

SAVILE ROW

STYLE MAGAZINE

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CHRISTMAS ON THE ROW
Fun and festivities

GOLDEN SHEARS 2019
The winners revealed

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100 years of bespoke

RICHARD JAMES
Master of style and cut

THE LAST DETAIL
The secret art of the pocket

SPIRIT OF STYLE

DAVID GANDY LAUNCHES SAVILE ROW GIN



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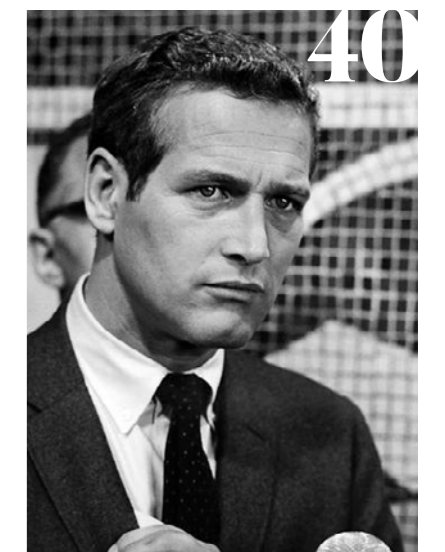
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EDITOR'S NOTES

Savile Row winter 2020 issue is a voyage of discovery for the reader on many levels, celebrating the heritage, residents and advances that keep this hallowed Row vibrant and innovating.

We feature a literal voyage in the form of a stroll that Robin Dutt and Richard James have shared down Savile Row, where they reflect on the designer's career beginnings on the Row and nostalgic memories that are sparked by displays in the shop windows. To celebrate the opening of Elton John's musical fantasy Rocketman, James' long-time friend offered some of his legendary-Richard James brand outfits to be displayed in-store in London and New York. An example on display from his archives, Elton's famed Dot suits, stand testament to James' craftsmanship and the humour he has introduced into clothing that mirrors the charm of both men's personalities.

The Belmond British Pullman train voyage transports Antonia Windsor from the comfort of 1920s style luxury, all with liveried stewards in attendance, to the Hush Heath wine estate in Kent to sample the vineyard's delights.

The best wine and food the Rhone Valley has to offer is chronicled in Helena Nicklin's four-day voyage across the region starting in Lyon, telling of the characteristics and blends from the North's Syrah grape, to the South's Grenache and Mourvedre, all three that are blends included in the famous Châteauneuf-du-Pape. She

sets out an itinerary for food and wine lovers to follow.

A tour of discovery starts on Savile Row moving to Clifford Street and surrounding lanes where some 'new' galleries and auction houses played host to over 50 exhibitors during London Art week. Some art that had not been seen for decades

found the light of day and many of these galleries may previously have gone unnoticed. Several sit above well-known tailors and designer shops. For art enthusiasts, the twice yearly event offers a chance to continue this tour of discovery

The journey of a publisher that has built a business on his love of gin, is detailed in

Tim Newark's interview with Stewart Lee, founder and CEO of Savile Row Gin that tells of how the London dry gin came to be and of its winning attributes.

Hunstman celebrate 100 years of hand-made tailoring on The Row by launching their new and exciting 'Bespoke 100' service.

Finally, read the news pages and Golden Shears Awards to catch a glimpse of new and emerging talent coming through the ranks, as bespoke tailoring students and trainees showcase and celebrate their winning entries.

*The Editor,
Savile Row Style Magazine*



COVER

David Gandy at Gieves & Hawkes

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THE ART LUX

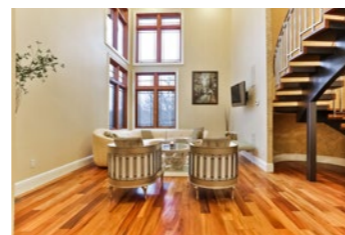
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is offering the Art Lux home, built in 2008, located just north of Manhattan in the town of Armonk, Chappaqua, an exclusive part of New York's Westchester County. Armonk is well known for being the world headquarters of IBM, has a blue ribbon school district, and has become a prime foodie destination for many residents. The Chappaqua train station, part of the metro north makes commuting to New York a breeze. Forbes magazine has rated Chappaqua as the 317th wealthiest place in the US.

This impressive 6,800 square foot resident is set on 3.94 acres of land, that offer tranquility, tree top views, natural rock cropping, and waterfront views. The Art Lux home is within walking distance of

one of Westchester's finest country clubs, The Whippoorwill Country club, a 500 acre estate, occupying one of the highest points in the town of New Castle and North Castle.

The four story building was built into natural rock cropping to preserve the sites natural beauty and its waterfront views throughout the entire home. The Art Lux home has detailed work of blue stone with cedar siding, a copper front arched roof, a patio cropped into the rock with a built barbeque overlooking the private lake views. The custom windows throughout the home capture the natural light, allowing you to enjoy the home through every season. Nature's beauty is at its maximum with every sunrise, sunset, foliage, winter snow, spring flowers, and summer's essence. The Art Lux home has it all, the art, the luxury, the natural beauty, the views, and the perfect location. ♦



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NEWS

Stories
from
the Row

Christmas on the Row

It was an evening of celebration as David Gandy switched on Savile Row's first festive lights display. The lights were glowing over the festive period with an elegant display which brightened its famed houses

The festivities kicked off last month with an evening celebrating the craftsmanship and renowned expertise of Savile Row and its tailors. Visitors were welcomed into the world's finest tailoring houses for late night shopping and were treated to music and seasonal bites on the Row itself.

Julian Stocks, Acting CEO of The Pollen

Estate commented: "Savile Row's first-ever Christmas lights switch-on was a joyous event for the Row, honouring the heritage and artisanship which make this such a renowned destination for luxury tailoring. The night was an excellent opportunity to showcase the world-class talent which we are home to, and welcome visitors to experience the delights of the Row after dark." In true Savile Row style,

the mesmerising installation was switched on by David Gandy, fashion icon, international model and longtime Savile Row patron.

David said: "I am thrilled to celebrate Christmas on the Row this year, and encourage all to come along to rejoice in the festivities. This marks a joyous occasion for Savile Row and I am honoured to be a part of the evening."



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A Cold Wall winner

The British designer Samuel Ross of the cult streetwear fashion brand A Cold Wall has been named the winner of the UK's biggest menswear prize for emerging talent, the BFC/GQ Designer Menswear Fund



Dylan Jones, Samuel Ross, Caroline Rush and Kevin Jiang at the BFC/GQ Menswear Fund Award event courtesy of the British Fashion Council by Darren Gerrish

Cult fashion streetwear brand A-Cold-Wall* by designer Samuel Ross has been named the 2019 winner of the BFC/GQ Designer Menswear Fund announced at a cocktail reception hosted at Annabel's in London.

Ross will receive a £150,000 cash prize and 12 months high-level mentoring to accelerate his business' growth and global reputation.

A ColdWall is described as a curated product of British culture birthed out of the respected fields of fashion, design, installation art and material study where inanimate reality of buildings, industrial material and geographic memory are translated into wearable concepts.

Caroline Rush, chief executive officer of the British Fashion Council, said in a statement: "The judging committee was impressed with the quality of work, thought process and determination of the talented 2019 shortlist. Each designer has a bright future ahead of them."

"There can only be one winner and Ross proved to be the strongest candidate with the most comprehensive business strategy and decisive plans on how to use the fund to his best advantage to propel and cement A-Cold-Wall* on the global stage."



Hackett on the Row

JP Hackett has opened the Savile Row townhouse location with the high-end menswear brand adding further to its central London offering

The importance of the Savile Row opening is clear with the company calling it "our new home of bespoke". London's Savile Row is the heart of global bespoke menswear tailoring and in a world in which ultra-luxury is the most dynamic segment of the market, exploiting the willingness of the high-end consumer to spend thousands on a special piece make commercial sense.

The 36-year-old brand's townhouse, which was formerly home to couturier Hardy Amies, opened recently at No 14 Savile Row, and it comes complete with a team of traditional tailors. But ready-to-wear won't be neglected with dedicated RTW rooms in the space. There's also room for other products such as vintage accessories.

Although Hackett hasn't disclosed how much it spent on the townhouse, it was clearly a lot. The location's interior makeover was created by brand founder Jeremy Hackett with interior designer Ben Pentreath with plenty of original features having been retained.



UK TAILORS BRACED FOR US TARIFFS

Many in the British fashion industry think the tariffs have targeted them unfairly. Their Italian and French counterparts will not face similar 25 per cent increases

Savile Row tailors were among those effected after the US government announced that 25 per cent tariffs would soon be applied to a significant portion of their product range upon export to the US.

Among the list of British-exported clothing items affected include most types of men's suits, cashmere sweaters, women's anoraks and pyjamas.

International Trade Secretary Liz Truss says: "Resorting to tit-for-tat tariffs is not in any country's best interests and we are in regular contact with the Trump administration, urging them to refrain from resorting to such measures. "As well as causing temporary disruption to UK businesses, it would also hit American consumers in the pocket."

Arguably, the type of people who have a bespoke suit made by a Savile Row tailor are not short of a pound or two.

"We're better known in New York than we are in Newcastle, so we've always had a very strong American presence," says Sean Dixon, co-founder of Savile Row tailor Richard James. The company opened its first store in the US at the end of last year and has plans to expand further in the country. "The customer base is fairly affluent," admits Mr Dixon, whose clients include actor Benedict Cumberbatch, footballer David Beckham and rapper P Diddy. "Nevertheless, an increase is an increase and we pride ourselves on people getting value for money, especially for a Savile Row suit."

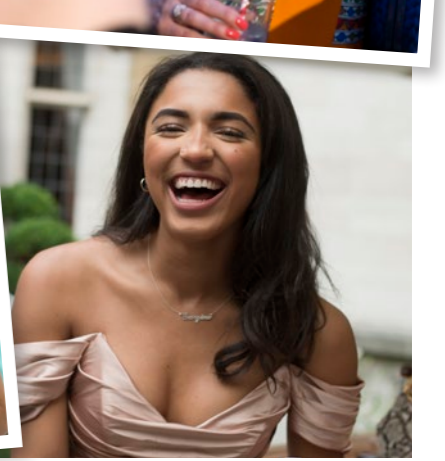
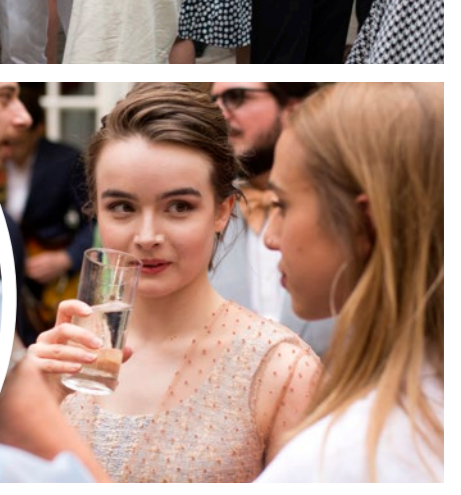
SRBA: Supporting skills and training initiatives

Eighty-two young people have now completed SRBA apprenticeships on Savile Row since the association was founded in 2004, which bodes very well for the future of bespoke tailoring on our unique street

Congratulations from everyone at the Savile Row Bespoke Association (SRBA) to this year's successful apprentices, who received their SRBA Diplomas at the Bespoke Tailors' Benevolent Association (BTBA) summer party at the Merchant Taylors' Hall on Friday 5th July. Pictured, from left to right, at the party are SRBA Director Su Thomas, Katarzyna Zlotorzynska of Huntsman, Tara Louise Hansen of Kathryn Sargent, Keiichi Inakura of Gieves & Hawkes, SRBA Chairman William Skinner, Christian Greenwood and Iona Knight of Dege & Skinner, Abby Robertson of Henry Poole & Co and Philip Parker, the Head Cutter of Henry Poole & Co. Su Thomas and Philip Parker both acted as assessors.

A full apprenticeship course has also been established since the inception of SRB which has regenerated the craft. In 2004, there was a desperate need to revive the Row and get young people to engage with the craft. Savile Row Bespoke Association Manager Su Thomas has been the driving force behind the apprentice scheme and with the support of the member houses the Row has been revived. Inside a few years, the average age of the tailors on Savile Row has fallen from around 60 to 40 and below.

The SRBA apprenticeship scheme is open to all, but the principal route to achieving the Diploma is through completion of the SRBA's Diploma apprenticeship course whilst in employment with one of our member companies.



MAKING THE CUT

This year's winner was Maurice Sedwell apprentice Rachel Singer who impressed with her double-breasted Prince of Wales checked suit

Having passed the first stage of the competition, judged by a panel of top bespoke tailors, Rachel went on to win the final, in a catwalk show held at the Merchant Tailors' Hall in the City of London.

Rachel's winning entry - a double breasted Prince of Wales checked, tailored trousers suit, with long, cappuccino, cream wool coat and brown horn button detail - was awarded first place by a panel of celebrity and industry expert guest judges including model David Gandy, TV presenter and model Jodie Kidd, MBE Mich Turner, menswear stylist and writer Tom Stubbs and mens stylist Joe Ottaway.

Up until 2015, Rachel was completely self-taught in cutting and sewing. In 2015 she joined The Savile Row Academy where she was introduced to the bespoke process from cutting through to coat making. Following her time at the Academy, Rachel joined the Maurice Sedwell apprenticeship for coat making and in 2018 moved from the workshop to the shop floor where she now cuts coats and helps to train new coat makers. Rachel aspires to be a cutter who can confidently and skillfully cut for both men and women.



GOLDEN SHEARS

The Golden Shears Award was founded in 1974 by Robert Bright, the then President of the Federation of Merchant Tailors, to identify the best apprentice tailor in the UK, to encourage young people to join the trade - and to raise the profile of perhaps Britain's greatest craft industry

Dubbed the 'Oscars of Savile Row', the award is a bi-annual competition championed by the Worshipful Company of Merchant Tailors. Tailoring students and apprentices from around the country vie for the Golden Shears trophy and £3,000 of prize money. The 2019 competition concluded on Monday March 18 at the grandiloquent Merchant Taylor's Hall in the City of London, held by the livery company to celebrate the award and their connection with the tailoring trade, which dates back to before the company was honoured with its first Royal Charter in 1327.

Twenty-four students and trainees progressed to this final stage after intense competition following a nationwide campaign to attract the best young talent in the trade. The resurgence in interest in craft industry and bespoke tailoring in particular, makes this year's competition the most keenly anticipated for several years. The standard was such that all the finalists can expect a bright future in the trade. The finalists presented their finished garments, shown by professional models on a catwalk, to a panel of top bespoke tailors and to an audience selected from the worlds of finance, fashion, tailoring and the industry's



top teaching colleges, alongside a panel of five VIP judges including David Gandy and Jodie Kidd, who adjudicated on the stylistic aptitude of the finalists' work.

Created to support young aspiring tailors from universities, colleges and apprentice schemes whilst promoting the art of bespoke tailoring, the 2019 finalists included entries from London-based tailors such as Henry Poole, Davies & Son, Maurice Sedwell, Dunhill, Huntsman, Dege & Skinner and teaching colleges such as the London College of Fashion and Wimbledon College of Arts and a handful from further afield including the Leeds College of Arts and Rochester and De Montfort University, Leicester.

Key supporters of the Golden Shears Awards include: The Merchant Tailors' Company, CAPITB Trust, formerly the Clothing and Allied Products Industry Training Board, an independent charity that exists to enhance the skill base of the British fashion industry. Over the years, the trust has invested time and support into a number of initiatives that have been specially designed to promote the importance of teaching and the application of skills within the industry; this year marks the fifth time the trust will support the Golden Shears Awards. The Worshipful Company of Woolmen, have dealt with the trade since the foundation of the guild in the early 12th century and the Pollen Estate, and are landlord of much of Savile Row, the home of British men's tailoring, and the jewel in the craft's Crown.

The Silver Shears were awarded to Edward Jones, a student currently studying at UCA Rochester for his design of a lightweight frosted navy and white chalk stripe cropped jacket with matching pleated culottes over layered tulle pantaloons, and the Rising Star accolade was won by Sophie Weller, an apprentice at Dunhill.



SAVILE ROW GIN

Gin is the quintessential London drink and Savile Row Gin embodies the classic style of the capital, so to combine the two creates a product that just oozes elegance and crafted excellence. But the exquisite union nearly didn't happen. Tim Newark meets Savile Row Gin founder and CEO, Stewart Lee

I had a heart stopping moment," says Savile Row Gin founder Stewart Lee. "The whole project depended on getting the whole-hearted support of Savile Row tailors. At lunch at Brown's I told Angus Cundey MBE about it, and for the longest ten seconds of my life, he took a deep pause..." Affectionately known as the "Godfather of the Row," Mr Cundey is Chairman of one of Savile Row's most prestigious and original tailors, Henry Poole & Co. "He cocked his head to one side and then said yes, he thought it was a wonderful idea." It was only fitting then that I should interview Stewart Lee at Henry Poole to get the inside story of the exclusive coupling, surrounded by portraits of historic clients, including Sir Winston Churchill, and a framed facsimile of a cheque signed by author Charles Dickens for £15 of tailoring. A bronze imperial French eagle happens to hang behind the counter, a gift from Emperor Napoleon III, who was their first royal client when they opened their shop in the vicinity in 1828.

"As publisher of Savile Row Style magazine, I've worked with the Row for many years," says Stewart. "It was important I got the support of several prominent members of the Savile Row Bespoke Association, including

key figures like Angus Cundey. I was determined to uphold their values of quality, their appeal to the public, and, of course, promote bespoke men's tailoring. I think my magazine work enabled me to gain their trust for this new venture."

Distilled in traditional copper pots under the expert eye of award-winning distiller Rob Dorsett, Savile Row Gin is a blend of 12 botanicals, with traditional juniper matched with the freshness of coriander and a unique citrus hint of kumquat. A key part of its distinct character is its witty glass design.

"You look at the bottle and you can see the broad shoulders narrowing down like a suit. You might think it would be easy choosing a bottle but we saw it as vital way of establishing the unique personality of the brand." Next came the label.

"We used a Goudy Old Style serif font which is very much going back into the heritage of Savile Row. Then we thought about what does every Savile Row tailor possess as the distinctive tool of their trade? We thought scissors but then, of course, crossed needles and thread came to us and we've picked them out in gold foil on the label. We

worked with top designer Micha Weidmann Studio to ensure the bottle epitomises Savile Row, not too loud, very stylish and elegant. We are very proud of that branding."

The association will be further enhanced when bottles are wrapped in a gift bag packaging made of Winston Churchill pinstripe cloth cut and designed on Savile Row. On that detail alone, I can see it becoming the perfect present for any admirer of the great man.

Already, Savile Row Gin has attracted several key partners including Jack Barclay Bentley, Bonhams, and London Fashion Week Men's, operated by the British Fashion Council. "Savile Row is an iconic brand and we want to work with other iconic brands in the area," says Stewart.

Indeed, the gin's first exposure to the public was at LAPADA, the high profile art fair in Berkeley Square in Mayfair. "I couldn't believe my luck," he recalls. "At first they said no way, they knew me but they didn't know the gin. I've been the publisher to LAPADA for 15 years, producing their official catalogue before they were even in Berkeley Square. I gave them a nudge and nothing happened, then about four weeks before the fair they phoned me up and said though they'd not tasted it yet, I'd produced good publications for them and they trusted me to produce a damn good gin too!"

Already Savile Row Gin has attracted several key partners including Jack Barclay Bentley, Bonhams and London Fashion Week Men's

Stewart Lee, founder and CEO, Savile Row Gin



"The immediate response to the drink and brand was fantastic. You're always worried that you'll see half-full glasses lying around, but everyone loved it and wanted more"

Stewart had the gin sponsorship for the fair and it turned out to be a gamble well worth taking.

"The immediate response to the drink and brand was fantastic. You're always worried that you'll see half-full glasses lying around, but everyone loved it and wanted more. We were delighted and deeply privileged to be launched there in the heartland of Mayfair in Berkeley Square, one of the most iconic squares in London and very fitting for Savile Row Gin"

Since then it has been served at leading events, including a drinks reception at Kensington Palace. "For our gin brand to be served at a royal residence was a real honour."

As a publisher, he produced the Queen's Diamond Jubilee official programme in 2012.

For Stewart, it is the realisation of a personal dream. "I was out with some friends and must admit it first came to me one evening over a few gin and tonics," he laughs. "I've always loved gin and there are some amazing gins out there. It was just that eureka moment.

"My whole career has been in magazine publishing and I've felt for some time that I was looking for a new challenge. With my business experience and contacts, I felt I

wanted this to be something social, something fun. Something I could grow and work with friends and business partners and they have already contributed valuable advice."

Top male model David Gandy is a partner in the business and is lending his elegant good looks to promoting the drink, while fashion guru and style consultant Robin Dutt immediately appreciated the special combination. "Savile Row Gin has been specially crafted as a suit of quality must always be," he notes. "A Savile Row suit is unique and Savile Row Gin has a distinct hallmark when it comes to an individual taste."

Part of its genius is that it feels as though it has already been around forever.

"Savile Row as a moniker of sartorial elegance goes back over 200 years and is respected the world over," says Robin. "Every tailor is unique and all are part of the Savile Row family."

Stewart agrees. "A Savile Row suit will last a lifetime. I was once talking to Michael Skinner, Chairman of Dege & Skinner and he opened up his suit jacket and proudly showed me the label dating back to 1975. It looked as good as if it had been made yesterday."

Dege & Skinner recently celebrated its 150th anniversary, tracing its history back to Jacob Dege, a German immigrant who came to London in 1855, quickly building a fine tailoring business in nearby Conduit Street. His son then met a young Englishman called William Skinner, whose family was trading in Jermyn Street and a tailoring legend was established. Just as Savile Row can trace its history back over centuries, so can gin. Originally distilled in Dutch cities in the 16th century, it became a quick favourite with English soldiers who liked a sip of it before battle, hence the phrase "Dutch courage".

When Dutch King William became a British sovereign, gin became a fashionable drink in London. So much so that 7,000 gin shops rapidly opened across the capital in the 18th century. When a gin tax was imposed, there was rioting in the streets and the duty was later reduced.

Gin is still a vital part of Brand UK, just like Savile Row. "So highly regarded is this street around the world, that in Japan a suit is apparently referred to as 'Sebiro,'" reveals Robin Dutt, "a delightful accolade." Henry Poole and other tailors have already opened branches in China and the growing Asian market. Stewart must be hoping his gin literally follows suit.

He added: "The idea is to start in the heartland in Mayfair but then appeal to people across the country and then hopefully around the world—why not?"

The British Empire originally helped spread the classic pairing of gin and tonic. In tropical colonies, the anti-malarial quinine was dissolved in carbonated water to make tonic water.

For the perfect gin and tonic, Stewart recommends combining 50ml of Savile Row Gin with 150ml classic Indian tonic water, finished off with a slice of pink grapefruit and a mint leaf. "You could almost call it tailored perfection," he quips. "Our gin is very smooth and I believe it's a very good sipping gin as well."

For all purchasing and general enquiries about Savile Row Gin, email: info@savilerow-gin.co.uk or telephone 020 8238 5023. www.savilerow-gin.co.uk



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SAVILE ROW GIN ANNOUNCES NEW GLOBAL AMBASSADOR

When Britain's newest gin brand launched at Gieves & Hawkes, David Gandy was there to lend his support and confirm his involvement in one of Mayfair's most exciting start-ups

Entrepreneur and British style icon David Gandy was in Gieves & Hawkes on Savile Row, to help launch Savile Row Gin.

Britain's newest gin brand is a London dry gin made with a blend of 12 botanicals including kumquats.

The gin is juniper and citrus forward, with the citrus notes balanced by spice from coriander and pepper. The production process is overseen by Master Distiller Rob Dorsett.

Savile Row Gin adds to David's existing portfolio of British brand investments and is one of three that he is personally involved in on a day-to-day basis.

"I look to invest in British start-ups that I believe to be of superior quality with inspirational teams," he said.

"As a lover of gin, Savile Row Gin stood out from the crowd with its smoothness and flavour. I loved the fact that it is a quintessentially British product, produced in the UK and curated on one of Britain's most iconic streets, one that stands for craftsmanship and quality.

He added: "I'm excited to be part of the team to help expand and grow the brand."

Savile Row Gin is the brainchild of Stewart Lee, Managing Director of Savile Row Style Magazine. As its long-time publisher, he believed he was the right person to launch Savile Row Gin and sought the support of stakeholders on the Row, including many of the historic Savile Row tailoring houses.

Stewart commented: "I wanted to create a spirit that celebrated Britain's proud tailoring heritage with a gin that had a taste and aesthetic that upheld the values of its iconic London namesake. A Savile Row suit is known universally as the best one can buy.

"With the name comes a level of expectation. Using the same artistry and attention to detail, we feel that we have crafted a gin that the Row would be proud to serve.

"David embodies the refined elegance and style of Savile Row and I am delighted to have his support, both as an ambassador and investor for the brand."



LAPADA ART & ANTIQUES FAIR DAZZLES AGAIN IN BERKELEY SQUARE

There's little more enjoyable than wandering around the best of Britain's art and antique dealers with a glass of something bubbly in hand in the heart of London's most elegant of squares, says Tim Newark. So, why bother traipsing around the country when you can see 100 top exhibitors concentrated under one pretty marquee

I love seeing the trunks of Berkeley Square's venerable 200-year-old plane trees peeking between the gallery spaces. Now in its tenth anniversary year, LAPADA's Art & Antiques Fair brings together a sophisticated blend of art galleries, selling both contemporary and historic art, combined with antique dealers offering objets from antiquity to mid-century modern. Whatever your house or apartment needs to deliver that discerning decorative punch is here.

LAPADA—the Association of Art & Antique Dealers—was established in 1974 and has over 500 worldwide members. Crucially for collectors, it maintains a strict Code of Practice, offering total reassurance when purchasing from a LAPADA dealer. You will find a rich variety of works here, including jewellery, furniture, tapestries, antiques, clocks, ceramics, silver and fine art, with prices ranging from £500 to £500,000.

JH Bourdon-Smith specialise in antique and modern silver and are enthusiastic supporters of the Berkeley Square fair. "It is brilliantly situated," says Edward Bourdon-Smith. "It has a good party atmosphere and gets the buzz going very well."

The family-run business began when John Bourdon-Smith purchased

a silver Regency etui sewing set for £4 in 1954. In those days, he used to career around the country on a second-hand motorbike collecting pieces but now they're more sedately situated in Mason's Yard in London's St James's. For them LAPADA is a great opportunity to widen the audience for their exquisite silverware.

"There are not that many antique fairs around now that have that high profile," agrees Edward Bourdon-Smith.

Contemporary art gallery owner Rebecca Hossack picks up on the rich range of artwork on display. "What I love about exhibiting at LAPADA, is the incredible wealth of knowledge at the fair through each dealer, who has their own encyclopaedic awareness of their special subject. It's wonderful to see beautiful Elizabethan chairs and jewels juxtaposed with contemporary art."

She also likes the sense of fun. "I love the amazing marquee, the champagne and the restaurant on the top floor—all in the best part of London. I love all the international clients and that it is a time of year when everyone comes back from summer holidays looking tanned, gorgeous and happy! All of this adds up to a beautiful occasion." Major artists exhibiting at the Rebecca Hossack gallery during the fair include Sylvain Lefebvre, Andrew Mockett, Emma Haworth and Barbara Macfarlane.



(T) Sylvain Lefebvre "Louise and the round blue, mixed media on canvas. (Rebecca Hossack Art Gallery)

(L) New York Harbour c1919 by British First World War artist CRW Nevinson. (MacConal-Mason)

(B) Epic panorama of the Thames painted in 1875 with St Paul's Cathedral. (MacConal-Mason)



(L) Charming Arts & Crafts double chair by George Henry Walton. (Holly Johnson Antiques)

(R) Emma Howarth, Park Proverbs, oil on canvas. (Rebecca Hossack Art Gallery)

"What I love about exhibiting at LAPADA, is the incredible wealth of knowledge at the fair through each dealer, who has their own encyclopaedic awareness of their special subject" REBECCA HOSSACK

Holly Johnson Antiques is based in Cheshire on the outskirts of Macclesfield so their regular presence in Berkeley Square certainly saves the train fare visiting them. "We like exhibiting at the LAPADA Fair because the central location entices a good mixture of British and international wealthy clients," says Holly, "as well as a good section of international interior designers."

Focusing on 20th century design at

the fair, they had some breath-taking pieces of craftsmanship to display. "We like to bring our high end pieces by specific designers of the 20th century," reveals Holly. "This year we will be showing some individual pieces of furniture designed by Peter Waals, Piero Fornasetti and Edward Barnsley." With their sumptuous Fornasetti "Malachite" cabinet, it is definitely one of the most eye-catching stands.

MacConal-Mason have been

established art dealers for more than 120 years. "The family involvement commenced in 1893 when my great uncle Rayner MacConal formed a partnership with Archibald Phillips founding a company called Phillips & MacConal," says Chairman David L Mason. "The head office was in the Burlington Arcade."

Since then they've developed an expertise in British and European fine art of the 19th and 20th centuries with some sumptuous post-impressionist works. Director Simon Carter is impressed with the sheer range of masterpieces on display at LAPADA. "It's an elegant fair that starts at an accessible level, with pieces for the new collector and connoisseur alike."

This year MacConal-Mason hoped to dazzle collectors with two spectacular pieces. "The first is a view of New York Harbour painted c1919 by the renowned British First World War artist Christopher RW Nevinson," says Simon. "The second is an epic panorama of the Thames painted in 1875 with St Paul's Cathedral as the main subject."

"Above all," he enthuses, "it's an interesting, entertaining and eclectic fair in a fantastic location."

Mr Carter agrees that the fair is not just about connoisseurship, but is also immensely good fun. LAPADA makes sure that visitors can attend interesting related events. This year is the 200th anniversary of Burlington Arcade and the organisers hope to conduct daily tours to one of the world's first shopping arcades, currently home to some of the dealers at the fair. Make sure to ask about the secret tunnels running beneath the corridor that delivered goods to Victorian purchasers, awaiting them in carriages at either end.

The Fair culminated in a spectacular gala on Monday September 16th to raise funds for Sarabande, the charitable Foundation established by fashion icon Lee Alexander McQueen. The money will provide scholarships, studio space and mentorship for future generations of creatives working in fashion, art, design and craft, a nice gift to encourage the myriad artists whose work provides the *raison d'être* for the show in the first place.

Tickets for LAPADA Art & Antiques Fair cost £20 and can be bought online or on the door from the event box office. For more information visit www.lapadalondon.com. LAPADA runs from September 13-18.

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EFFORTLESS ELEGANCE

ROBIN DUTT
RECALLS A STROLL
HE TOOK WITH
RICHARD JAMES
DOWN SAVILE ROW.
HERE, HE REFLECTS
ON JAMES' CAREER
AS AN UNDISPUTED
MASTER OF STYLE
AND CUT

Looking languid and comfortable in his eponymous shop, Richard James strikes a familiar pose. That air of natural ease and elegance has not deserted him in a quarter of a century since the company's founding and even before that, when I initially encountered him as a chief buyer for the internationally acclaimed boutique, Browns. At this time, Browns was a magnetic go-to for shrewd shoppers who wanted edge - not shock - and James was part of a team which really knew what was what. Their judicious choices made the shop eclectic and unusual and James played no small part in the appreciation of Sydney and Joan Bernstein's idea of what a fashion store should be on that once natural London catwalk, South Molton Street.

But perhaps one in retrospect cannot be surprised that with his eye for detail and knowledge of cut, this graduate of Brighton College of Art would want an emporium of his own - a playground where the message is stridently serious. He is master of cloth and cut and in fact, has been described by writer and academic, Colin McDowell as 'the best colourist working in menswear in London today.'

James is often referred to as the first of the 'new establishment' or 'new bespoke' of Savile Row. Even more than 25 years on, his beaming face and ready chuckle impart a sense of mischievous charm - boyish and high-spirited despite the travelled years and much hard work. The business runs smoothly and the knowledgeable staff, a definite cut (or more) above the norm.

Everything exudes peace and civility. But like the proverbial swan which glides, one can conjure the purposeful action of the feet beneath the water's surface.

James shows me some mannequins in the window sporting a selection of stage clothes for Sir Elton John, proudly pointing out the exquisite details and for a second referencing the splashes of crystals 'each one applied by hand,' he opines, even the seemingly most insignificant example. Then he invites me to consider the slicing exactitude of the company's bespoke best. As he describes these garments, there is a undoubted sparkle of nostalgia and pride in his eyes.

Many commentators immediately refer to Richard James as a 'celebrity tailor' and whilst this may have more than a modicum of truth about it (customers include Mark Ronson, Benedict

Cumberbatch, Daniel Craig, Jude Law, Tom Cruise and Bryan Ferry) this is not the only (however important) element of Richard James, the tailor. Such clients as master couturier, Christian Lacroix, shoe supremo, Manolo Blahnik and designer, David Linley - fellow creators - have been more than happy to be measured up for that James silhouette. But it was not from day one, exactly plain sailing. In an interview with *Gentlemen's Journal*, James says, "We were not very well accepted at the start. People thought that we were using the name of Savile Row to better ourselves. We just came into Savile Row to do things in different ways."

Savile Row is undoubtedly a family and like most families, not everyone pledges undying allegiance to all members. As a street of tailors it stands alone in the

"We were not very well accepted at the start. People thought that we were using the name of Savile Row to better ourselves. We just came into Savile Row to do things in different ways"

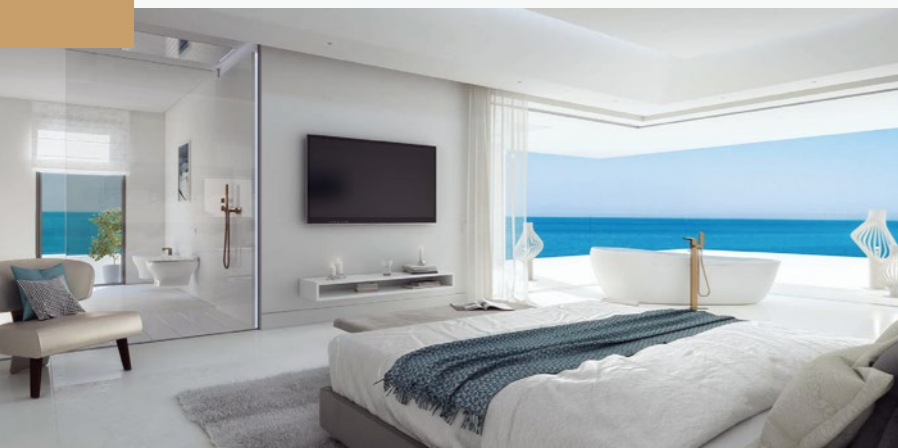



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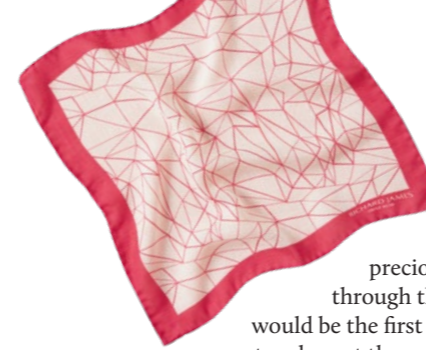
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world - a rich seam of the uniquely precious knowledge and skill running through the mediocrity of fashion. But James would be the first to both celebrate its over 200 year past and court the contemporary - with taste. He recalls one incident.

"Sir Hardy Amies was marvellous," he says. "I well recall his chauffeur-driven car pulling up outside Richard James and Sir Hardy emerging like Lady Bracknell. He'd cast a lugubrious eye over the bright pink and acid green jackets in our window before shaking his head at us in mock disbelief. And then he smiled."

As I know only too well, having interviewed Sir Hardy and enjoyed his company, the mischief is evident. This was typical Amies - with pomp and circumstance and a little show of cheeky disapproval from the man who set up his establishment in 1946, was Dressmaker to Her Majesty the Queen and had seen little change in the Row. But that mock disbelief and the eventual smile seem to carry with them some affection and regard for what a younger James was doing.

Deep, vibrant, jewel colours have always been part of James' sartorial autobiography. In fact, three Richard James pieces, greatly loved and sadly loved by moths too, used to hang in my wardrobe - a royal purple cashmere jogging suit, a duck egg blue blazer with mother of pearl buttons and a two-piece suit in subtle candy coloured stripes. Moths are famous for choosing the best.

Richard James takes his role as a creator on the Row seriously and feels that he has more than a responsibility to do so

But there is more than a place for a classic navy blue suit - Richard James style. I was once consulted where to find such a suit for a special occasion and I immediately said James' establishment. I accompanied the gentleman, the cloth was chosen, the form measured, the deal done and all in the space of what seemed minutes - though not rushed - with expert hands and eyes constantly vigilant. Then he took me for an overly extravagant lunch to celebrate.

Richard James takes his role as a creator on the Row seriously and feels that he has more than a responsibility to do so. He was a founding member of the Savile Row Bespoke Association and ever with an eye not to revolutionize the street but maximise its allure and charm, pioneered Saturday opening times. Perhaps one might imagine the sound of tailor's shears crashing to the wooden floors in horror, initially.

It is also Richard James' pioneering spirit which has seen some unusual elements of the business such as controversial advertisements, one was banned, depicting a sartorially perfect gentleman throwing himself off the top of a building, perhaps inspired by artist Yves Klein's performance leap, 'Into the Void', the sharp camouflage suit - a uniform in its own right and the 'Naked Suit' in collaboration with mass nudity photographer, Spencer



Tunick. The cheeky boy in James has always found outlets. There is seriousness, irony and humour in much of his work - larger than average window pane checks, outsize dot motifs and again those electric, fizzy sherbet hues.

And James certainly has been recognised for his talent and business acumen. In 1996, he was awarded the Evening Standard's Eros Award as Retailer of the Year. He was Menswear Designer of the Year, awarded by the British Fashion Council in 2001. He won the Best Advertising Campaign for Autumn/Winter 2007. In 2018, he received an OBE. Real estate developer and film producer, Charles S. Cohen took a majority stake in Richard James in 2017 and assumed the role of chairman. Last year, Richard James opened on Park Avenue, New York.

James and I decide to take a stroll down Savile Row and he reminisces about the people he had known and knows and the changes which have come about. It is all too evident that he loves his home turf. Appropriately, we come to a stop at what used to be the House of Hardy Amies - a beautiful building which would make a stupendous town house. We both talk about the unrivalled salon shows held there - all gilt and mirrors - 'Just like my bedroom!' he laughs.

There seems to be a twinkle in his eye, as he looks at the old building again.

Relive the Winning Cup of Emperor Franz-Joseph of Austria

*There is a story behind every winning cup.
The journey of the Royal coffeemaker began in the late 1850s*

EMPEROR FRANZ-JOSEPH and his wife, Empress, Elisabeth of Austria were to host a Royal banquet. They were expecting all the courts of Europe at their spectacular Schonbrunn Palace, their impressive summer residence, and the hub of royal social life. It was set to be a grand occasion, reflecting the wealth and power of the Hapsburgs.

The Emperor was very liked by all and wanted to ensure that every guest had an extraordinary experience that they would never forget.

In those days, coffee was the new fashion statement in Europe and everyone who was anyone had a contraption to show. The emperor knew that no ordinary machine would captivate his guests. He needed something different. Something extraordinary.

The finest gold and silversmiths of Paris were commissioned to create the ultimate statement piece. The coffee maker that would captivate and enthrall everyone present.

As the hour-long banquet came to an end, there was no lack of good cheer, but there was one more statement to be made that night. Unexpectedly, several exquisite contraptions, beautifully laced with gold, and glistening with crystal glass was placed on the table. The whole room erupted into a chorus of "Ohs" and "Ahs" At first glance it appeared complicated making the operator appear even more masterful, in fact, the machine was very easy to use.

These kings, queens, noblemen, and women who thought they had seen and experienced it all, were

fascinated. As the golden canister pivoted up, allowing boiling water to melange with finely ground coffee, flowing effortlessly back into the kettle, and almost like magic, releasing the most palette-pleasing and sensory elevating experience.

The courts marveled. They had never seen anything quite like this and everyone wanted to own one.



This piece became the talk of the night and herald a new must-have fashion statement and gift for only the most discerning dinner hosts.

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This coffee maker is for those who value the extraordinary. For those who know that every experience tells a story and wishes to invite loved ones, family, friends, and associates to only the most exceptional and captivating memories.

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It's time to claim your winning cup of coffee to experiencing moments of imperial pleasure.



LONDON ART WEEK

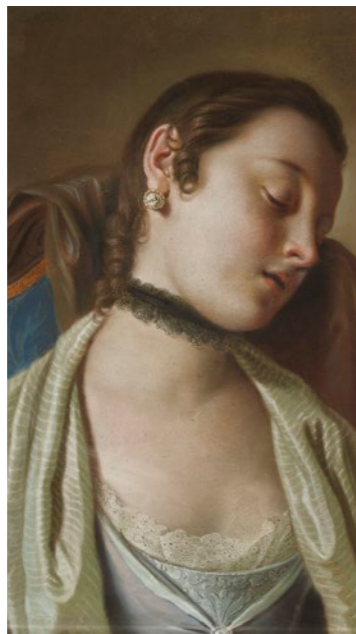
This summer's event took place at some of the most prestigious galleries around St. James's and Mayfair. No fewer than 50 exhibitors from all over the world curated exhibitions spanning more than 5,000 years of art

SAVILE ROW TOUR

Visitors were able to discover art not seen in public for decades and sometimes centuries, and 'new' galleries, you may have never noticed before, with several of them upstairs from well-known tailors and designer shops.

Art enthusiasts could start their tour of discovery in Savile Row, where Charles Beddington Fine Art staged an exhibition of Canaletto, Bellotto and their Circle. The highlight painting is Bernardo Bellotto's *The Grand Canal, Venice*, looking South-East from the Palazzo Michiel dalle Colonne to the Fondaco dei Tedeschi. This very early work, from c1738, when the teenage Bellotto (1722-1780) worked in the studio of his uncle Canaletto, ticks every box - fresh to the market, in outstanding original condition and with an unbroken provenance back to the 18th century.

Just upstairs is Andrew Clayton-Payne's gallery and his exhibition, *From London to Lucknow: A Rediscovered Collection of Drawings* by Johan Zoffany (1733-1810), was well enjoyed. Originally from Germany, Zoffany's first major patron in London was actor David Garrick, then Queen Charlotte. In 1769, he was nominated by King George III for membership in the Royal Academy. Zoffany became one of the most original and celebrated artists of the Enlightenment, and worked in both England and India at the end of the 18th century. Hitherto, there were only around 30 known drawings by the artist, the majority being in museums. This exhibition doubled that number, and gave a fascinating insight into the artist's working methods and his close relationship with his patron in Lucknow, Claude Martin (1735-1800), an interesting figure in

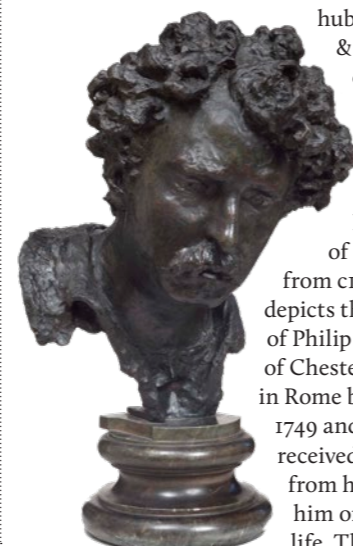


Aaron, Didier
Aaron - Conte
Pietro Rotari
(Verona
1707 - 1762
St Petersburg)
*La Dormeuse
Pendant to La
Liseuse Both
pastel, c.1752-6
(Dresden period) -
LAW19S.jpg*

Taylor, Karen
Taylor Fine Art
- James Ward,
RA (British, 1769-
1859) *Portrait
of Tamorfaït
Carborlof, a Don
Cossack, pencil -
LAW19S*

Ariadne, Ariadne
Galleries -
*Weight in the
form of a Duck
Mesopotamian*

Antonacci
Lapicciarella Fine
Art -Vincenzo
GEMITO (Naples
1852 - 1929),
*Portrait of
Mariano Fortuny,
c. 1880 Bronze -
LAW19S Second
millennium
BC Calcite
Dimensions_ 26
cm L - LAW19S*



18th century colonial India.

Works started from £8,000 to around £120,000. Along the Row, Ordovas exhibited a Colombian contemporary artist influenced by the Old Masters in *Always Drawing*, Jose Antonio Suarez Londoño - *Works on Paper* 1997-2018. This South American artist has devoted four decades to drawing. A disciplined, daily practice has produced a vast repertoire of small scale works on eclectic themes: reproductions of Old Master paintings, objects, landscapes, portraits; and referencing wide-ranging literary sources.

Just a short walk away, more galleries opened their doors and welcomed the viewing public. Raccanello Leprince showed *Summer Highlights* at Shapero Rare Books in St George Street - they specialise in Renaissance pottery attractive to a modern public.

Sotheby's across the road, held its Old Master sales during London Art Week, so lots were on view and several auctions took place both during the day and in the evening, making the event highly interactive for art enthusiasts and buyers alike.

Clifford Street is also a gallery hub with Lowell Libson & Jonny Yarker who displayed some of their latest acquisitions, including a Pompeo Girolamo Batoni portrait of Philip Stanhope, from c1750. This portrait depicts the illegitimate son of Philip Stanhope, 4th Earl of Chesterfield. Philip junior, in Rome between December 1749 and March 1750, who received a stream of letters from his father instructing him on every aspect of his life. The correspondence



© Marcus Peel

"Visitors were able to discover art not seen in public for decades and sometimes centuries, and 'new' galleries they may have never noticed before"

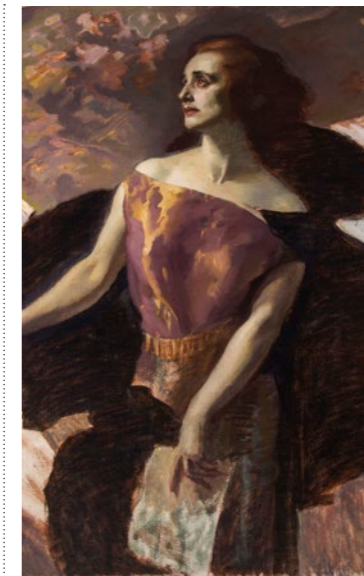
was sensationally published in 1774 as *Letters to His son on the Art of Becoming a Man of the World and a Gentleman*. Their perceived immortality ensured continual reprints, making it one of the most enduring books of the eighteenth century. The painting is priced at £700,000.

Fashion was the focus in *Silk and Finery: Dress in Art 1700-1900* at Didier Aaron and included an enchanting drawing by Charles-Francois-Pierre de la Traverse (1726-1787) of a *Woman Holding a Flute*, a design for a theatre costume for the performance given in honour of the marriage in Madrid, 1764, of the Infanta Maria-Louisa de Bourbon to the Archduke Leopold of Habsburg-Lorraine. From a number of recently discovered drawings, this is the first direct evidence of the artist's involvement in the performance, and allows the modern viewer to visualise the theatrical performances of some of the most fashionable actors of the mid-C18th.

Sam Fogg devoted an

(R) Lullo
Pampoulides -
Federico Jehuda
Pollock, known
as Gino Parin
(1876-1944) *Fanny
Tedeschi in Purple
and black*

(B) Malingue,
Olivier Malingue
- Jean Dubuffet,
*Le Margrave, 1970
- LAW19S*



exhibition to Medieval art in England from the 6th to 16th centuries when the country was a hotbed for artists, while Lullo Pampoulides in Cork Street, focussed on the Insatiable Desire of collecting paintings, sculptures and drawings.

Down Bond Street, James Mackinnon specialised in 18th to 20th century British and European paintings and drawings, while Bonhams held their Old Master auctions. Olivier Malingue's exhibition 'Abstract or Not' includes some of the best known modern masters and Brun Fine Art presented a collection of sculptures covering several centuries, and Antonacci Lapicciarella Fine Art showed mainly Italian art from private collections. Trinity Fine Art and Georg Laue Kunstamer Ltd showing one of the highlights of London Art Week - *The Renaissance Casket* from Newbattle Abbey, made

by the Master of Perspective in Nuremberg, and dated 1565. This is one of the first works in Northern Europe to use perspective and geometric polyhedral in its decoration. On public view for the first time since 1883, it testified to the interaction between art and science.

Nearby, Benappi Fine Art exhibited a marble bust by Lorenzo Bartolini from circa 1823 depicting the *Ideal Portrait of Beatrice*; Burzio displayed fine antiques and works of art; Daniel Katz Gallery's show titled *Expressive Souls* and Ariadne Gallery upstairs shone a light on form and function in antiquity. While Ben Elwes Fine Art's centrepiece was a beautiful sculpted white marble portrait relief roundel of Jenny Lind from c1866 (the *Swedish Nightingale*, featured in *The Greatest Showman*) by American artist Margaret Foley (c1827-1877).

Landscapes by 19th century Swiss, German and Norwegian painters were the subject of *From Fjord to Forest* at John Mitchell Fine Paintings, depicting fjords and lakes, forests and woodland, glaciers and valleys. The exhibition will include plein air oil studies and formal studio paintings; many were intended to be sold to benefit the Asbjorn Lunde Foundation in New York.

London Art Week didn't just focus on Mayfair but also covered St James's. Highlights there were a rare oil painting by Samuel Palmer (1805-81) at Guy Peppiatt Fine Art with an asking price of £1.95 million and another major rediscovery of a watercolour by John Frederick 'Spanish' Lewis at Karen Taylor Fine Art. S Franses staged the exhibition *The Lost Tapestries of Charles I*, including a large-scale tapestry, the last on the market from a series of nine depicting *Vulcan and Venus*, commissioned c1620 by Charles I, when Prince of Wales.

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A LONG WEEKEND IN

THE RHÔNE VALLEY

Rhône Valley reds are easy to love. In the north, spiritual homeland of the Syrah grape, wines are brooding and silky. In the 'blender's paradise' of the south, Syrah is just one of a trio of grape superstars. TV presenter Helena Nicklin set out to savour the best of food and wine the Rhone has to offer

Rhône is one of the three most revered French wine regions and yet when you travel there, it doesn't feel like 'wine Disneyland' in any way. It's super easy to drive around and there's no need to find highfalutin food establishments to drink the best wines. In fact, the Rhône is where you can put together a picnic from the most incredible fresh food markets you've ever seen then head to the hills with a great bottle. Do this at least once with some good friends and have the most memorable food and wine experience ever. Having said that, there are some fine dining establishments that alone are worth the plane ticket. My suggestion would be to go for a long weekend and do a bit of both. I know this, because I just came back from doing precisely that with another foodie couple. There are

many ways you can do a long epicurean weekend in the Rhône Valley, but here's one itinerary that's tried and tested.

Thursday

Fly into Lyon from London, to arrive late morning. Pick up a hire car (nice and simple here) and drive for 30 minutes to La Pyramide: a 4-star Relais & Chateaux hotel with impeccable service, a bistro for easy-going meals and the unmissable icing on the cake: Patrick Henriroux's 2-star restaurant. Leave the car here, unpack and get a cab five minutes down the road to Bistrot de Serine for light-ish lunch. This is a cosy bistro with a great outdoor space and a view of the vineyards in Ampuis. It also has pretty good, affordable food and an epic wine list. Do with this last bit of information what you will. It is around Ampuis that some of

the greatest Rhône wine producers are located (think Guigal, Ogier, Rostaing, Gerin). Tastings at these places are often by appointment only but the prices for their wines in Serine's enoteca are sensible enough to buy some to try at your leisure. Take a little walk, get a cab back to La Pyramide where you can freshen up, have a stroll and be back in time for a cheeky little Viognier in the garden before your 2 Michelin star meal.

(T) Rhone Valley

(B) Syrah: The red wine grape that rules the Northern Rhone Valley



"Every Saturday morning in the centre of the old town, there is the most gorgeous food market full of locals buying their weekly fare rather than tourists"

Friday

You won't really be hungry but the breakfast at La Pyramide is photogenic and completely delicious. There are lots of little quirky homemade bits of this and that, from tiny cakes to mini cheese plates, bread, omelettes and edible flowers. After breakfast, jump in the car and take a slow drive (one hour-ish) down south to Valence in the Drome, perhaps stopping off to take some photos of the iconic vineyards of Condrieu, which produce world famous Viognier-based whites. Carry on down to Valence, a delightful town with authentic, French shopping, stunning views of the gorges and an old town where you can get lost in the rickety, narrow streets looking for pretty little churches, art galleries or a cosy spot for a cool beer. In Valence, there are plenty of charming, low key eateries serving tagine, pizzas, fish... whatever takes your fancy. There are also plenty of decent, basic hotels that over deliver for the price, such as the Hotel de France, where we stayed. This place was central, with its own car park and we could walk

to the old town in five minutes. You'll probably want to reign it in a little bit during the day because in the evening, you could find yourself at the 3-star restaurant Anne-Sophie Pic at Maison Pic, just down the road. Now, this was an experience. Anne-Sophie Pic's dishes are so delicate and beautiful, with Japanese influences. This restaurant has been awarded 3 Michelin stars since 1933 and remains a fabulous gastronomic experience that's best not rushed. You can stay here too in the beautiful hotel rooms if you're feeling flush.

Saturday

Chances are, you will be feeling the need to eat simply today and Valence is the best place to do that. After breakfast, head out for a stroll to take in the sights. Every Saturday morning in the centre of the old town, there is the most gorgeous food market. Full of locals buying their weekly fare rather than tourists, you'll see the plumpest red strawberries, tomatoes bigger than your head, fresh bread, crazy cheeses, dried fruits, charcuterie



(L) View from La Chapelle

(R) Helena with Patrick Henriroux

(B) Chateau de Beaucastel

and more. This is where you can stock up for a picnic. Check out and take your goodies to the car to drive back up north towards Lyon. On the way, there is an unassuming, pretty little town called Tain, that red wine lovers will get very excited about. When there, look up to the hills full of vines. You might just be able to make out the tiniest of chapels. This teeny building is 'La Chapelle' of Hermitage wine fame and the vines surrounding it make some of the best red wines on the planet (look for producers Jaboulet, Chapoutier and Chave). You can drive the zig zag routes through the vines to get relatively close to La Chapelle for your picnic. From here, you can see the whole of the Rhone Valley with vines and the river in the foreground. There is no better place to feast on the simple delights you brought up with you from Valence.

Make your way slowly back and hop into the car to head back up to your hotel in Lyon. An evening stroll pre-dinner through Lyon's old town is an absolute must before a typically French bistrot meal such as Daniel et Denise at the top end or the simpler Café Comptoir Abel.

Sunday

Lyon is a great place to explore briefly or all day. If you have some time before your flight, the Roman Theatre of Fourvière is an interesting stop as is the famous 17th century Musée Des Beaux-Arts, but even just walking around is an absolute delight. The Rhône Valley is the wine and food tourism road less travelled and it's so easy to do. I'm going back for more in the Autumn and suggest you do the same.

Helena Nicklin is an award-winning drinks writer and presenter of The Three Drinkers TV show on Amazon Prime. Tweet her @thewinebird or @the3drinkers or find her on instagram @winebird @thethreedrinkers



HUNTSMAN

100 YEARS OF HAND-MADE

Bespoke tailoring is about more than clothes, it's a way of life: celebrating the very best that the human hand can make and that money can buy. Revolutionary since 1849, Huntsman are proud to celebrate 100 years on Savile Row offering bespoke services



To mark its 100 prodigious years, Huntsman brings Bespoke 100, an exciting new service turning its attention to the requirements of the modern gentleman, offering unmatched quality and prestige optimised for a more convenient bespoke experience, allowing Huntsman to produce a garment 30 percent faster, than is traditionally expected for a bespoke suit.

For this purpose, Huntsman has curated an extensive catalogue of cloth for Bespoke 100 clients, inviting collaboration from Huntsman certified ateliers around the world, accelerating delivery time. Even with this service though, your garment is measured, cut, finished and pressed all at 11 Savile Row. The Bespoke 100 service is available in store starting from £3500 and complements Huntsman's 1849 service.

Father's Day initiative
Contemporary since 1849, Huntsman has a long-standing history of tailoring to the highest standards, with generations of returning clients. In honour of Father's Day, the new initiative couples the inherently sustainable nature of Huntsman and bespoke tailoring.

Launched on June 16 2019, this



offering ensures Huntsman bespoke fitted garments are enjoyed by generations to come. This is a new service for clients who have inherited a Huntsman suit or jacket from a loved one. Clients are invited to bring the garment in store to 11 Savile Row for an appraisal with a Huntsman tailor to assess the work required and to re-imagine the garment. Here, customers can enjoy the bespoke fitting experience, revive their relatives' pieces and create new looks and new garments for both Huntsmen and women alike.

Top: Some of the many renowned patrons who have worn a Huntsman bespoke suit

Left: Gregory Peck and son

The suits are crafted by hand, using only the highest quality of fabrics. Son of Christopher Shale, 29-year-old entrepreneur Alby Shale says of the experience of reviving his father's suit, "The initial ecstasy I felt when I first wore my father's Huntsman suit has not receded (unlike my hairline), I don't think it ever will. For years, this suit didn't see the light of day and now, thanks to Huntsman, I carry a little piece of him with me wherever I go." Alby continues, "The suit still appears new, despite being made more than 20 years ago. I see no reason why I couldn't hand it down to my son too. Being able to consider a third-generation suit is a testament to the calibre of Huntsman's craft." Huntsman's unique legacy encompasses an impressive list of patrons renowned for their sartorial style such as Clark Gable, Cecil Beaton, Winston Churchill, Gregory Peck, Coco Chanel, Katharine Hepburn, Lucian Freud and Alexander McQueen.

THE PROCESS



LONDON COLLEGE OF FASHION COLLABORATION



Continuing on its commitment towards championing sustainability and to foster emerging talent, the house partnered with the London College of Fashion, UAL where 27 students competed with the brief given to using Huntsman's unclaimed suits and excess cloths from 2018, to re-imagine Huntsman in their language, to create garments which defy gender norms and to honour Huntsman's tradition of bespoke craftsmanship. This brief also tasked students with discussing the evolution of a garment through design, innovative cutting and manufacturing to produce pieces of exceptional quality that may exist for many decades and transcend fast fashion trends. The winners were selected at No.11 Savile Row by a judging panel, and awarded a paid internship at the house.





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'PICTURE PERFECT' - MEN'S ATTIRE IN ART

Robin Dutt looks at the elegance in men's clothing as depicted through Art over the ages and as a precursor to the modern day mobile culture

Giovanni Boldini
Portrait of
Lawrence
Alexander (Peter)
Harrison, 1889

Edgar Degas
Hilaire Degas
1857

In our world of the immediacy of the image, this may be a sobering thought. Photography has only been a feature of our lives - and then not all - since the late nineteenth century having been invented (depending on your source of choice) in the 1840s or 50s. But from its genesis it must have been clear that this invention, revolutionary as it must have been to practically all, would become the very essence of the

strategy and experience of our kind. Everyone today is a photographer via a mobile 'phone' - that device uniting image with spoken and written word. Computers bring imagery swimming eagerly to our eyes, bidden or not. There is no escape. The camera however, is as much an ally of the truth as a confidante of a lie. Retouching is the master-stroke weapon. Paintings can be retouched too, of course but the difference is obvious as is the intent. An obsession with perfection makes one wary of photography. Perfection in painting again is not the same goal.

But pre-photographic representation, artistic depiction, mostly painting and drawing, was the only means of recording how we looked and dressed - artistic licence and generosity apart. In the world of costume and fashion of course, it is female modes which were most recorded in everything from regular magazines to celebrate the coming season and also books and pamphlets.

Yet there is a wealth of images of male attire attesting to the fact that fashion even for those who might not seem so concerned was a very real construct. Early men's fashion commentators gave exhaustive facts on types of materials suggested by the 'trend du jour' along with changing palettes. Whilst some especially eighteenth century cartoons, caricatures and illustrations often gently lampoon the excesses of male costume (think of Gilray, Cruikshank and Rowlandson) the male form in clothing of the day gives more than an accurate idea of how a man dressed. The depiction of the Dandy, the Fop and the Macaroni were often extreme but there was more than a modicum of reality about the clothes and what they said. Drawings and engravings of elegant men to accompany the words were exact and pin sharp in other celebratory creations of male



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In a Cafe. Gustave Caillebotte, 1880. Oil on canvas

"Drunken Lovers" by Thomas Rowlandson (1798)

clothing, indicating also how very real the fashion world was from the start.

Pre-photography, men in imposing, elegant and even relaxed tailoring (as depicted, say, by Joseph Wright) celebrated the individuality of the subject of the painting, these works commissioned in the main by aristocrats, celebrities and characters, politicians, men of law and of course, royalty. And whilst most portrait painters shied away from the Cromwellian edict of 'warts and all' they did not slavishly flatter either. Many portraits and paintings of men in elegant modes capture the exactitude of how the garments must have been and the precision regarding how they were worn, the clothing reflecting the sitter's judicious choice and personality. An accurate depiction was the goal and irony not. This is often the very antithesis of photography, especially today. That image often has to convey some irony or a leaden joke to propel the message home.

Perhaps August Racinet (1825-1893) who created 'The Costume History' was the most tireless creator of imagery of modes from all over the world. Apart of course from female modes represented, so much male costume, accurately and lavishly drawn is present. In this book by publisher Taschen, Racinet's attention to detail is luxuriously self-evident - his passing coinciding with the era when photography started to



ART & ATTIRE

Many portraits and paintings of men in elegant modes capture the exactitude of how the garments must have been and the precision regarding how they were worn, the clothing reflecting the sitter's judicious choice and personality



be increasingly popular to the extent that almost every high street in every town in England boasted a number of photographic studios and the emerging middle classes commissioned images of themselves, as previously only well-heeled and important characters could commission a work in oil. In a sense it was a sign of 'having arrived' at a good station in life. And of course, there was a novelty to this new way of creating visual devices.

This writer has sat to a number of portrait painters, amongst them, Howard Morgan, Sarah Stitt, Binny Mathews, Antonio Pacitti, Phyllis Dupuy and David Remfry all capturing the exacting nature of clothes from a plush velvet coat to a bee-yellow and coffee brown Matsuda blazer, a swallow tail collared shirt 'a Biron' to a jewel-hued, metallic thread Nehru court outfit by Scott Crolla. The clothes provided the narrative and the reason. Some critics have talked about 'the return to painting' given the last couple of decades' fascination with installation work, abstraction and of course, photography. But painting and drawing the male form (not nobly nude in this case) but resplendent in tailoring, capturing the tailor's every detail has never gone away in the first place. It never will.

And for this, we do not have to look through a lens - darkly.

GREEN FIELDS, A LITTLE WINE AND A TASTE OF TRAVEL'S GOLDEN AGE

Antonia Windsor savoured the vineyards of the Hush Heath estate in Kent. But the journey there had a vintage all of its own, thanks to the immaculately restored Belmond British Pullman that took her to the Garden of England

I'm not often this dressed up at Victoria station. Usually I'm rushing to or from Gatwick airport in comfortable travel clothes. But today I have on a fake-fur stole, a cloche hat and lace-up boots. I'm imagining I live in a more elegant age, and everything around me is colluding with my fantasy. Liveried stewards in sharp white uniforms with gilt buttons stand waiting for me to board my train, which is made up of old brown and cream carriages. I peer in the windows to see tables laid with starched tablecloths, crystal glasses and lamps with silk shades. There are curtains framing the windows and beyond the luggage racks are gleaming brass. Of course, I am not on my usual platform, but at the departure point of the Belmond British Pullman feeling like I've landed a job as an extra on the film of *Murder on the Orient Express*. Around me on the platform, small groups of equally well-dressed people are chattering excitedly, eager to start their day trip aboard this historic train.

On board, I sink into the plush armchair and admire the intricate marquetry of the veneered panels. Each carriage of the train is different and has been meticulously restored to how they might have been in their heyday, when they formed part of the Bournemouth Belle, the Brighton Belle, the Queen of Scots or the Golden Arrow – names synonymous with luxury travel in the 1920s and 1930s.

There are a number of different trips you can book to experience the sumptuous surroundings of the Pullman's Art Deco carriages, but I've chosen a visit to the Hush Heath wine estate in Kent. I sampled their award-winning flagship sparkling Balfour brut rosé

Antonia aboard Belmond Pullman



at a party and have been curious ever since to find out more about the estate and the winery.

British wine wasn't really a thing when Richard Balfour-Lynn planted his first vines in 2002 but he decided to plant the three classic Champagne grape varieties – Chardonnay, Pinot noir and Pinot Meunier – and set out to produce a sparkling wine that rivalled his favourite Billicart Salmon rosé Champagne – and to sell it at a similar price point. The experts said he was crazy, that the grapes wouldn't grow and that nobody would pay in excess of £30 for a bottle of English sparkling wine. The naysayers were wrong and the first vintage won a gold medal and trophy at the International Wine Challenge of 2008. They now produce about 20 different wines, including a red sparkling Pinot Noir and a still Pinot Mernier. They make Tesco's Finest English sparkling and are just finalising the two exclusive wines that will go on sale in Marks and Spencer, this year.

I find this out from Richard himself, as he greets us on arrival at his fabulous new visitor's centre the View, just a few minute's coach ride from Marden station. Here vaulted ceilings meet a wall of glass windows looking out onto a decking, facing freshly

Top left: the wonderful Pullman Staff
Top right: Travellers having fun
Bottom left: Hush Heath Vineyard
Bottom right: Distillery

planted vines. "Welcome to my garden," Richard says jovially signalling out of the window. "All 400 acres of it." He already owned the Manor House when the land in front of it came up for sale in the late 1990s and his wife Leslie lightheartedly suggested he plant some vines on them seeing as he had harboured a dream of owning a vineyard in Italy or France. "We didn't really take it very seriously," Richard explains. "I put in my business plan that if the wine didn't sell then we would drink it ourselves." But the wine did sell and it sold well. "I still get a thrill when I go to a restaurant and see someone drinking our wine," Richard explains. "Our still red wine is served by the glass at the Savoy and Simpsons on the Strand. I rush over and explain how all the wines are named after members of our family, we even have one named after Liberty my Dalmatian and 1503 is the year our house was built. I tell people this, I tell them what the land is like and how we make the wine. I want to share our story. Which is why I like people to come here and see what we do."

He tells the story well and after his introduction, we break into smaller groups. Some stride out across the vineyards to see and hear about the growing while others head into the winery.

I begin outside, the sun warm on my shoulders, the air full of birdsong and pollen. "Our grapes receive pollen from the strawberries and raspberries that grow in abundance around here and the fruit flavours come out in the wine," our guide Lindy Hayton explains as we walk along immaculate vines all labelled with their grape variety.

Everything is done by hand, from the watering and the picking to the blowing of warm air to avoid frost damage. "We have people out in the early hours of the morning with big blowers if we get a frost at the crucial time, after the plants have started to bud."



The Pocket

A pouch or a style statement? Robin Dutt digs deep in search of a tailor's secret art

Almost everyone will know this quaint rhyme from the late Georgian or Regency period. And of course, the 'pocket' referred to is in fact a small reticule and not a pocket at all. Oh and by the by, Kitty Fisher is now a restaurant. Time for a Lucy Locket? But here is something worth considering. Nothing was in Lucy's pocket. And this is a direct connection with a Savile Row suit. Pockets are sewn up to protect in transit and those left open expect to remain inviolate. But better by far to never cut any threads that seal, so the wearer never destroys the line of the garment with cash, cards, keys and the general detritus of the day. Hands should also know their place. The word, pocket, derives from Middle English meaning, a pouch.

Of course, pockets can be functional but these are usually, internal and apart from the interior breast pocket most coats today on the Row feature spaces for 'phones and a pen or a bespoke request. Imagine a garment without pockets. It seems wrong or ironically or purposefully minimalist - a designer statement. Bayode Oduwale and Claire

Pringle named their tailoring business, Pokit, a charming and endearing new spelling of a device which to many may seem an irrelevance but for those in the know, of great importance.

A pocket can deliberately destroy or fabulously finish a garment. This writer has a hatred (fear?) of jetted pockets - the Lord alone knows why. Perhaps it is because for all their neatness, they look wanting and so the garment unfinished. He adores flaps, pockets at a strident angle (Thierry Mugler), square patch pockets, rounded off square patch pockets (so 1970s), Frog mouth pockets for trousers (especially Cavalry twill varieties), or those that are allies of the silk of the silk stripe which runs the length of an evening trouser. A waistcoat pocket was once the home of a pocket watch and it is a joy to see recently, a few men bringing back, we might say, say, a timeless tradition. Then of course, there is the concealed pleasure of the pocket in the tail of an evening coat. Ah...and then the ticket pocket (only for a ticket please - single or return) in a robust tweed - so redolent of, say, 'Brief Encounter.' All good pockets have character and some, purpose. Your tailor will advise. He won't leave you out of pocket.

A POCKET CAN CAN BE FUNCTIONAL. BUT IT CAN DELIBERATELY DESTROY OR FABULOUSLY FINISH A GARMENT

**“ LUCY LOCKET LOST HER POCKET,
KITTY FISHER FOUND IT;
NOT A PENNY WAS THERE IN IT,
ONLY RIBBON ROUND IT**





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