence and glamour as she poses in shop windows and changing booths.

Creative director of Agent Provocateur, Sarah Shotton, also started her AP career working as a shop girl, and believes that the number of successful women the brand has nurtured is no coincidence. "Being part of Agent

Provocateur gives a lot of self-confidence to our store girls," she explains. "I like to think that wearing our lingerie helps them feel like they could conquer the world!" This philosophy is reflected in the AP customer, "They are empowered, modern women who enjoy beautifully made lingerie," says Shotton. "Paloma Faith is a perfect example of this."

Reclaiming lingerie as a tool of female empowerment runs as an important theme through the Agent Provocateur ethos. Faith explains: "It's not just for the male gaze, often I wear great underwear that no one sees, and that gives me confidence." Shotton adds, "I think nowadays you can be a feminist and still be sexy and wear great lingerie. It's possible to fight for women's rights while wearing a dress and high heels." For Faith, this brand philosophy can be summed up in three words: "Daring, empowering, luxury." This mantra can also mean disregarding sizes in favour of wearing lingerie that makes you feel unconditionally beautiful. "Size shouldn't matter," explains Faith. "I always go large. Don't try to squeeze into something that pulls you in the wrong places. You should feel good. You can always cut out the size tags later!"



6 Broadwick Street,
W1F 8HL. 020 7439 0229.
www.agentprovocateur.com



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Arguably, the finest Indian cuisine in the UK



79-81 Mortimer Street, London W1W 7SJ | 020 7580 3615 | www.gaylordlondon.com

MIN JIANG

Situated in the heart of Kensington, Min Jiang Restaurant boasts breathtaking views over London's skyline from the 10th floor of the Royal Garden Hotel.

Offering authentic Chinese cuisine using fresh ingredients, Min Jiang is renowned for its legendary wood-fired Beijing Duck, spicy Sichuan and extensive range of Dim Sum.

The restaurant's striking design with floor to ceiling mirrors against deep red walls captures all the distinctive angles of the restaurant, resulting in an unforgettable fine dining experience.

The bar at Min Jiang offers a more relaxed and informal surrounding in which to gaze over Hyde Park and enjoy a wide range of Chinese teas, exotic cocktails or Dim Sum platters.

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

Royal Garden Hotel, 2-24 Kensington High Street, W8 4PT.

020 7361 1988, www.minjiang.co.uk

 High Street Kensington




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 Kerala, 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

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MY SECRET ADDRESS BOOK

Designer Ryan Lo is part of an illustrious roster of Fashion East graduates, and has won sponsorship for his SS16 collection under the NEWGEN initiative. Here he reveals his latest inspirations and favourite haunts



What inspired your autumn/winter 2015 collection?

This season's collection is about the grown-up, ladylike side of my muse – it was less girly than usual. She is a self-contained queen of her own heart, inspired by Anna Karenina and the Japanese anime Queen Millennia. The clothes were quite gothic and Victorian.

Can you give us any hints about your upcoming collection for London Fashion Week?

SS16 is loosely based on Valentine's Day with a hint of other festivities, fancy dress and flirty/fetish outfits. It's sexy but tongue-in-cheek. In the first *Sex and the City* movie, Miranda Hobbes complained that the only two choices for women shopping for a Halloween costume was witch or sexy kitten, so I want to offer other playful alternatives.

How does it feel to be a NEWGEN recipient?

The NEWGEN platform puts my label under the spotlight, especially because the British Fashion Council (BFC) will give me the closing slot this season. I can't thank them enough. Also, I'm very excited about the new LFW venue – Brewer Street car park.

What do you believe makes London Fashion Week, and the fashion scene in the city, so special?

I think Fashion East, NEWGEN and the BFC have to take a lot of the credit for the nature of the London fashion scene. With their support, London can produce generation after generation of young-blood designers, which is quite rare.

Where do you shop for clothes in London?

I love Agnès B., Dover Street Market and Selfridges.

Are there any parts of London that provide inspiration for your work?

I like to walk around the Waterloo area and head to places such as the Hayward Gallery and Tate Modern by the River Thames. It's so *Bridget Jones's Diary* – lonely, single, fabulous girl!

Any favourite places to eat in London?

After every fashion show or at Christmas or Chinese New Year, I always take my team to Chinatown for Chinese hot pot.



Ryan Lo will be exhibiting at London Fashion Week as part of the NEWGEN presentation on September 22. NEWGEN is the British Fashion Council's landmark scheme to support the very best emerging talents, offering designers financial support and showcasing opportunities at London Fashion Week.

www.ryanlo.co.uk

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LONDON FASHION WEEK

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Clockwise from top left: the front row at the Burberry Prorsum SS2010 womenswear show; Table Dress by Hussein Chalayan from his AW2000 Afterwords collection; the Burberry Prorsum AW2014 womenswear show; a model at the SS2001 show for Alexander McQueen's VOSS collection; Sophie Dahl at the Temperley London AW15 show; Agyness Deyn and Henry Holland at the designer's show during LFW AW2008; the Mary Katrantzou show at LFW SS2014; Christopher Kane's neon hues at LFW SS2007.

London Fashion Week SS16
September 18-22
www.londonfashionweek.co.uk

London Fashion Weekend
September 24-27
Saatchi Gallery (open to the public)
www.londonfashionweekend.co.uk

Rock Vault SS16
September 18-22
www.britishfashioncouncil.co.uk

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