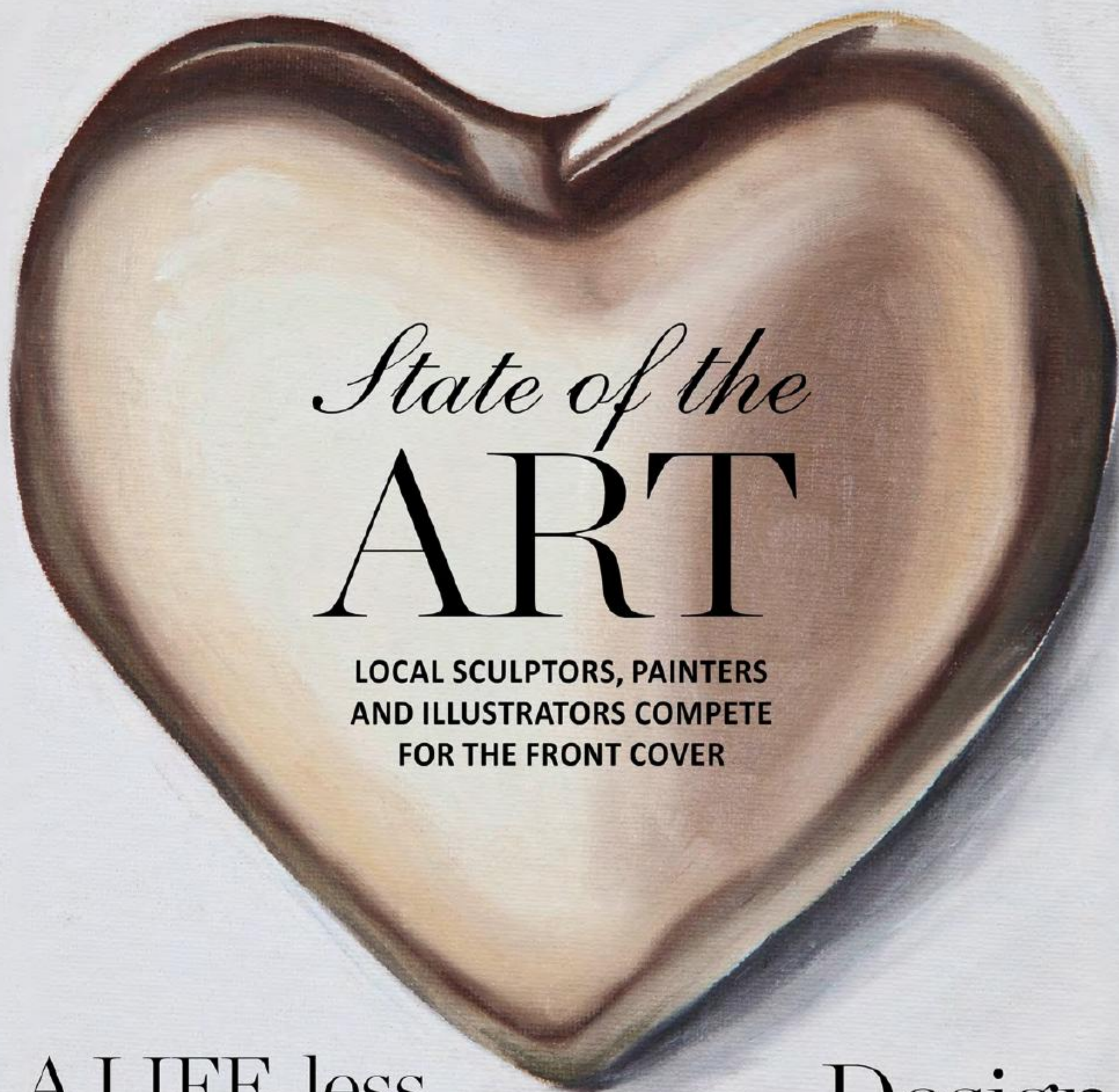


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From the editor



“Creativity takes courage,” said Henri Matisse. As a magazine, we try to showcase the cream of the local crop, from artists and photographers to designers and writers, all of whom channel their individual talents and energies into producing something that moves their audience. With February’s calendar full of award ceremonies, recognising those outstanding

individuals who dare to push the boundaries, and do so with conviction, we celebrate creativity in all of its forms.

Elena Langtry-Willett’s *Gold Heart* graces our front cover this month; with ‘love’ as their theme, we asked the pupils at the Hampstead School of Art to compete for the space. Unlike most other art colleges, the centre is not run for profit: fees are kept low and simply cover the costs. Take a tour and view the entrees (p. 27).

Terry O’Neill and Dorothy Bohm have made their mark on the world of photography; the former for his A-list subjects and hedonistic escapades, the latter for her street photography and early adoption of colour. As retrospective exhibitions open on both of their works, they share their fascinating stories (p. 11 and 30).

Alice Stone and Tricia Guild OBE talk colour-popping prints and commercial savvy. Two inspiring businesswomen, Stone’s luxury scarf brand Lily and Lionel turns five this year (p.46), while Guild’s interiors empire Designers Guild has dominated the home-décor market for decades (p. 60). And with Oscar season in sight, Olivia Sharpe rises to the Green Carpet Challenge after an inspirational encounter with Livia Firth (p. 16).

With a nod to Valentine’s Day we’ve also got enough watches (p. 65) and jewels (p. 71), accessories (p.48) and cosmetics (p. 51) to guide even the most hopeless of present buyers. Just fold down the page and leave it somewhere conspicuous: on the night-stand, by the bath, in the fridge next to the cheese... Creativity takes courage.

Kari Rosenberg
Editor

VANTAGE

FEBRUARY 2014 ISSUE 43

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Gold Heart by Elena Langtry-Willett

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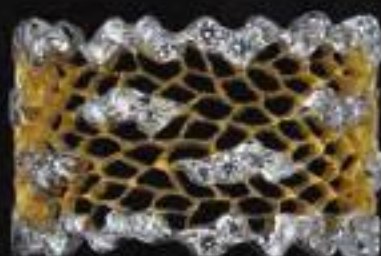
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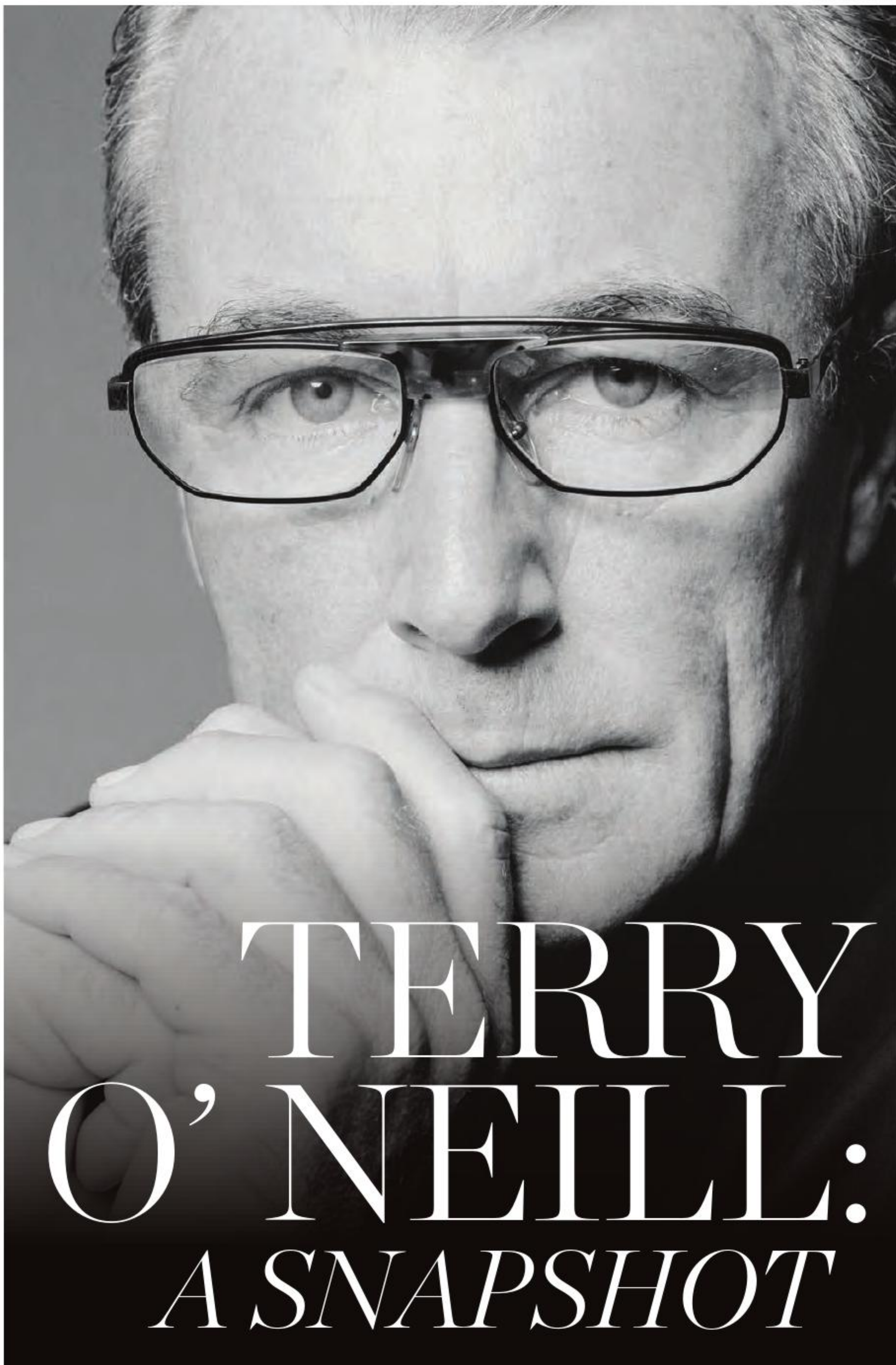


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TERRY
O'NEILL:
A SNAPSHOT

The enigmatic East End photographer needs little introduction as his subjects speak for themselves. He's "not interested in photography", he doesn't own a camera, and is more concerned about *Kari Rosenberg* getting home ok, than dishing the dirt on Frank Sinatra. As a new exhibition at The Little Black Gallery documents his best work, we spend an hour in the company of a legend



On accessibility...

I don't charge the earth for my pictures because I want normal people to buy and enjoy them. I hate being photographed myself though. I feel sorry for a photographer that has to take another photographer's picture. It's so awkward.

On starting out...

I started out as a steward with the British Overseas Airways Corporation. I had been a jazz drummer before [and in the army before that] and so applied for a job in the photographic unit as I thought I'd be able to go to America, and I got it.

I knew nothing back then. I always thought photography was really clever, and that my mates who took pictures were superior to me. The only connection I had [to the trade] was that I was a good artist; I had an idea about composition and that paid off,

but I learnt the technical stuff as I went along.

Gradually I had to take an interest. I had to go down and shoot people arriving at the airport; crying, saying goodbye, all of this reportage stuff. I took a picture of a man who turned out to be the English foreign secretary at the time, surrounded by African chiefs, which led to a job covering the airport every Saturday. One thing led to another...

1. Brigitte Bardot 1971 ©Terry O'Neill
2. Joan Collins 1970 ©Terry O'Neill
3. David Bowie Diamond Dogs 1975 ©Terry O'Neill
4. Jean Shrimpton & Terence Stamp 1963 ©Terry O'Neill
5. Raquel Welch 1968 ©Terry O'Neill
6. Jean Shrimpton Dolls Hospital 1964 ©Terry O'Neill
7. Monica Vitti Pinewood Studios Modesty Blaize 1966 ©Terry O'Neill
8. Rod Stewart 1971 ©Terry O'Neill
9. Peter Cook & Dudley Moore 1979 ©Terry O'Neill

On insecurities...

I left the newspaper business after three and a half years. I got fed up of them taking and not giving back. I'd cover human interest stories but they never wanted to go back and find out what happened. I went in one day and said 'I can't do this anymore.' My editor told me the paper had made me and I'd be nothing without it. I walked out of there in sheer panic but never went back. What he bloody said to me kept me going throughout my life. Every artist is insecure so I always bear that in mind.

On family life...

I barely saw my father, and my mother didn't like the idea of me becoming a jazz drummer. Funny thing is that



I was brilliant at school but I left at the age of 14 to play in these jazz clubs. That didn't go down well. I just drifted away from my parents really; they didn't know what I was doing. I could have been a 75-year-old drummer now! I don't give it too much thought though. I can't beat the life I've had. I have had an extraordinary life and have been extraordinarily lucky.

On selfies...

'Selfie' [taking a picture of yourself at arm's length, usually on a smart phone] has now been put in the Dictionary. It's fab! I run a photography competition every year and this year I have opened it up to digital phone pictures because I think it is a creative section. I am really looking forward to all the entries. It encourages people to take pictures.



On missing his moment with Marilyn...

The only person I didn't photograph who I could have done was Marilyn Monroe because I had a crush on her PR rep and she talked me out of it! She said: "I'm not going to let you photograph her because she takes all of the photographers to bed and you are too nice a guy." I thought at the time that it didn't matter... I regret that now!

On The Beatles...

My boss at [my newspaper job] said to me: "I want you because we are going to chase youth!" He wanted me to photograph young pop groups in the 1960s. He told me to go down to Abbey Road and capture this group, which turned out to be The Beatles recording *Please Please Me*.

I did this amateurish shot; it was the first picture of a group ever done because in those days it was all about individual singers like Frankie Laine. That was the start of group pop

pictures. I had no idea [it would be so famous] I just thought I had done it rather amateurishly. They published the picture and the papers sold out and they thought "cripe this man's idea about pop groups was right."

and The Rolling Stones...

They asked me who else I liked and I said I really liked The Rolling Stones, they are a really good group, they play the blues and all that. So I went down to photograph them and [my

employers] were horrified. They thought they looked like five prehistoric monsters!

That was one of the first pictures I took of the Stones. They told me to try and find a good looking group to photograph! I said there was another group called The Dave Clark Five so I photographed them and they ran the pictures [side by side] captioned as 'Beauty and the Beasts'. That was the first picture I took of the Stones and [it prompted] the start of pop pictures in newspapers. I sort of started at the top and never looked back!

• On Hollywood icons...

I will always remember Frank Sinatra standing on the boardwalk; that was the first time I saw him. I was waiting to meet him there. I had a letter of introduction in my hand from Ava Gardner. He said "right, you're with me," and then totally ignored me for three weeks. Then I realised after the three weeks were up what a gift he had given me, which was access. I could go anywhere with him; he never questioned what I did or asked anything. He was fantastic. He was making a film and singing at the same time. He was staying at the Fontainebleau in Miami.

Also [with the iconic image of] Brigitte Bardot [pictured], that was the last frame on a roll of film. I was waiting, waiting, waiting and then the wind blew. I shot the picture and hoped it looked as good as it did through the frame finder. Luckily it did, so that was a winner.

My Sinatra, Brigitte Bardot or Audrey Hepburn pieces are my most prized works. Audrey was fantastic to shoot, and a fabulous woman. I had all these wonderful people to photograph that aren't here anymore. That's why I don't do it. I enjoyed shooting Pierce Brosnan recently; he was a very nice guy, but I only work about one month a year.

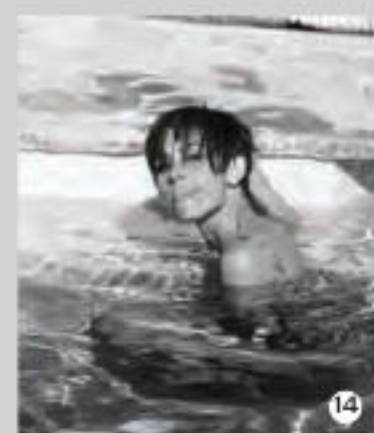
On celebrity today...

It's all boring now with your *X Factor* and *Strictly Come Dancing*. You would never be able to follow someone around today [like you did back then] as the paparazzi have taken care of that. They are a joke, they should be arrested! They don't have the right to behave like that. I don't know why

a country doesn't stand up [and protest]. If one did others would follow.

Maybe I would want to take George Clooney's picture as he is the nearest thing to what I'd consider a movie star these days, but there is nobody else really. He has star quality, but not many other actors or singers have. They are all the same really. There is nobody

with foresight; you will never produce another Sinatra, or Sammy Davis or Robert Mitchell. I mean, all these people had something. They were all great looking people. I have no idea what has happened to them all. But I guess it's not my problem anymore; I'll be gone with them.



On other photographers...

I have a shot of Charlie Parker, a jazz musician, Miles Davis who is a jazz musician and BB King, who was a guitar player. That's all I've got at home! I don't have any of my own, I see enough of them. I'm not really interested in other photographers, or

photography. I'm a hired gun man. I don't own any cameras. If I get a job, I hire the equipment. I had my own stolen 10 or 15 years ago so I just don't bother now. I have never been fond of cameras. People like Terry Donovan were camera mad, you know, but I hated cameras. They got in my way, but I had to use them to take the pictures. ■

10. Frank Sinatra 1968 ©Terry O'Neill
 11. Tony Curtis in male up for *The Boston Strangler* 1968 ©Terry O'Neill
 12. Elizabeth Taylor in male up for *A Little Night Music* 1977 ©Terry O'Neill
 13. Richard Burton & Elizabeth Taylor 1971 ©Terry O'Neill
 14. Audrey Hepburn 1967 ©Terry O'Neill

Don't miss *The Best of Terry O'Neill*, until 1 March 2014
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Can FASHION

Change the World?

With Oscar season in sight *Olivia Sharpe* rises to the Green Carpet Challenge after an inspirational encounter with Livia Firth and Lucy Siegle. Who says fashion and ethics don't mix?



None of us enjoy being told what to do. Least of all me. From doctors dictating our daily alcohol consumption to Boris pushing his blasted bikes upon us, it seems to be becoming a regular occurrence.

And telling one what one should and shouldn't wear falls into the same category. So when I heard that dubbed Eco Queen Livia Firth would be partaking in a discussion about sustainable fashion with British journalist Lucy Siegle at the Victoria and Albert Museum entitled *Can Fashion Change the World?*, I was less than enthusiastic. Granted, Livia Firth is far from being your typical, sanctimonious eco warrior – in fact, she's anything but. The glamorous spouse of Hollywood actor Colin Firth has often been praised for her chic red carpet style which she uses to promote her world-renowned Green Carpet Challenge (GCC), a project which aims to raise awareness of ethical fashion by pairing glamour with ethics. Nonetheless, the thought of spending a Friday evening being lectured on the wonders of recycled fabric was, if you'll permit me, not an overly thrilling one. ●





Livia Firth and Caroline Scheufele of Chopard, Venice, September 2013

However, my fears turned out to be completely unwarranted. Rather than being self-righteous, I instead found Livia Firth to be passionate, self-effacing and, need I say, beautiful. Let's face it, there's always a doubt niggling in the back of one's mind when a celebrity puts their name to a cause as to whether they're genuinely committed to raising its profile or simply their own. But after listening to Firth talk for an hour on the subject, you'd have to be either crazy (or asleep) to question her sincerity.

Italian-born Livia Giuggioli began her career as a documentary producer. She first met Colin Firth in 1997 when she was working as a production assistant on the set of *Nostromo*, a TV series in which Firth starred. The couple married that same year. Livia Firth has said in the past that it is her husband whom she credits for awakening her political interest and, judging from the critically-acclaimed documentary film the pair made together a few years later, *In Prison My Whole Life* (which won Best Documentary Film at the International Human Rights Awards in Geneva in 2007), she was right.

With her political zeal aroused, Firth launched Eco-Age that year, a consultancy company enabling businesses to achieve growth and add value through sustainability, with her brother Nicola Giuggioli; the Eco-Age store in Chiswick (where Firth lives) was designed to give advice and inspiration to those looking to lead a 'greener' life. While attracting several clients in both the fashion and corporate worlds, it wasn't until her appearance at the 66th Venice Film Festival in 2009 that the industry sat up and took note of Firth. Faced with the dilemma of what to wear to accompany her husband, Firth reminisces about how she rang up her good friend Lucy Siegle for advice. After declaring how she didn't want to "phone round all the fashion houses," Siegle dared Firth to dress entirely in sustainable style. Stepping out in an up-cycled dress, it was no doubt a brave move by Firth who would have read about enough red carpet disasters to know the press takes no prisoners. Fortunately, her risk paid off and she was commended for her unique, stylish and ethically-sound fashion choice. From then on, Firth

“ *The Green Carpet Challenge began as a Vogue online blog which sought to raise the profile of eco designers* ”



The Green Cut, September 2012

vowed only to wear sustainable fashion on the red carpet and, from this, the Green Carpet Challenge was born.

The GCC started out in 2009 as a blog on *Vogue* online which sought to raise the profile of eco designers, such as ethical labels Prophetik and From Somewhere, through its founder and ambassador, Livia Firth. By wearing sustainable clothes at high-profile events, Firth and Lucy Siegle illustrate that glamour and ethics do not have to be mutually exclusive. During the discussion, Siegle raised the issue of society's preconceived ideas about eco-fashion, remarking how it is generally associated with something "that is hemp, brown and a little bit tatty". The GCC's aim is to show how "the ethical materials used can be sexy and can be glamorous," explains Firth.

While Firth's public appearances were attracting attention, it wasn't enough to get the whole world on board, so Firth and Siegle decided to bring in the big guns. In September 2012, the pair approached A-list designers for their latest initiative, the Green Cut. Partnering with American Express, the British Fashion Council and the British Film Institute, the project involved eight British fashion designers creating a garment for their assigned film. By affiliating Eco-Age with the likes of Alice Temperley, Stephen Jones and Jonathan Saunders, the astute Firth knew it was only a matter of time before celebrities picked up on the growing trend for sustainable fashion: "Once the big designers were involved it was much easier to get the actresses." Since launching the GCC, Cameron Diaz, Meryl Streep and Javier Bardem have all been photographed sporting ethical ensembles on the red carpet.

Firth elaborated on the Edun ethical label ethos that "we carry the story of the people who make our clothes around with us". Even though society now cares very much about where its food comes from, this has not extended into what clothes we wear. And Firth wants this to change. As a global ambassador for Oxfam, she has been taught the importance of 'active citizenship' and how we should all be aware of the environmental impact and social justice implications of our wardrobes. After visiting clothing factories in Bangladesh, Firth and Siegle were shocked by the poor conditions and knew they could no longer justify buying from the high street. "We think we're simply wearing a dress, or wearing a bag, but in fact we're linked to the cows, to the miners, to the woman in Bangladesh who is making the clothes. There is a circle, and the circle has to be a good one. It cannot be a sick one."

And judging from celebrities' reaction to the GCC, Siegle and Firth have already succeeded in changing some people's attitudes. For designers, there is a similar appeal to supporting sustainable style. While Firth was surprised at how readily members of the fashion industry agreed to get involved with the Green Cut, she completely understood why: "Designers love innovation and if you give them something new to do, they are like children in a sweet shop!"

Having been successful at turning at least some of the red carpet green, by 2011 Firth and Siegle knew they now needed to do more to promote change. With cattle-ranching in the Brazilian Amazon being the main culprit for more than three-quarters of forest clearing, the tenacious Firth devised a plan of action. She approached Gucci with the idea of creating an exemplary supply chain



that guaranteed zero deforestation. Proving once again her amazing powers of persuasion, Gucci's corporate head of CSR and sustainability, Rosella Ravagli, agreed to partake in Firth's project and together they launched the first ever line of 100 per cent ecologically traceable handbags in 2013. This was a breakthrough moment for Eco-Age: "If this trend trickles down, then it could change the world... if a big brand starts producing good leather and if these ranches can be persuaded to work differently, that it can be done without having to chop down trees. Then maybe deforestation caused by leather is history."

Next up was luxury watch and jewellery house Chopard. As the main sponsor of the Cannes Film Festival and a member of the Responsible Jewellery Council (a leading environmental, social and ethical standard setting organisation) since 2010, Chopard was the ideal choice to partner with the GCC. With the sourcing of jewellery's raw materials being notoriously open to abuse, Firth jumped on this golden opportunity to work with the Swiss manufacturer to create a sustainably-sourced high jewellery collection. Launching last May at the Cannes Film Festival, the Green Carpet Collection pieces were first worn by Hollywood actress Marion Cotillard. While a relatively small step on the grand journey of making the luxury industry sustainable, it was nonetheless an important one. Last September saw Net-a-Porter and the GCC join forces to launch an entirely ethically-made evening gown capsule collection. This time, Firth not only had big designers jumping on the bandwagon, but also British actress and eco champion Emma Watson who fronted the campaign.

Can fashion change the world? Well, yes of course it can. Through Eco-Age and their GCC initiatives, Firth and Siegle have shown the power of the fashion industry to change attitudes towards sustainable fashion for the better. However, it would be naïve to think that the two women don't have an arduous fight ahead. Firth has already met some bumps along the road, including the closing down of her shop Eco-Age in 2011. Although the recession has encouraged people to invest in 'slow' fashion, this by no means suggests that the demand for high street chains has declined. But I'm certain that with Firth and Siegle leading the charge, green will soon be the new black. ■

Can Fashion Change the World? is part of a series of talks which take place at the V&A Museum vam.ac.uk

THE POWER OF THREE:



How to make 2014 MATTER

What could you achieve with encouragement from a little black book of contacts? *Gabrielle Lane* sought out the experts in their fields who are inspiring others to accomplish meaningful lifestyle goals this year, to ask for their best advice

Mission: GIVE BACK

Mentor: ALLYSON KAYE MBE, founder of Ovarian Cancer Action

Allyson says: Doing things for a good cause or for other people is extremely rewarding. It doesn't matter if it's for a charity, your neighbourhood or a best friend. If there is something you want to improve on or something you feel strongly about, then you should consider what action you can take. I went to Ethiopia this year and was intrigued to learn that UK charities were helping teach irrigation techniques to the agricultural regions and replanting deforested areas. Getting involved with a charity brings you in contact with a wide range of people; you can learn from others and it broadens horizons.

When looking to support a charity, it is easy to go on to The Charity Commission website and see how your money will be spent: will it be research, perhaps a phone line support or only printing material? People wouldn't invest in a company without looking into it, but when they give to charity they often do so without comparing like for like. I remember meeting a woman who worked for a charity that prevented blindness and was shocked when she told me that the biggest national charity for the blind did not invest any money in research.

Time and money are very different commodities. Giving time is a huge commitment but it can be extremely enjoyable and rewarding. You can learn and you can do things for others that you wouldn't ordinarily feel were within your comfort zone. Those kinds of things, that stretch you, can be the most memorable. In terms of giving funds to a charity, that can only be good, although it is worth checking if the charity needs the funds and how they will use them. In terms of ovarian cancer, it is a cancer that is underfunded and the only way you are going to change the future is with first class scientific research. That's why we have set up the Ovarian Cancer Action Research Centre at Imperial College. I am a trustee of a couple of other charities and this is a great way to give your expertise. I also admire those people who can cycle to Brighton or run up three mountains in a day. It's helpful, it's communal and rewarding but it's not for me: I used to say "I want to save the world from the comfort of my own lifestyle." There are so many generous people out there; it is the young people or those who cannot afford it who often surprise me with their generosity.

One of my proudest moments was the establishment of the Ovarian Cancer Action Research Centre. It started out as about five people scattered around a campus, but now we have more than 70 scientists making a difference.

More information about the work of Ovarian Cancer Action, along with details of how to donate to the cause, is available online at ovarian.org.uk

Mission: WRITE A BOOK

Mentor: ALYSOUN OWEN, editor of *Writers' & Artists' Yearbook* and *Children's Writers' & Artists' Yearbook*

Alysoun says:

THE IDEA Ideas are quick and easy, translating these into fully-fledged concepts is much harder, not to mention writing them in a style that captivates an audience and that sells. It's good to be able to sum up your book in a couple of clear and concise sentences as a way to clarify what the book is to yourself and to 'sell' it to the publishing professionals or potential readers: this is the germ or essence of your idea. Publishers and literary agents will ask to see a synopsis of your book – in fact most will want one before reading sample chapters – this is the development of your initial idea into a broader narrative.

THE DEVELOPMENT The key thing is a book that is readable, has a strong storyline and will appeal to readers of the genre in which it is written. An average first-time novel is usually around 100,000 words and that's probably good to aim for (something between 80,000 and 100,000 words). If it's shorter than that it risks becoming a novella or (long) short story. Structurally, try not to be too wacky or complicated. A clear narrative with a range of voices, possibly timeframes and moments of tension or drama, if handled well can follow a simple, well-trodden structural path (i.e one that is broadly chronological). Don't forget that all good stories have a clearly defined beginning, middle and end – especially an end!"

ACHIEVING PUBLICATION For novels and general non-fiction it's nearly always necessary to work through a literary agent to secure a publishing deal. For specialist, educational and professional and academic books it's still more usual to go direct to a relevant publisher.

Attract an agent by:

1. Following their submission guidelines to the letter. Agents usually advise a cover letter / email, synopsis and two to three sample chapters
2. Sending in text (sample chapters) that is the best it can be, without typos, grammatical errors or bad formatting
3. Giving your book an arresting title
4. Selling your idea and yourself in your cover letter / email and including your two sentence idea
5. Meeting them at literary events and agent lunches such as those we run at Writers & Artists

Read articles and posts in the 2014 edition of the *Writers' & Artists' Yearbook* and online at writersandartists.co.uk for more advice

Mission: IMPROVE FITNESS

Mentor: MATT HODGES, Body Transformation Specialist at The MPH Method, which has studio facilities in Hampstead and St John's Wood

Matt says: The key to a new fitness regime is to do it properly. If you are willing to put in the hard work you will often get what you want. It's important to find someone who can guide you through getting a good programme sorted and who can keep an eye on you while you do it, whether that's with personal training or with some form of mentoring method.

A good personal trainer will know how to integrate a person into training and get them eating properly from the start. 99 per cent of us need our mindsets re-wired to get on the right track. Our two-, three- and four-month programmes are designed to not only get the client into fantastic shape, but to ensure that those who finish the course are left with a greater understanding of training and nutrition in order to successfully maintain their results for the future.

As a general rule, for fat loss I'd aim to do at least four weight sessions a week with a further two to three cardio sessions. For muscle gain, I'd do five sessions a week and for strength work I'd aim to do at least two to three sessions per week. Training needs to have time made for it, just like you would for anything else. If you make a specific and regular time to train it'll suddenly become part of your routine and you won't even have to think about it.

Everyone should have a goal and work for it until it's achieved. This gives a greater sense of satisfaction.

When you start exercising, learn more about what it is you're going to do rather than just choosing an activity from a magazine; if you are embarking on starting Zumba then go to a few classes: you have to choose something that you enjoy doing otherwise you'll get demotivated pretty quickly.

Most people jump onto the treadmill at the gym because it's the only thing they know, but running long distances is a very ineffective way of losing fat. Getting a nutritionist to sort your diet out is also a small expense considering the bigger picture. I see people working out for hours who are still eating badly at home and therefore getting poor results.

Females need to start lifting weights; the general attitude that lifting weights will make you bulky is so far wrong that it should be illegal. With the right coaching you can go from having a normal body to being strong and powerful – there is nothing more empowering.

More information on The MPH Method, a five-stage health and fitness transformation course designed by renowned personal trainer Matt Hodges, is available online at themphmethod.com or by calling 020 8748 0514



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LOCAL UPDATE

Covering the whole of north west London



FREEZE FRAME

It was Andy Warhol who said: "Everyone will be famous for 15 minutes." While most of the acclaimed artist's subjects slightly surpassed this window, much of his earlier work captured run-of-the-mill details, street scenes and cityscapes, as well as the celebrity faces of the day. It was only later in his life that he focused on photography in its own right. A new exhibition titled *Andy Warhol: Photographs 1976 – 1987* features works titled *People in the Street*, *Gay Pride* and *Buildings*, as well as some familiar supermodels. Using 35mm black and white film, Warhol carried a camera with him most of the time – taking up to 36 frames a day.

16 –18 Ramillies Street, W1F
020 7087 9300, thephotographersgallery.org.uk



WHAT WOMEN WANT

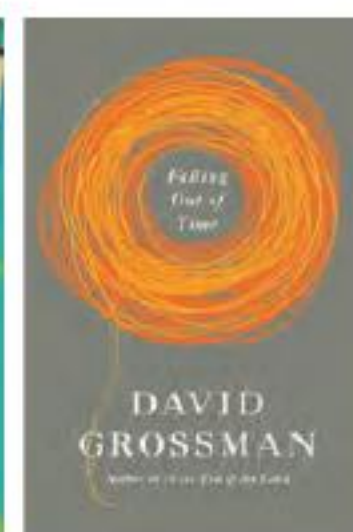
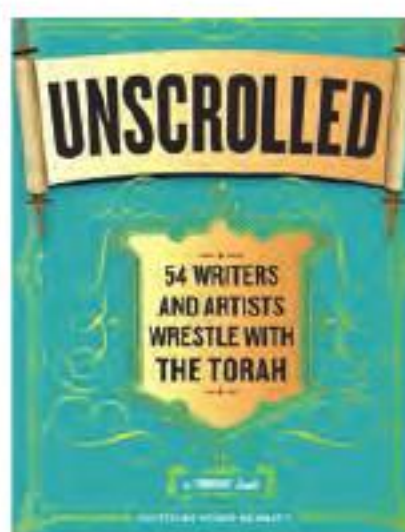
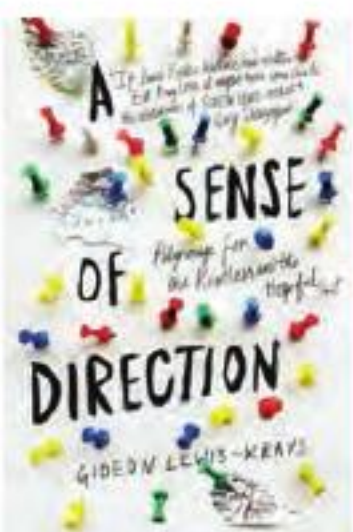
After university Catherine and Gwen chose opposite paths: Catherine built a career as a rock-star academic, while Gwen built a home with a husband and children. Decades later, unfulfilled in opposite ways, each woman covets the other's life, and a dangerous game begins as each tries to claim the other's territory. Written by Gina Gionfriddo, Emilia Fox makes her Hampstead Theatre debut in *Rapture, Blister, Burn*, a witty comedy that questions whether women really can have it all and examining the truths of modern gender politics. Attend a pre-show discussion on the question in association with *Harper's Bazaar* on 5 February.

From £15, until 22 February
Eton Avenue, NW3
020 7722 9301, hampsteadtheatre.com

TOME TO SHINE

Believe it or not, this year will mark the 61st Jewish Book Week in London. First organised by the Jewish Book Council in November 1952 under the chairmanship of Dr George Webber, it has, remarkably, taken place every year since. What began as a humble four-day series of speakers and book displays has grown into a week of highly-subscribed events, with 2014 looking as stimulating as ever. The School of Life founder Alain de Botton will be looking at the place news occupies in our lives while Anne Webber, co-chair of the Commission for Looted Art in Europe, and Lord Neuberger, president of Britain's Supreme Court, discuss the discovery of Nazi looted art with Hannah Rothschild. William Klein will talk fashion photography with Alan Yentob and Eve Harris, author of the Man Booker Prize longlisted *The Marrying of Chani Kaufman* will be making an appearance.

22 February – 2 March
Kings Place, 90 York Way, N1
Visit jewishbookweek.com for a full schedule





ART ATTACK

Following on from the success of last year's Art13, the fair will return between 28 February and 2 March for Art14. Leading galleries from across the globe will congregate at Kensington Olympia with over 170 galleries exhibiting from 38 countries. The fair is also holding a programme of events including talks, projects and performances, while two curated sections, London First and Emerge, will enable smaller galleries which may not have exhibited before, to get involved. Book your ticket online at artfairslondon.com and receive a 2 for 1 offer on standard and double tickets. Quote RUNWILD when prompted to redeem this offer.

artfairslondon.com



EYE OF THE TIGER

Join Amy Chua, author of the internationally acclaimed *Battle Hymn of the Tiger Mother* – who just happens to be a Professor of Law at Yale University Law School and one of *Time* magazine's 100 Most Influential People in the World, and Jed Rubenfeld, who wrote *The Interpretation of Murder* and *The Death of Instinct* at Asia House, for some lunch and literature, where they will be exploring the conventional wisdom of success. The eye-opening debate will examine three cultural traits that enable Asian groups to outperform others. As Chua famously wrote: "Nothing is fun until you're good at it."

The Triple Package with Amy Chua and Jed Rubenfeld

£10-£15, 12:30, 28 February
63 New Cavendish Street, W1G
020 7307 5454, asiahouse.org

WITHOUT QUESTION

Get ready for a season of classic movie nights with a difference at the Tricycle Theatre from this month, curated by Imelda Staunton and Jim Carter. An incredible line up of A-list guests will be on-hand, quietly munching on their popcorn and pick'n'mix next to you, to answer questions on some of the greatest films in British cinema. Grill Colin Firth after a screening of *Shakespeare in Love*; Mark Herman, Stephen Tompkinson, Sue Johnson and Philip Jackson in conjunction with *Brassed Off* or Jim Broadbent, Allan Corduner, Lesley Manville and Ron Cook after viewing *Topsy-Turvy*.

£30, 19 January – 13 April
269 Kilburn High Road, NW6
020 7328 1000, tricycle.co.uk





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STATE OF *THE ART*

Rebecca Wallerstein reflects on the creativity of local artists with Isabel Langtry, principal of the Hampstead School of Art as they compete for the *Vantage* front cover

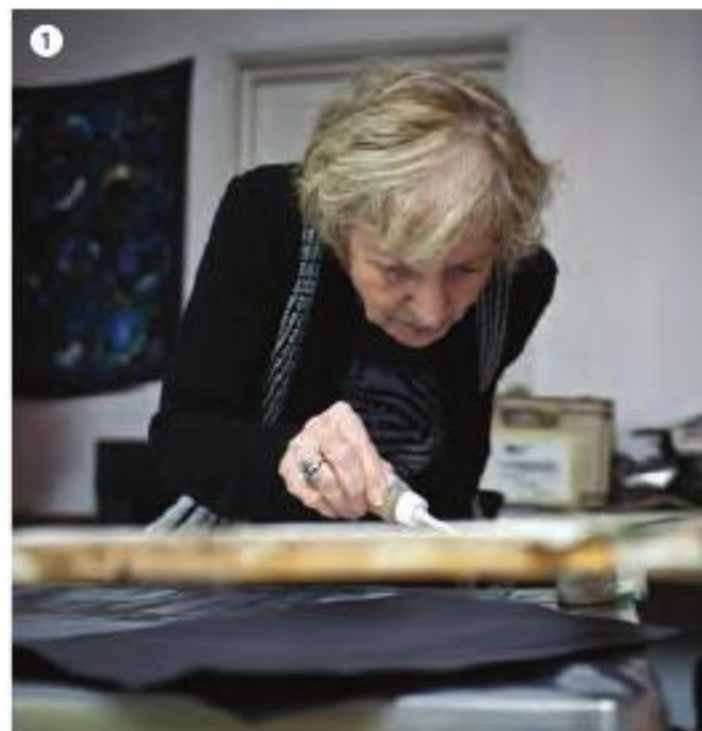


Even on a pallid, wintry afternoon, meeting the artist Isabel H Langtry, principal of the Hampstead School of Art immediately cheers me up, as her disposition is as uplifting as her own bronze sculptures. Having tea with her at the art school gives me a strange sense of déjà vu, as I once lived in this elegant building, when it housed Westfield College, as part of London University: I vividly remember my days (often misspent), as a student here in the 1980s when the school was situated on the nearby Finchley Road. To celebrate Valentine's Day, *Vantage* has invited the school to create artworks based on the theme of 'love' for this issue's front cover. Printmakers, painters, fine art, fashion and textile students all submitted their entries – with the winner chosen by a selected panel of artists and editors.

The Hampstead School of Art was founded in the 1950s by a group of post-war visionary artists including Jeannette Jackson, Bernard Gay and the celebrated sculptor Henry Moore, among others. It became a creative hub, keeping alive an arts scene that was born in Hampstead 300 years ago, Langtry tells me. Moore and his friends established a centre where art could be enjoyed by everyone, regardless of their age, background or ability. It continues to thrive as a community arts education charity and their collective vision still inspires teachers and students alike. Following in the footsteps of John Constable, Lucian Freud and many other artists who have lived in the area, the school teaches the old-fashioned basics of draughtsmanship, alongside classes for painting, printmaking, mosaics, fabrics, sculpture and pottery. Freud's daughter, established sculptor Jane McAdam Freud, gives occasional workshops at the centre, while Sue Tilley, Freud's acclaimed, unconventional model, who works at the nearby Camden Jobs Centre, sits for life-drawing classes.

A roll-call of successful artists has emerged from the art school, including painters Stella Vine and Edward Ofosu. Langtry discovered Ofosu in 2011, a then untrained painter, and thanks to her encouragement of his raw talent he is now commissioned widely and teaches at the school. Often in the spotlight with her powerful paintings of Princess Diana, Kate Moss and more recently Cara Delevingne, Vine has been selected for the Threadneedle Prize. She shot to fame after Charles Saatchi spotted her unique talent early on and bought her work. A northerner, like her hero Henry Moore, Vine seeks inspiration in found objects and organic forms. While Moore was moved to create art by looking at Yorkshire rock forms, landscapes and pebbles he picked up on the beach; Vine creates collages and art installations with twigs and wood and prefers to work with natural materials. Other successful alumni include Caroline Deane who recently achieved a sell-out exhibition in China; Valerie Wiffen, whose portraits are in the National Portrait Gallery and Gethin Evans who has also been nominated for the Threadneedle Prize. Staff and student work is regularly selected for the Royal Academy Summer Exhibition.

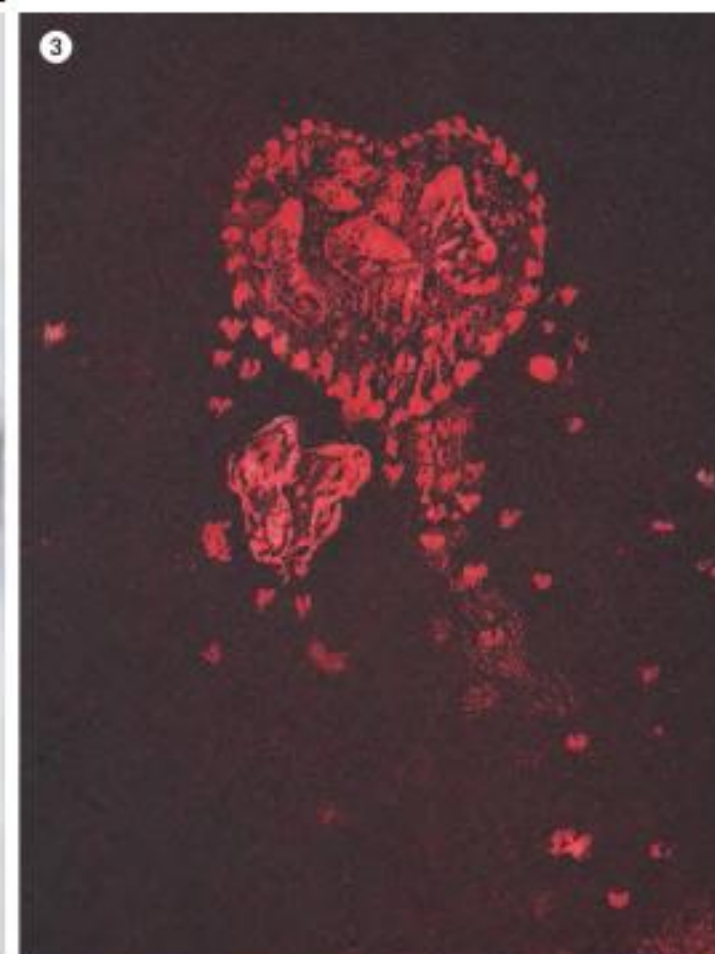
The School offers many the chance to emulate such success and students come from a range of backgrounds. City banker Sally Perry's life took a different direction after she attended art courses before she set up the successful Go Figurative gallery. Another student, Peter



Over Page:
Silk chiffon scarf by Sandra Kaye Figures
from the silk painting class

This Page:

1. Rosalind Berwald at work in the silk painting studio
2. Oil painting *Gold Heart* by Elena Langtry-Willett, Tuesday, painting workshop class
3. Etching *Butterfly* by Mary Yazhari, Monday printmaking class
4. Etching *Cafe* by Mary Yazhari, Monday, printmaking class
5. Etching *Last Dance* by Barbara Jackson, Monday, printmaking class
6. Etching *Secret Assignment* by Barbara Jackson, Monday, printmaking class
7. Etching *Shadow* by Barbara Jackson, Monday, printmaking class
8. Acrylic painting by Genieve Laidman, Friday, open painting class





Bowen, a maths teacher, creates amazing paintings which, like those before him, have been selected for the Threadneedle Prize. The quality of the tutoring is high; Langtry herself has a flourishing parallel career as a frequently exhibited sculptor and award-winning Prix de Rome artist Candida Powell-Williams teaches students and David Hockney's printmaker, Maurice Payne has taken great interest in the school and plans to run a printmaking workshop in 2014.

Unlike most other art colleges the centre is not run for profit: fees are kept low and simply cover costs. "Students are encouraged to explore their creativity in a friendly environment, whilst gaining inspiration from other artists, passionate about their work," explains Langtry. No qualifications are needed to join courses on subjects as diverse as oil painting, life sculpture, drawing and jewellery design. Over the last year she has collaborated extensively with the local community, extending exhibition opportunities to students and hosting lectures, events and workshops, many of which are offered at no charge. Langtry is concerned that opportunities to explore the creative arts should be offered to people from all walks of life, as art can provide a channel of self-expression and respite from mundane work. "We work extensively with elderly and disabled people with the Seven Dials Art Group, Henderson Court and WDP. The school's Drawn Together project offers art to help the recovery of people suffering from a stroke and Parkinson's," explains Langtry. She also oversees free film viewings, talks from visiting artists (notably Alan Gouk, Take Gallery collection, and Frances Aviva Blane, now exhibiting in Brussels with Louise Bourgeoise) and guided walks through Constable's and Freud's Hampstead.

Langtry was born to scientist parents in Nigeria, a country famed for its bronze work. Her parents both loved African sculpture as well as science and her early life was characterised by an exposure to different cultures, which encouraged her to appreciate many forms of art. After graduating from Hull University she did postgraduate studies at the St Martin's School of Art. There she began her academic career and subsequently lectured around the country.

What inspires her, I ask? "Trees frequently offer the heightened experience of the physical world that fascinates me," she says. She greatly admires the work of artists Picasso, Goya, Henry Moore, Sir Anthony Caro and Katherine Gili, a contemporary sculptor, and they all influence her work. "The most exciting time is when one sculpture leads to the next, becoming a series," she adds. She prefers to work directly into wax or clay, sometimes stopping to draw, which helps her to develop an idea. Last November, six of Langtry's bronze sculptures, inspired by natural forms, were exhibited at the Mall Galleries. Her recent commissions include a public sculpture for Studio E Architects, at Larmenier School in Brook Green and a 2.5 meter high version of Picasso's *Petals* for a collector in Majorca, which will be displayed at the Chelsea Flower Show this May. With her vision, Langtry seems to embody the poet WB Yeats's belief that 'Education is not the filling of a pail, but the lighting of a fire.' ■

19-21 Kidderpore Avenue, NW3
hampstead-school-of-art.org



STREET Life

Considered one of the doyennes of British photography due to her early adoption of street-based and colour snapshots, Dorothy Bohm invites *Jack Watkins* into her Hampstead home as she approaches the big 90



Her father used his business contacts to obtain a visa for her escape to England in 1939. It was a close run thing. Her parents and baby sister were soon separated and hauled off in cattle trucks to Siberian labour camps. Nearly 20 years later Dorothy would receive news from the Red Cross that they had all survived the experience and were now living in Latvia. After a battle to obtain a visa to the country, an emotional reunion occurred in 1960, and she was eventually able to bring her parents to England. But in the interim she had the calling that she has dedicated her life to ever since.

“For me, photography, was a way of compensating for the things I had lost – my home, my family, the past... and it still means a tremendous amount to me,” she reflects. Dorothy is 90 in June and, whilst she has travelled widely, has had a home in Hampstead since 1956. She is still busy with her photography today – at the time of my visit she is working on a series of still-life images, and pondering whether to do a new book on Hampstead, while preparing for an exhibition at Burgh House. But she first developed her skills in Manchester. ❶

When the Manchester Art Gallery mounted the first major retrospective of the work of Dorothy Bohm in 2010, it spanned 70 years of her life, reflecting the fact that when she first began taking pictures, street photography was still an emerging art form. In the 1930s, hand-held Leicas had freed photographers from the encumbrance of the weighty glass-plate cameras, which up to that point, had set limitations on outdoor work. The lightweight Leica opened up new possibilities for the spontaneous observation of the world beyond the studio.

Perhaps that’s why Dorothy is so sanguine about modern digital developments that now mean “everyone’s a photographer”. Finding the shooting of pictures a form of liberation from the early struggles in her own life, why deny others the same fun now?

“I’m always looking to take photos that will give pleasure to people,” she says, explaining her approach. “There’s so much ugliness in the world, isn’t there? If we can just try to add a little bit of beauty.” It’s a remarkably generous philosophy, given her early experiences as a teenager.

She was born Dorothea Israelit in 1924, to Jewish Lithuanian parents in Königsberg, East Prussia, a name she ruefully points out doesn’t exist on the map any more. Dorothy’s father owned a flourishing textile business, and when fear of the Nazis prompted a move to Memel, in Lithuania, it provided only a brief respite. The family apartment was stoned, and Dorothy, refusing to give the Hitler salute, was subjected to physical and verbal abuse at school.





• After graduating from the Manchester College of Technology, by the age of 21 she had her own portrait studio in the city's fashionable Market Street. Recently married, the commercial success of the studio enabled her husband Louis to carry on studying for a PHD. "I'm still proud of this fact today," she laughs. "I was the main wage earner – as a woman in 1946, that was unusual."

Dorothy kept the studio going until 1957, with the



Torn Poster, Hampstead, London, 1990s



West 42nd Street, New York City, 1956

birth of their first of two daughters. She was delighted to learn during the process of setting up the Manchester retrospective that the studio still exists, but maintains that, while she enjoyed portraiture, "it's too damned easy in the studio, with all those lights."

Her real metier lay outdoors, but it wasn't until travelling to Switzerland in the late 1940s that she discovered what taking pictures with a hand-held camera, using available light and working without a tripod, could achieve. She returned frequently to the country in the following years, and her images from this period – misty scenes near Lake Maggiore, imbued with feelings of mystery and solitude, or isolated, often leafless trees shot against the sun – remain outstanding examples of landscape photography in the classical tradition today.

If the landscape pictures are wistful, as if pondering the nature of the sublime, Dorothy's personal warmth shines through in her street scenes. She knew the French photographer Henri Cartier-Bresson, and admits his philosophy of the "decisive moment" – the idea of a combination of circumstances and movement joining for one split-second to make the perfect image – was highly influential.

Photographs such as this are deceptively simple and stem from unwavering watchfulness, and an ability to blend into the background. Dorothy believes being "a small woman" makes this easier. "People tend not to feel threatened by me. And I try never to take a picture that may be hurtful. If someone notices me, I will even ask them if they'd like a copy of it."

Her refusal to work with a digital camera – "I need a negative" – marks her out as a traditionalist, and her standards are exacting. As anyone who has taken the subject seriously will admit, "real" photography is an exercise in self-discipline, requiring the compositional eye of the artist. Dorothy recalls Cartier-Bresson once telling her that if he shot a roll of 36 photos and one came out that he could be proud of, that was enough, "whereas if I take 36 and I don't have at least half of them I can be proud of, I'm mad at myself."

She cites Manuel Álvarez Bravo as another influence "because he had poetry in his pictures," and challenges the knee-jerk tendency to regard black and white pictures as art, and colour as inferior. Because we naturally see the world in colour, it's an understandable reaction, but *Egypt*, one of 14 books by Dorothy, banishes that notion. Lawrence Durrell, in his foreword to the book, describes her images as "unique" and "full of sap". Where a lesser photographer would have used the local colour and bright light like a brash and gaudy weapon, with Dorothy it never overwhelms her sense of structure, her innate dignity and her feeling for character.

And yet, it's all about simplicity too. "I saw it, and I took it," she offers, when I ask about one highly effective picture of the fountains in Trafalgar Square. That's the street photographer to the core – instinctive, alert, camera at the ready. "I can't give up photography. It's like eating and drinking," Dorothy once said, and even now she's approaching 90, her appetite "to find beauty in the most unlikely places" remains joyously intact. ■

*In Hampstead 1994-2014; photographs by Dorothy Bohm, 21 March - 22 June
Burgh House, New End Square, NW3*



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WISH *list*

MAKE THE TRANSITION

It takes lashings of creative flair to make cigarette pants and a blazer look interesting. Enter Matthew Williamson and a Resort 2014 collection inspired by the desert heat of Arizona which makes us question why we haven't paired deep blue and fiery orange before. It's a colour clash that carries his new collection to new heights and works particularly well splashed across a sharp silhouette. Who knew acid palm prints could look so good in London?

matthewwilliamson.com



STYLE UPDATE

SHOE SHINE



Oh Miu Miu, purveyor of all things lust-worthy and lustrous. There is always a Miu Miu shoe that we want. For Resort 2014 (that transition between seasons that conveniently warrants its own wardrobe) it was the classic black heel that looks like it's been dipped in a jewellery box – or a sweet shop – or both, available until the end of January. From 1 February, it's all about Mary Jane's and crystal-studded sandals. The new advertising campaign features Hollywood's rising stars Elle Fanning, Bella Heathcote, Lupita Nyong'o and Elizabeth Olsen.

miumiu.com



TOTES BEAUTIFUL

The 1887 tote is Smythson's accessory of the season, a strong, supple and spacious addition to its Aladdin's cave of classic leather goods. For days when a dinky, chain-strap number won't do, the clean shape of the 1887 conceals the chaos of phones, keys and make-up within. The bag has been launched into stores in London in three colours including an enviable electric blue.

£1,395. smythson.com



LONDON FASHION WEEKEND

The annual shopping showcase returns to bring Fashion Week fever to the masses this month. Designer pop-up stores from over 80 brands and fashion shows by the likes of Amanda Wakeley and Julien Macdonald will be open to the public between 20 and 23 February at Somerset House. This fabulous event gives the industry a sneak peek into what we'll be wearing next autumn.



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The closing date for entries is 17 February 2014. The competition is open to UK residents aged 18 and over, and closes at 23:59 on 17 February 2014. Entries received thereafter will be discarded. The promoter reserves the right to withdraw or amend this promotion. Employees and directors of Runwild Media Group and their subsidiaries and affiliates, agents, dealers and their immediate family or household members are not eligible to enter. By entering this competition you agree to your details being used by Runwild Media Group for promotional purposes. Please see rwmg.co.uk for full terms and conditions.

Julien Macdonald A/W13



MAXMARA GOES GREEN

Not the colour, just the concept: Max Mara has reinforced its commitment to innovation and eco-friendly technology with the launch of Weekend Max Mara – Newlife™, a selection of garments launched as part of its Weekend Max Mara brand which use a fully sustainable yarn and non-chemical manufacturing process. While style and quality remained the driving forces behind the new collection, Max Mara was keen to work with Saluzzo Yarns, the company which creates fabrics from recycled bottles, in order to save energy, water and carbon dioxide emissions. Lightweight monochrome separates with a deconstructed dogtooth print, are the first to make the rails for S/S14.

gb.maxmara.com



HAIL MARY



Mary Katrantzou, now a member of the British Fashion Council's NEWGEN panel which designates sponsorship for emerging designers, has continued her own meteoric ascent within the industry. With success comes

the instant access that fans of Katrantzou's eclectic prints are demanding and a brilliant e-commerce website that offers users the chance to buy collections, browse collaborations and seek inspiration.

marykatrantzou.com







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Noel Stewart, [noelstewart.com](https://www.noelstewart.com)



White sleeveless Nicola shirt, £79, Thomas Pink, thomaspink.com; Black plain wool skirt, £390, Marni, marni.com
Black half web corset, £486, Fleet Ilya, fleetilya.com; Paz heel, £865, Salvatore Ferragamo, 207 Sloane Street, SW1X

Fringed top, £510, Marni, marni.com
Tasha legging, £140, Club Monaco
clubmonaco.com



Monochrome dress, £410, Sportmax, [matchesfashion.com](https://www.matchesfashion.com)
Black woven leather jacket, £3,765, Ralph Lauren Black
Label at Harvey Nichols, [harveynichols.com](https://www.harveynichols.com)





Black Jane dress, £1,250, Altuzarra, net-a-porter.com; Panama and canvas sun fedora, £366, Noel Stewart, as before.

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FASHION ASSISTANTS: **LIZ SARGEANT & ELIZABETH MARGERISON**



The Family STONE

Using her grandparents' monikers, Alice Stone launched luxury scarf brand Lily and Lionel five years ago. She talks to *Kari Rosenberg* about expanding her repertoire

Stretch-denim skinny jeans, black cashmere polo neck, crisp white shirt – and a Lily and Lionel scarf (or three). Do these staples not form the foundations of any woman's wardrobe? A young label that marks its fifth birthday this year, Lily and Lionel was founded by creative director and designer Alice Stone at the age of 25 and is now stocked all over the world from Matchesfashion.com in Marylebone, Liberty and Harvey Nichols to top stores in Paris, Dubai, the US and Hong Kong. All in a day's work before the age of 30...

We're meeting in the brand's whitewashed headquarters in Finchley, just up the road from Alice's Belsize Park abode. Tall, blonde, chic, she opens the door looking perplexed, having completely forgotten about our interview. Dressed in a blue and white striped shirt, leather trousers and black ankle boots, she remains unflustered and ushers me in anyway, apologising profusely for the so-called mess. All I can see are scarves, scarves and more scarves, making my own black knit snood feel impossibly dull: stunning tiger-face prints, aquatic seal landscapes and cantering horses are hanging from the walls and spilling out of boxes, asking to be grabbed, *shnoogled* and double wrapped around my neck. "It's all about the big reveal," says Alice, as she opens up each one to show off the full print inside. There's also a beautiful print on the wall by artist Thomas Campbell; the dancers of the English National Ballet on an oversized stretch of silk.

The company is named after her maternal grandparents who also worked in fashion (as do her own parents, who supply clothes for a number of high street brands). "My grandma was really creative and had a sewing machine tucked under her dining room table which nobody knew about," she says. "My grandpa never really wanted her to work, but she loved to make amazing dresses and coats. She could see something in a shop window and then recreate it. She never had any training, but was just incredibly talented. My grandpa looked after the production for a lot of high street stores at the time; he was very militant in the sense that he would need things to be in the right place at the right time. Lily wasn't really recognised for the work she did. It wasn't specifically the plan to follow in their footsteps, but it just seemed right."

Having studied at Leeds University and the London College of Fashion, Alice worked briefly as a stylist and then in PR before a stint at Matthew Williamson. "It was much smaller back then," she says. "They were a really nice team of real people from those at the top to

the interns. I remember thinking how interesting it was that to the outside world it is a huge name but on the inside it is really intimate and friendly. I didn't know Matthew that well but he seemed very real and was so inspiring."

The first of her designs was an orange scarf called The Italian Job. "It's still an iconic one for us," she says, pointing to it on the rack. "We run it every season as it hasn't dated. It was the first striking print we ever did, and it was the first one that went into the big-name stockists. I was 25 when I first started, but just having the support of friends and family helped, and not being shy about coming forward and asking questions. You have to learn as you go; you make mistakes and learn along the way. It all organically fell into place at the right time."

Producing two main and two pre-collections a year, the latest collaboration was with the über luxurious One&Only hotel brand, for which she created four exclusive silk and wool blend prints inspired by four of



the properties to mark the group's tenth anniversary this year.

"As with all of our scarves, they will keep you warm on the plane but then they're perfect with a bikini. They're so easy for a holiday; that is what I wanted to achieve. I hate the word sarong. The fact that it basically spells 'so wrong' says it all. I really tried not to use it, so we called it 'the beach scarf'. There aren't many things that I am snobby about, but I hate the blankets on the plane. So I always take a big scarf with me, even before Lily and Lionel. For a lot of women, and for me certainly, you don't consider the beach scarf as much. It's so forgotten and it gets pushed to the back of the cupboard. You might have your new



Thomas Campbell, Romeo and Juliet, Pano



“There is so much pressure on women in general to do and be everything - much more so than on men these days”

white linen T-shirts but you don't think about what will go around your waist.

“Lily and Lionel customers often come back. There is definitely a personal element; the story behind the print they chose or had bought for them. Similarly, there is always a personal element for me when designing a scarf. I find it very difficult if I don't wear a colour to add it into the collection; I'm not saying it doesn't go in, but I don't get it as much. But due to the nature of the product, you have to be open minded. A 21-year-old girl may buy a scarf that her mother [or grandmother] would also buy. It's all about the styling. We try not to create a 'one wear situation', otherwise they are not classics. You don't want to be looking at it in a few years saying 'I'd never wear that now.'”

She finds it awkward to sum up her personal style: a beanie and checked shirt with ripped jeans if she's “feeling grungy” or a pencil skirt with heels and an oversized knit when she wants to feel “a bit more lady like”. “I'm thrown-together smart. I'm never polished with a pristine shirt tucked in, done up to the top button. I'm more sleeves rolled up with chunky jewellery. But I always have accessories that mean something to me,” she says as she points to them individually. She can't leave home without her grandma Lily's clock ring, her other grandma's topaz ring and her ballet slippers. And two Lily and Lionel scarves, of course.

“I don't do that much print in my clothing, because I'm always wearing one of our scarves - or two layered together if it's cold. For next winter we are doing a range that feels like you are wearing two scarves, but you're not... I always knot two together so the two different prints show through.”

I ask if she's thought about branching out; the prints would lend themselves to all manner of lines from silk harem pants to beach kaftans, as well as throws for the home. She smiles, coy, not wanting to give too much away, hinting that I may be onto something she can't talk about yet.

“We will be doing something with a lifestyle brand which is exciting. I am also in talks with an underground artist about doing something a bit grittier. We are a blank canvas; the list is endless when you have a beautiful piece of fabric to work with.”

But she'll always have her dad's wise words echoing in the back of her head. “You can't dance at every wedding,” he always says. You can't be the jack-of-all-trades. “There is so much pressure on women in general to do and be everything - much more so than on men these days. But you need to remember that you can't be amazing at everything, because it's just not humanly possible. Do what you do and do it really well. Stick to

what your skills are and get a great army around you to help with the other things.”

When she's not in the studio, Alice loves hitting Marylebone High Street for a spot of shopping, catching up with friends at The Holly Bush Pub - “a nice old school pub, one of the only ones left that hasn't gone gastro” - or getting inspired on Hampstead Heath. “One scarf for next year is called Hampstead Wonderland. I love the Heath.”

And she's proud of the capital's fashion credentials. “London has come into its own. I really think that it's a frontrunner in the industry.

I admire people like Philip Green who have supported New Gen designers. There is a lot of focus and nurturing towards emerging talent. It's not easy to become a cutting edge designer.” Then again, Alice's path was written in Stone. ■

lilyandlionel.com



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1 Britton Shoes, £250, Kurt Geiger, kurtgeiger.com 2 Mara Travel Clutch, £445, Smythson, smythson.com 3 Eye Pendant, £250, Karl Karter, fao-shop.com 4 Rose Gold Watch, £795, Burberry, harrods.com 5 Valentines Collection, £26, Paul A Young, paulayoung.co.uk 6 Condor Earrings, £160, Karl Karter, fao-shop.com



7 Abbey Basque, £495, Agent Provocateur, agentprovocateur.com 8 LXP Ultimate Revival Essence, £241, SK-II, harrods.com 9 Rouge Volupte Shine 017, £24, YSL, yslbeauty.co.uk
 10 Brown Diamond Gold Moonlight Ring, £380, ASSYA, 020 7243 1687 11 Jem Bag, £485, Jerome C. Rousseau, jeromecrousseau.com 12 Rose Silk Fabric, POA, Joel & Son, 020 7724 6895

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BEST OF BEAUTY

February

1. Shalimar may be the most well-known perfume within the Guerlain scent stable, but the brand has decided to reintroduce another of its favourites from rather more recent history. Cherry Blossom, its powdery and floral fragrance with top notes of jasmine, was created in 1999 and is back exclusively at Harrods from the beginning of this month. The bottle design alone is gift-worthy.

£168, Guerlain, exclusively at Harrods

2. Lancôme's Teint Miracle foundation has hoards of fans – and 100 international awards to boot. Miracle Air de Teint, its new successor, is likely to achieve the same accolades in time. The formula has been billed as 25 times lighter than conventional powders and the result is a radiant yet matte skin finish.

£29.50, Lancôme, selfridges.com

3. This month sees the debut of Sisley Youth; a lotion intended to treat the first signs of ageing for those in the 25-35 age bracket. Shea butter and sunflower oil are among the ingredients included to combat the excesses of modern living.

£117, Sisley, sisley-cosmetics.co.uk

4. Just to make things more interesting, February is also the launch month of The Lifting Contour Serum, a tightening, brightening gel from Crème de la Mer. It relies on marine botanicals to increase skin suppleness which will make you feel instantly refreshed.

£230, Crème de la Mer, cremedelamer.co.uk

5. A little pop of pink courtesy of Chanel helps the medicine go down. We've been enjoying its new lipsticks since its spring colours launched on 17 January. Fouguese is a raspberry tone of Rouge Allure which is rich and creamy and lifts the spirits.

£25 each, Chanel, 020 7493 3836

6. Don't let your health and wellbeing resolutions lapse this month. Instead, invest in Benefiance WrinkleResist24 Pure Retinol Express Smoothing Eye Masks from Shiseido. Requesting them may be a mouthful, but the lightweight shapes are enriched with pure liquid retinol, algae and plant extracts to improve the appearance of fine lines and wrinkles.

£59 for a box of 12, Shiseido, shiseido.co.uk



BEAUTY *UPDATE*

FRESH-FACED IN FEBRUARY

Clarins has captured the essence of spring with its new Opalescence collection which makes it to counters in February. Dewy skin, lightly blushed cheeks and a subtle pink lip have been reimagined through lightweight textures. The Multi-Blush Cream Blush incorporates floral waxes from rose, mimosa, sunflower and jojoba, while the Gloss Prodiges is formulated with raspberry oil to target dehydrated skin. All we need now is some brighter weather.

Multi-Blush Cream Blush, £18 and Gloss Prodiges £17. Clarins, clarins.com



TRY SOMETHING NEW



Eve Lom, formerly a brand that won fans for its skincare wonders, has made its first foray into make-up with a Complexion range. Botanical stem cells are its point of difference, with effort invested into harvesting the power of BerryFlux Vita which is said to boost the skin's hyaluronic acid content for a plumper appearance. It's by no means a half-hearted launch – tinted moisturiser will be available in 12 shades, foundation in 15 and both concealer and mineral powder in six tones each. Prices will start from £30.

evelom.com

TECHNO WIZARDRY IN MARYLEBONE

Cellular stimulation is one current focus of the beauty industry as it triggers the release of natural substances which boost the skin tone. The new Endermolift tool offers as a turbo-charged facial massage and is said to encourage youthful effects: based on analysis of areas after treatment, the natural synthesis of elastin fibres in a sample was said to have increased by 46 per cent. Sessions are available locally at the Cavendish Clinic.

27 Wellbeck Street, W1



Dior Resort 2014



BEST OF THREE

Three of our favourite teams are joining forces during February's London Fashion Week to offer us all a dose of glitz and glamour. The hair gurus from Atelier Josh Wood will be partnering with manicurists from Chanel in Sketch's Glade Room, for nail and hair preening over breakfast between 14 and 18 February.

Dry hair styling and a file and polish will be available in the lounge's garden-like surroundings for just £30.

It's set to be a busy few weeks for the Josh Wood team as its core hub in Lansdowne Mews, Notting Hill is transformed into a house of experts from 27 January. Spray-tanning from James Read, waxing from Kim Lawless and tailor-made facials from Natura Bisse are amongst the health and beauty treatments which will be offered under one roof.

Sketch, 9 Conduit Street, W1

NEW COLLECTIONS



TROPICS by Tom Ford

Eight new Sheer Lip Colors made the cut as part of Tom Ford Beauty's Spring 2014 release schedule and everyone will find a favourite. Pigment-rich and easy to apply, a Tom Ford lipstick has become something of a beauty rite of passage. Options for February include a hot pink (Incorrigible), fiery red-orange (Firecracker) and warm and earthy tones like Pink Dune, In the Buff and Bitter Sweet.

£36 each, Tom Ford Beauty, selfridges.com

NUDE By Clinique

Clinique has expanded its collection of neutral colours for eyes and nails. The 16 Shades of Beige line, available nationwide from this month, includes varnishes and eye shadows in hues of toffee and taupe. For the brand's global colour artist Jenna Menard, the soft palette is a good starting point for a new year refresh: "A neutral palette is one of my favourites to work with because women aren't intimidated and can feel comfortable really playing with the look," she explains.

New A Different Nail Enamel for Sensitive Skins, £12 and New All About Shadow Neutral Territory 2, £32, clinique.co.uk



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THE COWS COME HOME

Primrose Hill has been chosen as the location for the new Cowshed spa, the pampering experience from Soho House Group. *Gabrielle Lane* is one of the first through its doors

When make-up artist Georgie Hamed closed *Lost in Beauty*, there were sighs all round. Georgie had brought style, expertise and most importantly, fun to Primrose Hill with her combination of treatments, masterclasses and parties at the salon in Regents Park Road. Any new business was going to face a reluctant – if reassuringly glamorous – local crowd who would take a lot to be won over.

However, as replacements go – *whisper it* – Cowshed is a less jarring leaseholder than you might expect. A concept started in the disused barn of Babington House in Somerset; its products are organic and ethically sourced, devoid of parabens, petrochemicals, artificial fragrances and colours, instead exploiting the virtues of chamomile, cinnamon, lavender and coriander. The ambience of the spa is calm and sophisticated, in keeping with its surroundings. And its treatments, well, they're rather faultless.

Cross the proverbial picket line and you'll probably see your friends inside: what Cowshed can bring to the area is the ability to save time and add indulgence. As part of its 'Cowgroom' services, two therapists work in partnership to perform several beauty treatments within a time frame of 45 minutes, such as a facial, eyebrow tidy and speedy manicure. This trio is topped off with a foot massage and exfoliation and a de-stressing shoulder massage. Separately, techniques such as IPL and reflexology are also practised here.

Of course, anyone particularly opposed to the new opening could book a Moody Massage, the full body experience, which is tailored to combat low mood and tiredness using different aromas. Have fun being converted...



Q&A

with *Christina Russillo, Director of Cowshed*

Why was Primrose Hill the right location for the new Cowshed?

We have wanted to open a Cowshed in north west London for a while now and Primrose Hill was always our ideal destination due to its strong local community and beautiful setting. Then the perfect location was offered to us and it felt like it was meant to be.

What do you think has made the Cowshed concept so successful?

Cowshed spas are all about sociable grooming; they're a place to visit with friends and are the antithesis of the stuffy spas where you're shushed whenever you laugh. We don't want cookie-cutter spas but we want customers to have the signature Cowshed experience, so we adapt the menu to local tastes: this tailor-made but relaxed experience has provided us with very loyal customers who bring their friends in and it just keeps growing from there.

What's your favourite Cowshed beauty treatment?

All of them! But if I had to pick, our Ultimate Pedicure really is the best of the best. The Cowshed Raspberry Seed Anti-



Oxidant Oil is also great; it firms, tones and smells incredible.

What do you think is the current approach to 'me-time' in the UK?

Everybody is looking for something that makes them feel good. Whether that's with friends or some quiet time on their own. At Cowshed you won't find any whale music or clanging cymbals – instead we have a home grown approach inspired by our original Cowshed at Babington house. And for those who just want to come along by themselves, we have our private treatment rooms where you can indulge in some serious pampering. ■

115-117 Regents Park Road, NW1
020 3725 2777
cowshedonline.com



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for the facts



WISH *list*

HAVING A BALL

Nothing makes us smile over a skinny flat white quite like a Farrow & Ball paint name. But Mouse's Back and Cat's Paw enthusiasts take note, because the hue-master has announced its trend predictions for the most cutting edge colours this year. Choose the uplifting and organic Cooking Apple Green against Green Ground woodwork and All White floor for back-to-nature comfort or Stiffkey Blue, evocative of the unusual colour of the mud found on a beach in Norfolk, for a living space that's both dramatic and brooding. Neutrals nuts (guilty) can go wild with shades inspired by nature: Purbeck Stone gets the balance between grey and cream while our personal favourite, Mole's Breath (pictured), softens hard lines and brings any room together.

58A Rosslyn Hill, NW3



INTERIORS INSPIRATION

GLASS HOUSES

Wine critic James Suckling has tasted more than 150,000 wines over the course of his career, so who better qualified to design a glassware collection for Lalique? 100 Points by James Suckling is the designer's beautiful new range which welds together his modern aesthetic with the classic and traditional lines of the historic French art glass house. The glasses possess a heavier weight than most other wine glasses, thus highlighting their supreme quality. The original item from the range, the multi-use wine glass, was launched in October last year and now Lalique is launching eight complimentary items, including tumblers, a Champagne glass and a wine and water decanter. Cheers.

lalique.com



UNHIDDEN TREASURES

Liberty has added to its emporium of treasures with a space dedicated to interior relics and curiosities. TV expert Drew Pritchard has been brought on board to curate his own area on the fourth floor of the department store which will become home to furniture from the 19th and 20th centuries and other personally-sourced goods. Pritchard has said that he is striving for "glamour, humour, craftsmanship and uniqueness," with the selection and remains mindful of the original vision of Liberty founder, Arthur Liberty. He has been fascinated by restoration and historic pieces since the age of 11.

Regent Street, W1B

HISTORIC STYLE



Providing a cosy antidote to the cold weather and a rich yet relaxing fragrance, Fornasetti Profumi presents its Architettura Negativo Scented Candle in black, exclusively for

online fashion boutique Net-a-Porter. Its design reflects classical *trompe-l'oeil* décor (using imagery to create a 3D optical illusion), inspired by a Roman amphitheatre, floodlit from within and illustrated with real gold. Scented with the signature Otto candle from the core Fornasetti collection, unwind with the calming notes of lavender, mixed with cedarwood and delicate hints of thyme. After burning for 60 hours, you are then left with the beautiful 19th century inspired ceramic jar in a periodic terracotta tile finish.

Architettura Negativo Nero, £110, Fornasetti Profumi, net-a-porter.com



LOVE TO LOVE

Few could complain about receiving a bouquet of red roses for Valentine's Day on 14 February, but the capital's florists have also created some more inventive arrangements for loved ones. The ever popular Hayford & Rhodes team, who seem to have the monopoly on weddings at One Marylebone, are among those offering alternatives. The florist works with the finest blooms including pink avalanche and spray roses.

POA Hayford & Rhodes
hayfordandrhodes.co.uk



COLE AND SON ANNOUNCES ITS FOLIE COLLECTION

For the ultimate statement this spring, the brand new Folie collection from iconic wallpaper designers Cole & Son offers a range of stately and elegant designs based on 18th and 19th century French gardens. Inspired by the statues, follies and architecture within these grand landscapes, in true Cole & Son style, the traditional is mixed with the contemporary in a series of dramatic designs. From the statement to the subtle, the collection features vibrant flowers as well as timeless wooden panelling, evoking the feel of the historic château or stately Parisian home.

Louis wallpaper, Cole & Son, cole-and-son.com

HOUSE TO HOME

House of Hackney takes prints and makes them work in even the most modern of spaces. Its latest fabric design is inspired by the English country garden – by night. Midnight Garden is a premium quality velvet with a Victorian feel.

Large Velvet Cushion
£148, House of Hackney
houseofhackney.com







Astrakhan Collection

A Colourful LIFE

Gabrielle Lane meets Tricia Guild OBE, the founder of interiors empire Designers Guild, to talk creative passion and business evolution



Tricia Guild OBE

Like most successful businesses, Designers Guild was born of its founder's desire to solve a problem. In 1970, interior designer Tricia Guild was frustrated at the lack of contemporary textiles available and set about producing a small selection of block-printed materials inspired by India. Four decades later, the brand has an annual turnover of £50million from its own wall covering, upholstery and furniture ranges, alongside a wholesale business and partnerships with Christian Lacroix and Ralph Lauren Home. While I am currently speaking to Tricia at the company's Marylebone High Street outpost, we could equally be meeting at its offices in New York, Paris or Munich. ●





“The business has grown tremendously but the aspiration of it hasn’t changed,” explains Guild. “I always believed in showcasing a lifestyle; even when we started out I knew that I needed to communicate a lifestyle for people to understand. I think

people find it much more difficult to design their spaces than they do to dress themselves.”

The question Guild gets asked most often is ‘how do I choose colour for myself?’ which she has answered in her fourth and most recent book, *Colour Deconstructed*. It seems the argument over what colour to paint the living room rages worldwide; the book has been printed in nine languages, the promotional tour has taken in the sights of Brazil, Scandinavia, France and Germany and 60 per cent of all Designers Guild sales are now made overseas.

“I wanted to demystify colour and make it not such a fantasy for people,” she smiles. “I hope it’s helpful; I work with all different colours across the palette but start the book with a black and white chapter because neutral colours are very important to me and they balance other colours. Black and white are graphically strong and interesting. I tend to like cooler colours and I probably live with blues and greens being the principle players with hot colours as accents, but with the book I like the fact that people can say, ‘I could live in that room or I’m more this kind of person.’”

Awarded an OBE for services to interior design in 2008, she still regards decorating as an enjoyable hobby: “The difficulty is making that starting point and going with it. It’s good to create mood boards for yourself, and then you can get to know what you like and have all of your favourite things.”

Guild admits turning her creativity into a business four decades ago had a lot to do with youthful fearlessness, but commercial acumen is something she regards as essential for emerging designers. “You have to be practical when you are starting out, porous and open – but at the same time, you want to survive. I think it is really important to do your homework commercially as well as creatively. [For example] when deciding about partnerships, a lot of preparation goes into making those decisions, all of the brands that we have are very different from our own. We have a broad range of different types of designs and that is what interests me, not just having one collection of, say, colourful flowers and repeating that.”

In 2008, Designers Guild invested in its online operations and now offers a visual gallery as well as a shop for bedding and home accessories. I ask if the venture was difficult given the nature of the product and the brand’s high-end benchmark. “We do our best to put heart into it and we try and make it as tactile as possible. What I find is that I like to ‘know’ a brand if I’m shopping, so you are usually already involved with it. Of course, people do come into the store too but it means they can shop how they like.”

Marylebone was the second location for a Designers Guild outpost and remains a place its founder is drawn

to. After our interview, Tricia has made plans to visit Chiltern Street. “It’s such a nice area, it’s like a village and there are some great boutiques,” she says. Clearly in her element, for 15 minutes after our interview she is pottering around the store, speaking to staff and admiring the displays – and even purchasing something. “I am always working on different collections at different times. We have launched autumn; we are now working on photography for next spring. There is an exciting moment when you show the collection to your own people for the first time. I am involved in all of those aspects, so depending on where I am that day that will be what I am thinking about.”

Married to restaurateur Richard Polo, who divides his business interests between London and New York, Guild usually spends any free time indulging other artistic passions. “I love gardening and I love cooking – how you put food on a plate, or fresh herbs thrown into a risotto. I like shopping around antique markets and I also really like contemporary art, visual arts, opera and theatre.”

Travel also remains not only part of her working life, but is something she regards as character building “I find it very inspirational when people travel more they see a different range of styles. You are more open but more concentrated when you see cities you wouldn’t normally see.

“If you are ambitious and you want more, you have to do more; you make time for things you want to do. How lucky I am that I get a lot out of it.” ■

76 Marylebone High Street, W1U
020 3301 5826, designersguild.com



Cushion selection at Designers Guild

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WATCH NEWS



ENGLISH ENGINEERING

Pinion has become the latest buzzword in British watchmaking. Having debuted its inaugural range at last autumn's SalonQP watch fair, the South Oxfordshire-based company prides itself on designing, assembling, finishing and testing all of its watches on home soil. The handsome, no-nonsense Pinion Axis, which has just become available to buy online, features a self-winding automatic Swiss movement, a 42mm case and Swiss Superluminova coated indexes on its dial. The hard-wearing, highly legible pieces come in steel, bronze or DLC-coated. Prices start at a very industry-reasonable £1,950.

pinionwatches.com

ONE TO WATCH

Allun Michaels, store manager at Fraser Hart in Brent Cross, selects his watch of the month



"Rolex' Oyster Perpetual Yacht-Master II is a unique regatta chronograph that gives both experienced yachtsmen and enthusiasts that essential racing edge"

Oyster Perpetual Yacht-Master II
£12,500, Rolex Fraser Hart
Brent Cross, 020 8732 8459
brentcross@fraserhart.co.uk

CRYSTAL CLEAR

It's a brand that borrows its name from Abraham-Louis Perrelet, the man who in the 1770s invented the first self-winding mechanism for pocket watches. Continuing its affinity with self-winding movements, three centuries later, Perrelet presents the Turbillon, the latest addition to its esteemed Turbine collection. Using crystal sapphire for the first time, the watch unveils Perrelet's brand new tourbillon, which incorporates an escapement with an oxidised silicon wheel and lever. At 46 millimetres, the Turbillon isn't what you'd call dainty. But then again, with only 60 models being produced, buy one and you'll want it to get noticed.



The Turbillon is available in steel or rose gold, priced at £50,000 and £59,000 respectively
frostoflondon.co.uk

TO THE MOON AND BACK

While we've seen moon phases on the dials of A. Lange & Söhne timepieces before, never has the complication been given so much prominence as on the new Grand Lange 1 Moon Phase. Connected to the watch's hour-wheel continuum, the indication is constantly in motion, illustrating the time that elapses from new moon to new moon. Once correctly set, and assuming that the watch runs continuously, the display will only have to be corrected by one day every 122.6 years. The newest addition to Lange's most famous timepiece family comes in either yellow gold, pink gold or platinum. Exact prices haven't yet been released, but expect them to be around the £33,000 mark.



Grand Lange 1 Moon Phase
A. Lange & Söhne, alange-soehne.com



Keeping it CLASSIC

For style that's timeless, opt for racing green or tan leather with a glint of gold

1 Lord chestnut wood handle umbrella, £195, Francesco Maglia, exclusively for mrporter.com 2 Brown leather driving gloves, £50, Dents, liberty.co.uk 3 Gold-plated glitter dome T-bar cufflinks, £225, Maison Martin Margiela, mrporter.com 4 Vintage 1945 watch in rose gold, £15,800, Girard Perregaux, girard-perregaux.com 5 Car-shaped sterling silver tie clip, £675, Foundwell, foundwell.com 6 Leather iPad case, £149, Burberry, burberry.com 7 Woven leather belt, £80, Anderson's, liberty.co.uk 8 Skull-embossed cufflinks, £105, Alexander McQueen, harveynichols.com 9 Jaguar-inspired #20 Monza weekend holdall, £460, Caracalla1947, caracalla1947.com 10 Leather travel explorer holdall, £279, Barbour, johnlewis.com 11 Phone cover with tab, £90, Mulberry, mulberry.com 12 De Ville Chronoscope Co-Axial Chronograph, £18,370, Omega, Fraser Hart, Brent Cross, fraserhart.co.uk

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JEWELLERY NEWS



FROM FABERGÉ, WITH LOVE

Fabergé's legacy is rooted in romance. Before the Russian Revolution, founder Peter Carl Fabergé was the jeweller to the Russian Imperial Court during the reign of the last Romanov Tsar Nicholas II and he

created exquisite jewels and objects which were often given as gifts to the Tsar's Empress, Alexandra. More than 100 years later, the house continues to honour this legacy by adding to its much-loved Treillage collection in time for Valentine's Day. The multi-coloured precious jewels have been inspired by the Diamond Trellis Egg, which was first created in 1892 and features the signature quilting pattern. In keeping with the 2014 campaign, which pays tribute to Fabergé's historic use of colour, the rose gold cushion-patterned jewels have been adorned in an array of kaleidoscopic coloured gemstones and diamonds, showcasing not only the house's creativity, but also its expertise in pavé-setting and enamelling.

faberge.com

CUTTING EDGE

To celebrate Valentine's Day, Harry Winston has reinterpreted the token of sending love letters by presenting two unique charms

The With Love charm has been designed to resemble an envelope, while the Pavé Diamond Heart has been moulded into a heart shape as a symbol of eternal love. Both charms (sold separately), in either yellow gold or platinum, are meticulously set with exquisite diamonds. These highlight the House's commitment to creating timeless treasures



harrywinston.com



THINK PINK

From Cartier to Tiffany, it seems there isn't a luxury jewellery house which hasn't picked up on the most recent trend for rose gold. While gold and silver have traditionally been considered the more classic of metals, this particular blend of coloured gold has proven itself extremely versatile and wearable. This year, De Beers has extended its Aura collection to include pink gold pieces, including earrings, a pink gold bracelet with white diamonds, a pendant and a solitaire diamond engagement ring.

debeers.com



A STREETCAR NAMED DESIRE

From 7 to 9 February, Chelsea Old Town Hall will once again play host to the Desire Fair, organised by Craft in Focus. Presenting 80 exhibitors from the jewellery and silversmith industries, all of whom have been specifically chosen for their high levels of skill and craftsmanship, this is a rare opportunity to meet some of the UK's best contemporary designers and purchase pieces directly from them. Visitors will also be able to commission bespoke pieces at the event so those of you looking for gift inspiration need look no further.

7-9 February
Chelsea Old
Town Hall
SW3
desirefair.com



Marshall ARTS

Four months ago luxury jeweller David Marshall opened the doors of his first flagship store in the heart of Mayfair.

Olivia Sharpe reports

Triumph over adversity. If I had to describe David Marshall's rise to the top, this would be an apt choice of phrase. After 25 years in the industry, the end of last year saw the acclaimed British jeweller's hard work pay off as he opened his first standalone store in London's jewellery epicentre, Mayfair.

Joining an international jewellery hall of fame, the new boutique signifies one of the first from a UK jeweller since Stephen Webster in 2009. Inside, it is a true reflection of the master craftsman. Designed by Sarah Chenevix-Trench, it includes bespoke furniture by British cabinet maker Jonathan Sainsbury alongside the brand's coveted collections and unique pieces. A Champagne bar in the corner lends itself to the bespoke experience and this continues downstairs with an intimate area for private client viewings. For David, whose business had previously been based in Hatton Garden, Mayfair was the only option. "I knew where I wanted to be and this was it. Mayfair is a very diverse area in the types of brands and luxury goods on offer." While David has finally landed his dream store, his rise to the top was no easy climb.

Unlike many of us, David has always been fairly certain about what he wants. At 13, he decided he was going to become a jeweller, having been inspired by his teacher who was a silversmith. "We had quite a nice set up at my school, with engineering metalwork, woodwork, pottery and the arts all on the curriculum. At a young age I was taught art and metalwork."

At 20, he secured an apprenticeship in London. Working for a company which specialised in the reproduction and restoration of antiques, David was taught the "the old school way" of manufacturing. After two years, he moved to Suffolk and benefitted from being just one of five people in a small workshop: "I was lucky in that I was able to progress very quickly into making pieces."

However, earning a menial salary, he found it difficult to make ends meet. "I was 18 and I was probably earning about £47 a week... I could hardly live, let alone make pieces." Moving back to London, David became self-employed and rented a bench in the basement of a Bond Street workshop. Two years later, he landed his "first big break" manufacturing for esteemed British jewellery brand David Morris, which he acknowledges was "an incredible learning curve". ●



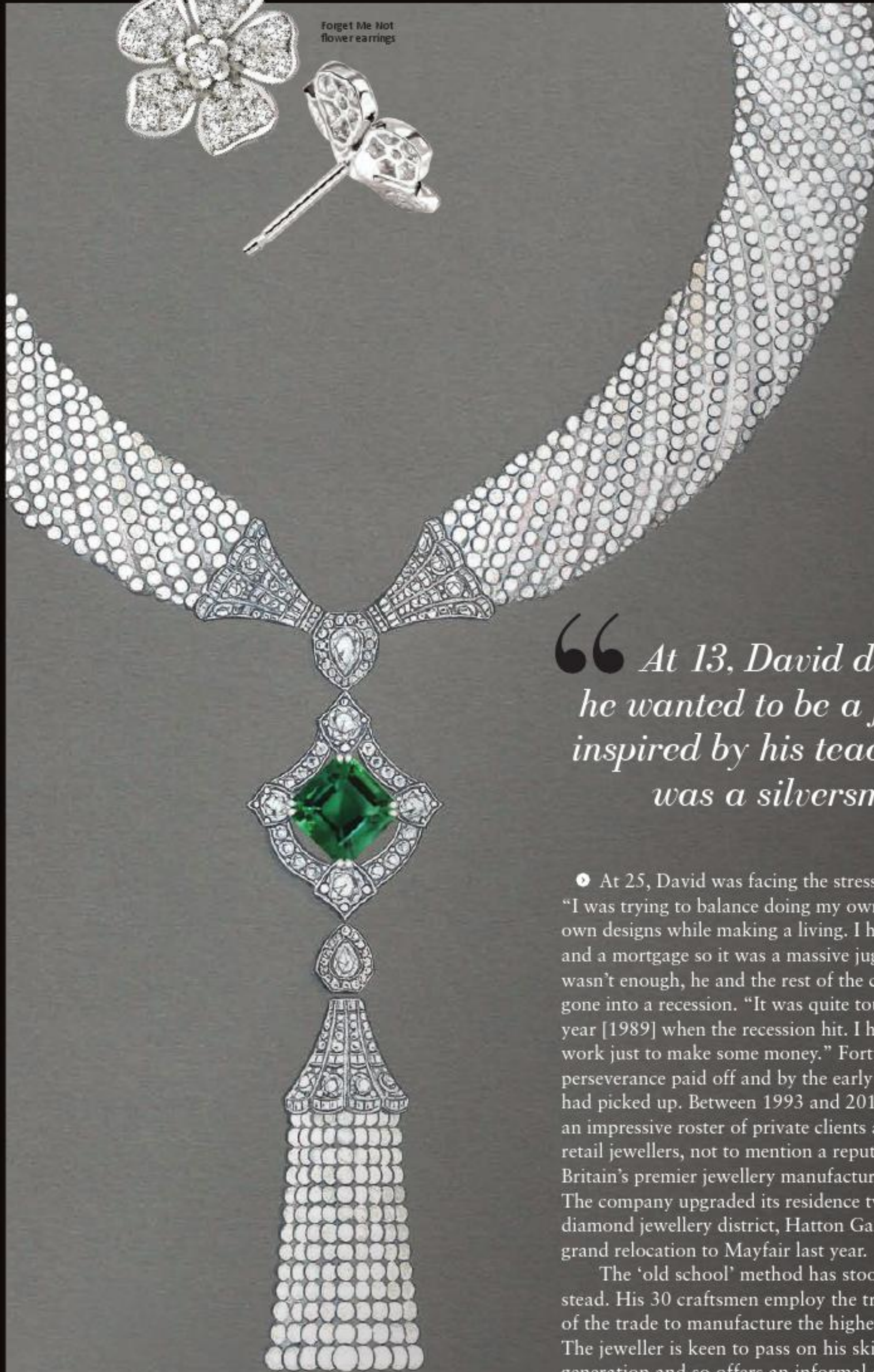




Forget Me Not
flower earrings



Seed pearl and green
tourmaline necklace



“ At 13, David decided he wanted to be a jeweller, inspired by his teacher who was a silversmith ”

● At 25, David was facing the stresses of everyday life: “I was trying to balance doing my own work and my own designs while making a living. I had two children and a mortgage so it was a massive juggling act.” If this wasn’t enough, he and the rest of the country had just gone into a recession. “It was quite tough for me that year [1989] when the recession hit. I had to do weekend work just to make some money.” Fortunately, David’s perseverance paid off and by the early 90s, business had picked up. Between 1993 and 2012, he built up an impressive roster of private clients and West End retail jewellers, not to mention a reputation as one of Britain’s premier jewellery manufacturers and designers. The company upgraded its residence twice in London’s diamond jewellery district, Hatton Garden before its grand relocation to Mayfair last year.

The ‘old school’ method has stood David in good stead. His 30 craftsmen employ the traditional tools of the trade to manufacture the highest quality pieces. The jeweller is keen to pass on his skills to the next generation and so offers an informal apprenticeship scheme. However, due to the recent decline of UK apprenticeship schemes in favour of a university education, David finds it difficult to source good workers. But he believes change is on the horizon. Over the past eight years, he has been involved with setting up the National Occupational Standards (NOS) for jewellers and predicts there shall be “a significant uptake in people drawn to the skill over the next five or ten years.”

Despite using traditional methods, this doesn't mean to say the jeweller is set in his ways. His workshop is kitted out with the latest, state-of-the-art technology including CAD design, a software which enables jewellers to sketch and render 3D models of pieces; RP (Rapid Prototyping) machines, used to fabricate scale models; and laser beam welding, a technique which joins multiple pieces of metal for a cleaner finish without joints. It is this fusion of traditional craftsmanship and new age technology which he believes results in his finest work. "We take the best part of CAD design and the best part of the guys on the bench to create the best possible piece of jewellery."

As well as creating bespoke, one-off designs, David Marshall also produces collections. While customised pieces can afford to be more unusual, collections must in turn be "more accessible", according to David. The first collection he launched in 2009, Diamond Feather, features an elegant and refined design inspired by Ancient Greece's winged goddesses and the graceful curves of a swan's wings; hand-crafted from white gold and set with fine white diamonds, the pieces are timeless and classic. As a fine jeweller, David doesn't follow trends but admits these "naturally come into play". The Deco collection, for instance, is influenced by the Art Deco style of the 20th century, a trend which has recently re-emerged.

The following three collections – Legacy, Butterfly and Beach Rocks – launched in 2011. Beach Rocks, in particular, highlights the designer's more playful side. Inspired by his trips to Côte d'Azur, it includes eye-catching pieces such as an Octopus ring made from 18-carat gold and set with a stunning blue green oval opal centre stone. With prices ranging from £1,000 for classic diamond pieces up to a £1 million for elaborate custom designs, it is impossible to pinpoint the typical customer. "It's a very broad spectrum of ages," considers David. "I've got a client at the moment looking to buy something for her daughter's 18th birthday. I can remember her coming into the workshop when she was pregnant with her. You just never know who your next client's going to be." Because of this, David offers the same "high level of service" to anyone who walks through his door, whether they're looking for a bespoke piece or simply wishing to service an old piece of jewellery.

The jeweller's biggest inspiration originates from the stone itself. "I look at a stone and think to myself, 'what am I going to do with that?'" he explains. "And you're not necessarily sure so you sit with it and suddenly the answer comes to you."

David sources his stones from well-trusted suppliers, many of whom he's worked with since the beginning. "My guys are like stone hunters; they will go and buy

a poorly-made stone from somewhere and they know they can cut it into something beautiful." At this point, I ask David where he stands on the hot topic of ethically-sourced coloured gemstones and diamonds.

"I think everyone is jumping on the ethical bandwagon. In an ideal world, it would be great to know for certain where a stone comes from but unfortunately there are no mechanisms in place which guarantee stones have been sourced ethically." In spite of this, the jeweller refuses to work with stone dealers who are part of big corporations (and therefore more open to abusing the system) but rather with ethically-minded individuals who source stones directly from the miners.

David jokes how choosing a favourite stone would be a bit like singling out his favourite child but he does point out to me his current favourite piece: a show-stopping seed pearl and green tourmaline necklace. Made up of three detachable parts, the necklace showcases the versatility and originality of the designer's pieces:

"The idea is that if a client comes in and buys a piece I've made, they can then add to it."

The designer has a new engagement ring range in the pipeline and with Valentine's Day approaching, I grill him on what are set to be the 'it' rings. Noting that the most popular style continues to be "round diamonds with small stones, either set around them in a vintage style or halo", David goes on to say that he tries to encourage his clients to go for something a bit different, including his own son. "My son wanted to get a round diamond but I told him he absolutely couldn't do that," he smiles. "So he bought a more modern, cushion-cut mixed with round diamonds as a compromise."

David Marshall is a family-run business; nearly four years ago, David's son Tom became production manager. Having always seen himself as more of a craftsman than a businessman, David welcomed this opportunity. With regards to where he sees himself in ten years, he states that he'd like to see his son, son-in-law and daughter heavily involved in the management side of the business so he can get back to the creative and retail side. Other family members involved in the business include David wife's Tanya who is the company director.

As well as designing one-off pieces, developing collections and pursuing charitable endeavors (one of David's big projects this year is working with the Goldsmiths Centre on a programme which aims to get disabled children and adults involved in the industry), this year also marks another impressive milestone for the jeweller. On 10 February, David turns 50 and, to celebrate, he and his family are going on a skiing holiday. "It's going to be a proper family get-together," says David. And he's certainly earned it. ■



Octopus ring with opal and diamonds from the Beach Rocks collection



Feather bracelet



Star fish rings with pavé diamonds in white or rose gold

David Marshall
43 Davies Street, W1K
davidmarshallondon.com



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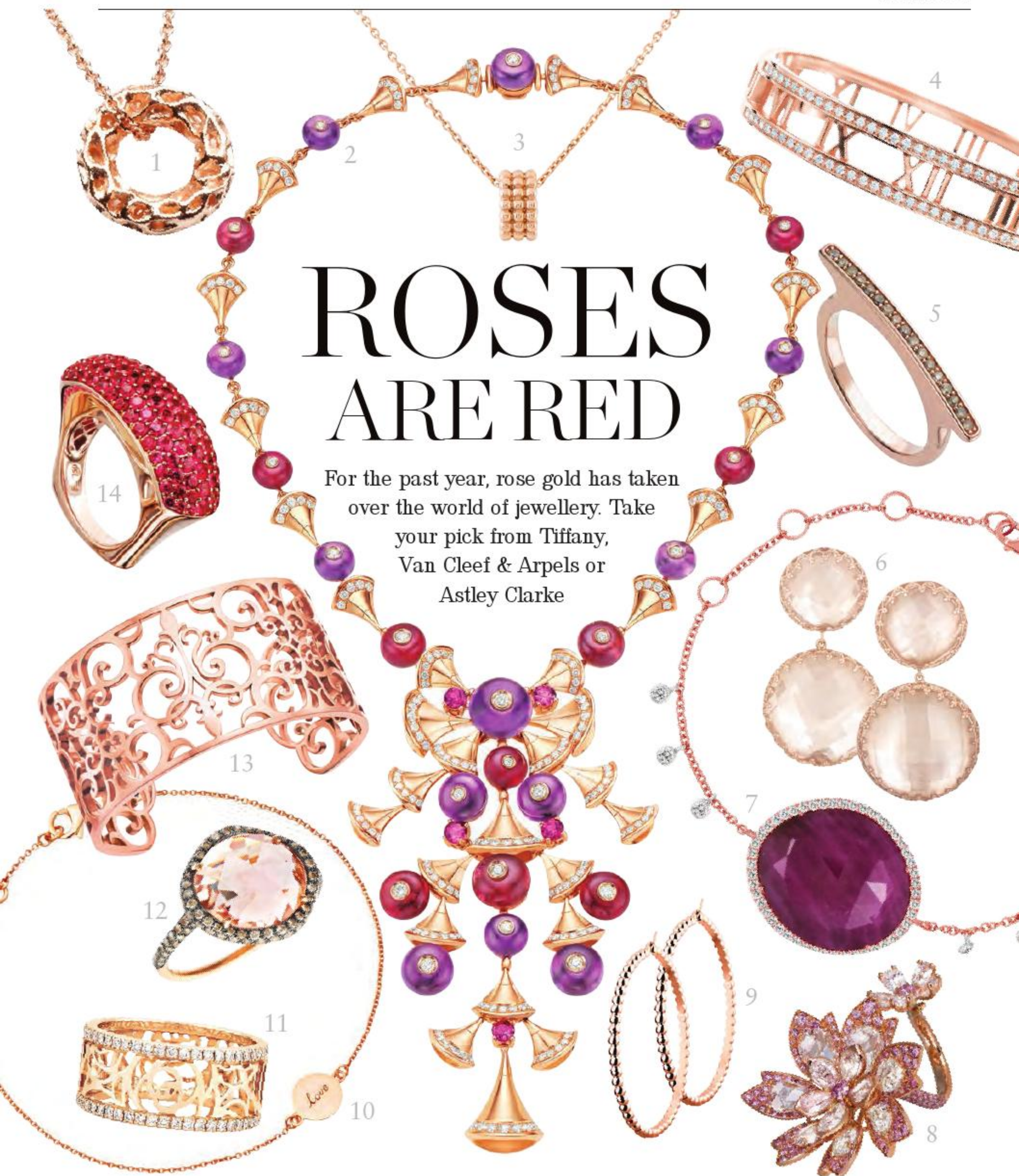
The Royal Arcade,
Old Bond St, Mayfair
London W1S 4SW

AUSTRALIA

Sydney
Gold Coast

calleija.com





ROSES ARE RED

For the past year, rose gold has taken over the world of jewellery. Take your pick from Tiffany, Van Cleef & Arpels or Astley Clarke

- 1 Mini Allegro rose gold pendant, £125, Rachel Galley, rachelgalley.com 2 18-karat pink gold necklace with amethysts, rubellites and pavé diamonds, POA, Bulgari, bulgari.com 3 Perlée pendant in pink gold, £1,300, Van Cleef & Arpels, vancleef-arpels.com 4 Atlas hinged bangle, £7,325, Tiffany & Co, tiffany.co.uk 5 Diamond pavé skinny long ring, £205, Monica Vinader, monicavinader.com 6 Olivia large rose gold-dipped topaz earrings, £1,580, Larkspur & Hawk, net-a-porter.com 7 Rose gold ruby slice bracelet, £1,350, Meira T, harrods.com 8 Pink and white diamond ring, POA, David Morris, davidmorris.com 9 Perlée hoop earrings in pink gold, £4,150, Van Cleef & Arpels, as before 10 Tiny rose gold laser-cut love disc bracelet, £330, Astley Clarke, astleyclarke.com 11 Camelia 18-karat pink gold ring, POA, Chanel Fine Jewellery, chanel.com 12 Morganite medium round ring, Astley Clarke, as before 13 Enchant cuff, £2,125, Tiffany & Co, as before 14 'Pour Julia' ring in 18-karat pink gold set with rubies, POA, Adler, adler-joailliers.com

In Safe Hands

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LHWU
The London Hand
and Wrist Unit

www.londonhandandwristunit.com





WISH *list*

YOUTH AND VITALITY

If there's one brand that puts the fun into children's fashion, it's KENZO Kids. For Spring/Summer 2014 the junior range echoes signature KENZO themes of travel and the sea, yielding a colourful and modern collection of separates which are designed to be layered. Importantly, the denim and cotton staples wash well – and with their acid brights, animal faces and liberal smattering of zig-zags, shouldn't prompt too many temper tantrums...

melijoe.com

NURSERY NEWS



START THEM YOUNG



It may involve a schlep southwards but Dolce & Gabbana has recently unveiled its first ever children's boutique in London, joining its other two stores for men and women and offering an

exciting prospect for youngster's wardrobes. The elegant space showcases the latest collections for children up to the age of 12 which for spring 2014 draws on the Sicilian folk inspirations of the adult main line. As well as clothing, the store's sleek design is complete with vintage furniture and toys, as well as bags and shoes for mini fashionistas. We hope a UK online children's boutique will soon follow.

8 Sloane Street, SW1



PET'S CORNER



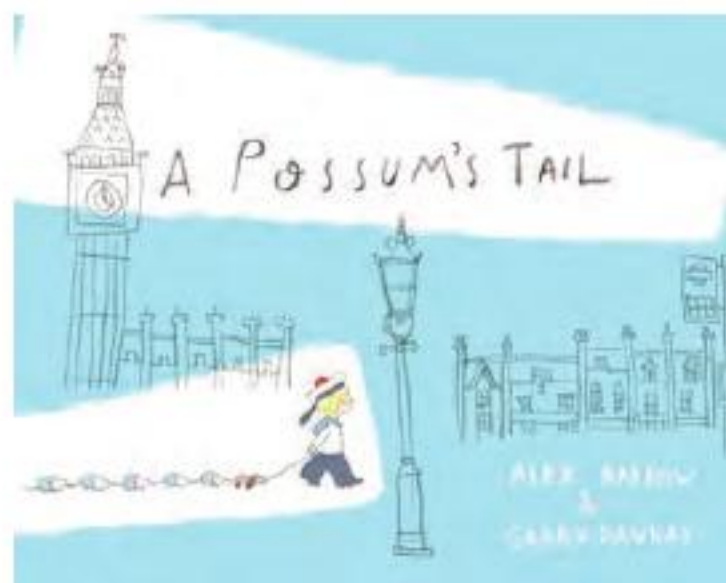
PAWSOME TREATS

Alpha and Ruby's dog bakery delivers healthy and delicious treats made from natural ingredients including gluten-free flours, seeds and fresh vegetables. Our favourite product is their celebratory Pupcake, which makes an ideal gift for your pooch's birthday, or to show them just how special they are. Each comes complete with your choice of coloured icing and bone-shaped biscuit topping.



alphaandrubys.co.uk



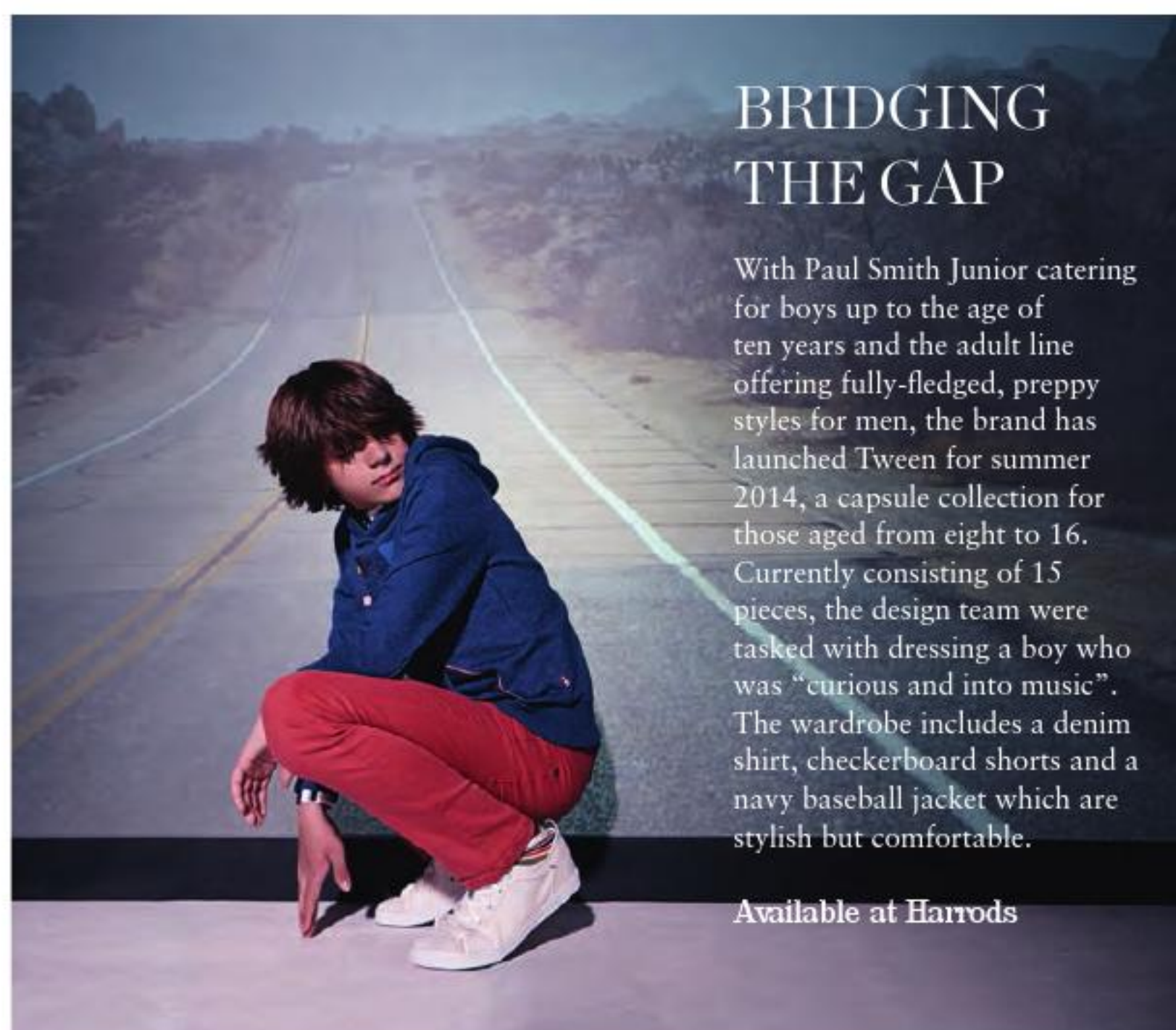


BEAUTIFUL BOOKS FROM TATE

Each season Tate releases a collection of children's books and stationery to entertain and educate young audiences. Predictably, even the simplest of its tomes are beautifully illustrated. *A Possum's Tail* is available from 6 February and is ideal for early readers who are about to discover the delights of London Zoo. Written in rhyming verse, the story traces a young boy's

journey to Regent's Park, through the streets of London. The accompanying drawings by Alex Barrow will remind even adults of the grandeur of the capital.

£11.99, tate.org.uk



BRIDGING THE GAP

With Paul Smith Junior catering for boys up to the age of ten years and the adult line offering fully-fledged, preppy styles for men, the brand has launched Tween for summer 2014, a capsule collection for those aged from eight to 16. Currently consisting of 15 pieces, the design team were tasked with dressing a boy who was "curious and into music". The wardrobe includes a denim shirt, checkerboard shorts and a navy baseball jacket which are stylish but comfortable.

Available at Harrods



TALES FROM THE SHED

Tales from the Shed are a set of highly entertaining, interactive theatre demonstrations that are great for children. The Chicken Shed Theatre's latest shows aim to engage the audience in a lively and informal atmosphere, as the performers and spectators share the same space. The plays encourage kids to make some noise in a pantomime style, with lots of colourful puppets and lively music. Every week throughout the month, different stories will be presented featuring the same much loved characters – from Can-Can the beautiful bird to Laid Back Lion.

Until 22 March
290 Chase Side, N14
chickenshed.org.uk



TRAVELLERS' TAILS

The Paw Seasons pet retreat in Bristol has solved all pet owners' holiday woes. You can head off without a care as your dog gets pampered at a country estate whilst making friends with other canine companions. Your pets are walked, fed, washed and given 24-hour love and attention for the duration of your trip. The dog hotel also operates a regular shuttle service to London.

From £30 per night, per dog
thepawseasons.co.uk

A TASTE OF THE ORIENT

After noticing the limited availability of cookbooks in the UK oriented towards children's diets, north west London resident Kim Wilshaw realised the need to educate mums and dads about introducing new tastes and flavours to infants, and the benefits of adding spices to food. Spices For My Sweets are local cooking workshops at her home, where parents can learn how to incorporate these ingredients into meals, whilst simultaneously enjoying some down time. Each week, you can expect to learn two recipes that will enhance your baby's healthy lifestyle and are tailored to your child's age and dietary requirements.

spicesformysweets.com





FEELING IT IN
YOUR FINGERS?

Consultant Hand Surgeon, Mr Greg O' Toole and Specialist Hand Therapist, Melita Ryan, discuss hand conditions that can flare up in cold weather

As the temperature drops, many people complain of cold hands. However, for some, the colder weather can cause painful fingers and joints, making day-to-day activities a struggle. With your body working harder to circulate blood, the flow is increased to keep major organs such as the heart and lungs warm. The blood flow to other areas including the hands is decreased, leaving them colder. In some cases, longevity of reduced blood flow can cause numbness, making the area susceptible to small injuries.

Hand injuries

Injuries to numb fingers can happen whilst performing simple tasks in which the hand is caught or knocked, causing swelling and pain. In some cases, bumps and scrapes may give rise to small fractures or torn tendons, one such injury can result in a bent fingertip joint that cannot be straightened. This is a symptom of 'mallet finger'.

Mallet Finger

Mallet finger is a common condition caused by an injury to the tendon which straightens the last knuckle. This happens either when the tendon itself is torn or when the bone it is attached to fractures. Whatever the cause, the result is the same: however hard you try, the finger will not go straight. Symptoms will start with swelling, aches and pains and occasionally the thumb is affected.

Treatment: Ideally treatment should be immediate as without care, the

finger will remain bent and eventually stiffen. As with all finger injuries, the surgeon will take an X-ray to see if the bone is broken. If no break can be seen, or if the break is straight forward, the ailment will be treated with a simple plastic mallet splint. If the bone is badly broken and a large fragment has become loose, a simple operation under local or general anaesthetic may be required.

After the X-ray or any fracture treatment, you will be issued with a mallet splint which should be worn continuously for at least eight weeks, allowing the tendon or the bone to heal in a good position. When the splint comes off, the exercises begin under the watchful eye of a hand therapist, so that stiffness is prevented and full function is restored.

Raynaud's

Symptoms of the Raynaud's phenomenon include colour changes in the fingers, intolerance, sensitivity and pain when there is a change in temperature outside. It is typically a sensitivity in the blood supply to the fingers that, when triggered, can interrupt circulation and cause pain when this part of the body is warmed. Often sufferers do not know they have Raynaud's until diagnosis is given by an experienced physician.

With acute temperature changes being the main trigger for symptoms, sufferers are often wary of exposing themselves to extreme changes in weather conditions. Gloves and mittens are often worn to help ease the symptoms and exercise is also recommended to maintain circulation.

GP SESSIONS: STEPS TO KEEP WELL IN THE COLD

Private GP at The Wellington Hospital, Dr Lisa Anderson discusses how to keep warm and safe this winter

Illness is much more common in winter when the weather is cold and icy and the importance of keeping warm is prevalent. Although anyone can catch a cold, the elderly and those with chronic respiratory and heart disease are particularly at risk of picking up an infection.

By following the below tips, you can ensure you keep warm this winter:

- Draw your curtains at dusk and close the doors to block out draughts
- Have regular hot drinks and at least one hot meal a day
- Wear several layers of warm clothes rather than one chunky layer
- Keep active by moving about at least once an hour
- Keep your main living areas at around 18- 21°C (64-70°F) and the rest of the house at least 16°C (61°F)
- To save money on heating this winter, heat the living room during the day and the bedroom just before you go to sleep.

Icy conditions increase the risk of trips and falls, often resulting in common fractures to the wrist and hip. When going outside in icy weather remember:

- Wear shoes with a good grip
- Try to stay on well used pavements or roads that have been gritted
- Use sand or cat litter on paths and driveways to lessen the risk of slipping
- Walk slowly and concentrate on where you are going
- Be sensible if you need to travel by car. Make sure you are fully prepared by taking a shovel, blanket, hot drink in a flask and a fully charged mobile phone.

For more tips on keeping warm and protecting your health this winter please visit the gov.uk website and search for the Cold Weather Plan for England 2013.

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E-MAILS SENT TO THIS E-MAIL ADDRESS WILL BE VIEWED BY NETJETS AND THE MANAGER FOR THE PURPOSE OF MONITORING RETRIBUITS.



WISH *list*

CONFECTIONS OF A CHOCOHOLIC

If *Great British Bake Off* winner Frances Quinn taught us anything (other than how to make soil and carrots look delicious), it's that cake needs to look just as good as it tastes. *The New Pâtissiers* collates 38 of the world's finest pastry chef's nimble and mouthwatering cakes and tarts alongside their masterful creator's biographies. Providing an instructive and decorative foodie tome for sugar junkies, recreate everything from strawberry and cucumber tarts to *Alice in Wonderland*-themed wedding cakes. If that doesn't appeal, leave it open on your kitchen table – sprinkle a pinch of icing sugar over the top of it – and order in from Bake-a-Boo.

The New Pâtissiers by Olivier Dupon,
Thames & Hudson, £35



FOODIE FAVOURITES



JUST DESSERTS

It's about that time when New Year's resolutions are just a distant memory – an ideal moment for a new patisserie to open in Marylebone High Street, then. The Paris-born brand La Pâtisserie des Rêves, which means, quite literally, 'patisserie of dreams' will be serving little chausson aux pommes of desire alongside the most delectable cakes, brioches, marshmallows and tarts that any sweet-toothed nut can imagine. For the launch of the London outpost, pioneering pastry chef Philippe Conticini has adapted and reinvented a selection of traditional British puddings, which also come in miniature versions. Sugar crush.

43 Marylebone High Street, W1U

BEAR NECESSITIES

It's always a sad moment when we hear news of a local institution calling it a day. And while the leafy back streets of Hampstead may not be short of a rustic watering hole, few match the cosiness and quality of The Old White Bear. A pub has been in existence on the site since around 1704 but a planning application has been submitted by an offshore developer to convert it into a six-bedroom house, spurring locals to petition Camden Council to prevent it from closing in the first week of February. Boo. Hoo.



RUMOUR MILL



There are plenty of big-name chefs setting north west London in their sites this year, although opening dates and menus are yet to be confirmed. MasterChef winner Ash Mair will be bringing Spanish pinxtos restaurant Bilbao Berria to Regent Street, David Moore (of Pied à Terre) is planning a smokehouse and craft beer concept on West End Lane while Japanese izakaya, Kurobuta, from the ex Nobu head-chef, will be making itself at home on Kendal Street.



TEA TOME

The Gilbert Scott is partnering with surreal photographic artist Charlotte Cory to launch a Brontë inspired afternoon tea, running for two weeks from 29 January. Traditional Yorkshire treats such as Parkin with salted caramel cream and Wensleydale and pickle sandwiches will be accompanied by afternoon talks by Ann Sumner, the Brontë society director, and an exploration of the history of Victorian photography.

St Pancras Renaissance Hotel,
Euston Road, NW1
thegilbertscott.co.uk

RESTAURANT REVIEW

GOOD EVENING, VIETNAM

Without a pho or noodle in sight, *Kari Rosenberg* enjoys an authentic, modern Vietnamese feast



Initially, I wasn't overly interested in making a trip to The House of Ho; a smart, new, cool Vietnamese restaurant that opened a couple of weeks ago in Soho. My closest girlfriend has just returned from a Southeast Asian honeymoon, so I booked it to uplift her January blues and remind her, in case she'd forgotten, how much happier she was this time last month, on a secluded beach in Ha Long Bay. But to add salt to the wound, she got the flu, so I ended up taking my sister, who as it turns out, doesn't like 90 per cent of the key ingredients that go into Vietnamese cooking, which she forgot to mention until the food came. More for me...

It was reassuringly busy for a Tuesday night and the décor is smart but understated (just very new Soho); exposed brickwork, etcetera, and the atmosphere is buzzy. New Zealand born chef and restaurateur Bobby Chinn has two popular restaurants in Vietnam – Restaurant Bobby Chinn in Saigon and Hanoi – as well as a broadcasting career hosting the Living Channel's *World Café*. With any luck, it couldn't be worse than West Hampstead's Vietnamese coffee shop Ladudu.

Advised to order two sharing dishes per menu section, we started off with the crab pomelo salad and the seafood ceviche with white truffle oil and coconut jus, both from the 'light and raw' bit. The former was a bit 'light' on the old crab (in fact, I don't think I had

one piece – but perhaps that's down to my sister's quick chopstick skills) and heavy on the shredded cabbage, while the latter was silky, fresh and zingy with just the right hint of truffle. My only gripe was that it was served in a coconut, a personal pet hate that brings to mind those pre-made novelty desserts on Spanish tourist trap menus (Punky Fish ice cream being the only acceptable choice).

But the food got better as it went on; the 'hot and grilled' section provided BBQ baby back ribs that were melt-in-the-mouth delicious and sticky, while grilled five-spice quails on crunchy noodles were an exciting and inspired spin on chicken wings (which are also on the menu). Delivering on crispy texture and juicy meat in the same way and accompanied by salt, lime, extra five-spice and chili, this was the dish of the night by far, aside from the polystyrene-like noodle imposters, which didn't deserve the misleading menu footnote. Signature dishes included a lemongrass monkfish with a fish caramel sauce and an apple-smoked pork belly with braised cabbage and egg, both of which were perfectly cooked and packed a delightful punch. The molten Marou chocolate cake was too good for January; but on the plus side, there's no need for a bikini when you're a billion miles from Ha Long Bay. ■



55-59 Old Compton Street, W1
houseofho.co.uk

DIEGO UNCHAINED

Daniella Isaacs gets a taste for top chef Diego Jacquet's rich Argentine flavours as he finalises plans for a Marylebone-based deli

Flank. Rib. Filet. Sirloin. Strip. Tenderloin. Think of Argentina and a barrel of different meat cuts come to mind. Diego Jacquet's knowledge of the anatomy of a cow leaves me feeling rather inadequate. However, this comes as no surprise seeing as he has graced the kitchens of some of the world's greatest chefs – from the Argentine master, Francis Mallman, to the world-renowned Ferran Adrià at El Bulli. It is fair to say that Jacquet has learnt only from the best.

We meet in Zoilo, Jacquet's second restaurant which has pleased London's most ardent critics and it is easy to see why. Small plates of succulent meats, fresh cheeses and dulce de leche flavoured crème brûlées pass through the kitchen throughout the course of our interview. The way he talks about his recipes and produce makes me think that he was always set on becoming a chef, but like many testosterone-fuelled boys, it was actually Jacquet's ambition to become a world-class footballer. However, after an accident left him blind in one eye at the age of 14, he was forced to consider new career options.

"I wanted to do something with people. I love people and I love to travel," he says. After seizing the opportunity to watch Francis Mallman's kitchen during service, Jacquet was hooked. "I just fell in love. I wanted to be a part of that – an important part. I wanted to be the big guy in the kitchen."

It had always been Jacquet's mission to cook in the UK. He recalls waiting at a library in Buenos Aires each month, eagerly anticipating the arrival of the latest recipe books from Europe. Marco Pierre White was his cooking hero. "His hair, the way he drunk from the bottle, he was so rock and roll. It was a revelation. I thought, 'I need to be that guy'." After years of slaving away in the kitchen on little or no pay, Jacquet seized the opportunity to come to London as the executive chef at The Trafalgar Hotel. "I had my picture on the wall. Marco Pierre



White would soon have a force to be reckoned with," he says. Reaching a sought after title in his early twenties would sate the hungry appetite of the majority of young chefs, however Jacquet isn't easily satisfied. "I felt like I had lost my way. I wanted to get back to real cooking. I missed home."

After noticing the growing European interest in Southern American cuisine, Jacquet began wondering whether he could bring the tastes of his childhood to Europe. "I took a risk. I quit my job and travelled around Argentina for five months. We are so blessed there; you have so many types of fruits and meat and on the coast you have the best scallops, langoustines and crabs."

His passion for Argentinian produce was what enabled him to open the award-winning Casa Malevo on Connaught Street. "It is the first Argentine restaurant where everything is made in-house from the sausages to the ice cream to the petit fours to the bread." But he didn't stop there.

"It was going very well and so I decided it was time for my next risk. I wanted to create somewhere where meat wasn't the main event." And so, Zoilo was born, where sharing plates consist of seafood,

and tender empanadas filled with braised meats and cheeses (the provoleta, almonds and oregano honey served in a frying pan is worth the trip alone).

Having proved that there is something truly special about his native cuisine, it is now time for Jacquet to take on another challenge. "I have Malevo – the classic, then Zoilo – the future of Argentinian cuisine, so now I want to bring a slice of Argentina into people's homes." This is not going to be your standard deli which sells the same variety of olives, vinegars and preserves as every other on the high street. Instead, Jacquet wants to bring his childhood memories of Patagonia to the shop.

Abasto, as it is named, will open its doors in April, and will be the first shop in Europe to sell all types of Argentinian produce; from wine and cheese to meat and dulce de leche. His years in the industry mean that he has sourced some of the world's finest suppliers to deliver a true sense of his home-country's kitchen. "We will have homemade jams which remind me of my grandmother's rosehip marmalades, sausages which we serve in our restaurants, and a wine list which exceeds 120 different labels. We'll have free cooking classes, talks from cheese experts, wine tasting – it's all about inspiring people to take a slice of Argentina home."

Considering the roaring success of Zoilo and Casa Malevo, there's little doubt that Abasto will signify a career-defining hat trick. Such is the hand of Jacquet. ■

Abasto, 55-57 Connaught Street, W2





Your Heart in Your Hands

When you lead a busy life, sometimes the hardest thing to admit is a problem with your health.

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WISH *list*

RABBITING ON

Upon arrival at The Wild Rabbit, set in the heart of the Cotswolds in the tranquil village of Kingham, the phrase 'good things come in small packages' will automatically spring to mind. Opening in September last year, the stunning building dates from 1750, evident in the intricate architecture of the 12 bedrooms, which have an indescribable calming effect on any weary traveller who enters. If your idea of luxurious décor consists of 90 per cent white furnishings with a smattering of stone and pale blue, you'll no doubt be making a few style notes, courtesy of its owner Lady Bamford. And with four dog-friendly garden rooms, you can bring your pooch along too. Foodies will devour the locally sourced offerings in the Dining Room with highlights including a potted rabbit and pickled vegetable salad; roast partridge in a salt crust with red cabbage and pistachio and polenta cake with goats curd sorbet and blackberry soup for dessert.

thewildrabbit.co.uk



TRAVEL *IN STYLE*

HOT SPOT *in February*



PRAGUE, CZECH REPUBLIC

An enchanting old European city, it beats Paris or Venice in the romance stakes

why The city of a thousand spires has fast become one of Europe's hippest travel destinations rich with culture and heritage. The cosmopolitan metropolis offers an abundance of attractions, from trendy bars and chic cafés that line its cobble streets, to an eclectic mix of bohemian architecture and historic gothic monasteries. This month is an exciting time to visit, with the return of the Grand Restaurant Festival; an annual gastronomic celebration whereby visitors are invited to sample local delights at some of the city's finest eateries.

stay The elegant Augustine Hotel is set within an old secluded monastery in the heart of the city, striking the balance between exclusivity and convenience. A complex of seven different buildings which date back to 1284, it spans the entire architectural spectrum of Baroque, Renaissance and Gothic styles; order steak and foie gras at the Elegantes restaurant, an Angel cocktail at the 1887 bar and finish off with a beer massage at the beautiful spa. Stay in the Tower Suite and prepare to feel like a princess.

theaugustine.com

FROM RUSSIA WITH LOVE

With the arrival of the winter Olympics this month, there is no better time to grab your sheepskins and furs and head to Sochi, Russia. To be close to the action, stay at the Grand Hotel & Spa Rodina, on the Russian Riviera which has recently been listed as one of Five Star Alliance's World's Best Luxury Hotels and Resorts 2014. Whilst its private beach may not be too desirable during the frosty months, the spa is one of the biggest in Europe and offers a menu of lavish treatments exclusive to the hotel.

The Winter Olympics will be running from
7-23 February
grandhotelrodina.ru



CITY LOVING



Situated in the heart of Tel Aviv adjacent to the famous Rothschild Boulevard, The Norman opens its doors this month. As a member of Small Luxury Hotels of the World, the property blends modern glamour with a 1920s boutique style. Including two penthouse suites and a large selection of contemporary Israeli artworks, famed Marylebone Japanese eatery Dinings will make its debut as one of two restaurant options.

thenorman.com



INTO THE WILD

Take a trip on the wild side at the newly opened Andaz Peninsula Papagayo for a luxury jungle experience. Nestled in the forests of Costa Rica, this exceptional resort features 153 deluxe cocoon style rooms and suites each accompanied by their own plunge pool. Deluxe amenities include a holistic wellness spa and a kids club, ideal for family trips.

papagayo.andaz.hyatt.com



PERFECT FOR ROMANCE

SHORT HAUL:
British countryside

For a romantic minibreak this Valentine's Day, check in to Luton Hoo, a luxury five-star hotel perched on the border of Hertfordshire and Bedfordshire. The historic Grade I-listed mansion house has been recently restored and sits within 1000 acres of landscaped parkland and includes a spa, two restaurants and an 18-hole golf course. When it comes to bedding down for the night, we love the opulent mansion state suites, complete with four-poster beds and plush velvet curtains.

lutonhoo.co.uk



LONG HAUL: *Anguilla*

Boasting sandy white beaches and crystal sapphire waters, the Viceroy Anguilla Resort sits on 35 acres of luscious Caribbean beach front, and offers couples a taste of pure island paradise. Choose an ocean-view studio rooftop suite, with its own outdoor terrace and plunge pool to catch the rays by day. By night, enjoy a peaceful evening in your private dining area, as a meal of your choice is freshly prepared by your own personal chef.

viceroyhotelsandresorts.com





In search of MOUNTAIN HIGHS

Gabrielle Lane heads to Verbier, where penthouse living just might revolutionise après-ski



Four years after he injected the Elemis spas and sushi bars of city life into Verbier with the opening of the renowned Hotel Nevai, heralding a cosmopolitan era of ski-going (and inspiring the likes of W Hotels & Resorts to take their vision 1500 metres-high), hospitality entrepreneur Marcus Bratter unveiled Cordée des Alpes. A traditional take on ski retreats, it all began with nothing more than a rucksack and a pair of battered hiking boots.

Finding the everyday 1920s explorer's essentials at a local market, Bratter enlisted C+C Interiors to reflect the golden age of Alpine adventurers in a four-storey property which now stands at the heart of the resort. Its spotlight façade welcomes outdoor enthusiasts (and those of us keen to pretend we are) to a world of après-ski that includes a Mediterranean-inspired restaurant, swimming pool with adjoining sauna and hammam and comfortable bedrooms and suites, all without compromising the unique back-to-basics vibe.

The hotel is situated just seconds from the heart of Verbier, within walking distance to shops, restaurants and



the legendary Farm Club disco (one of Fergie's haunts in her youth and a continuing draw for the twenty-something royals and half of Fulham).

While guests will likely spend winter visits traversing the slopes and days of warmer weather, hiking, Cordée des Alpes has all of the extra touches that give a rustic break its posing potential, which is arguably where the fun is to be had.

The resort is known for its ambitious off-piste antics, but with my parallel turns rusty, I joined the non-skiers taking two cable car lifts up to the area of Atlas to admire the view of Mont Blanc. On a sun-soaked afternoon, the café bars at the top offer blankets, fondue and glasses of wine. "Ski to lunch" is a philosophy rapidly catching on here and taking it easy, even whilst wearing a fluoro-coloured headband, is heartily encouraged. There are also intermediate ski runs higher up, which means our group weren't so much at the mercy of limited snowfall on the lower peaks, when we did find the motivation.

Back at the hotel, most of the bedrooms have open fireplaces and free-standing baths, while more opulent suites are styled with an adjoining living area. Neutral tones and natural materials – including sun-aged timbers from the Czech Republic and locally-sourced stone were chosen for their ability to promote relaxation, which is a feeling helped along by big, squashy sofas in the lobby, wooden shutters, Belgian furniture and the cocoon of the spa with its Moroccan bathhouse-inspired design.

The creative team, Christina van Baal and Carolin Scheffold, were tasked with creating an intimate space in the Cordée restaurant that works throughout the day. In practise breakfast is largely a self-service affair but by night, the mood transforms into that of an upmarket dinner party which you'll struggle to leave after a glass or three of Swiss red – and the food should appear on any Verbier bucket list. The menu includes ravioli with ricotta, Jerusalem artichoke cream and black truffle; foie gras with fruit and Sichuan pepper and Red mullet with chorizo which is cooked on the oaky grill of a Jospo oven.

Verbier is the kind of place that its easy to get the best out of in four days, regardless of your skills on piste. Such is the lifestyle offering in Verbier, that when Cordée des Alpes launched its penthouse residence late last year, it attracted a buyer almost instantly, although the property remains available to hire throughout the season – with five star service, of course. ■

hotelcordee.com
cc-interiors.de

A DAY in the life of a MAHARAJA

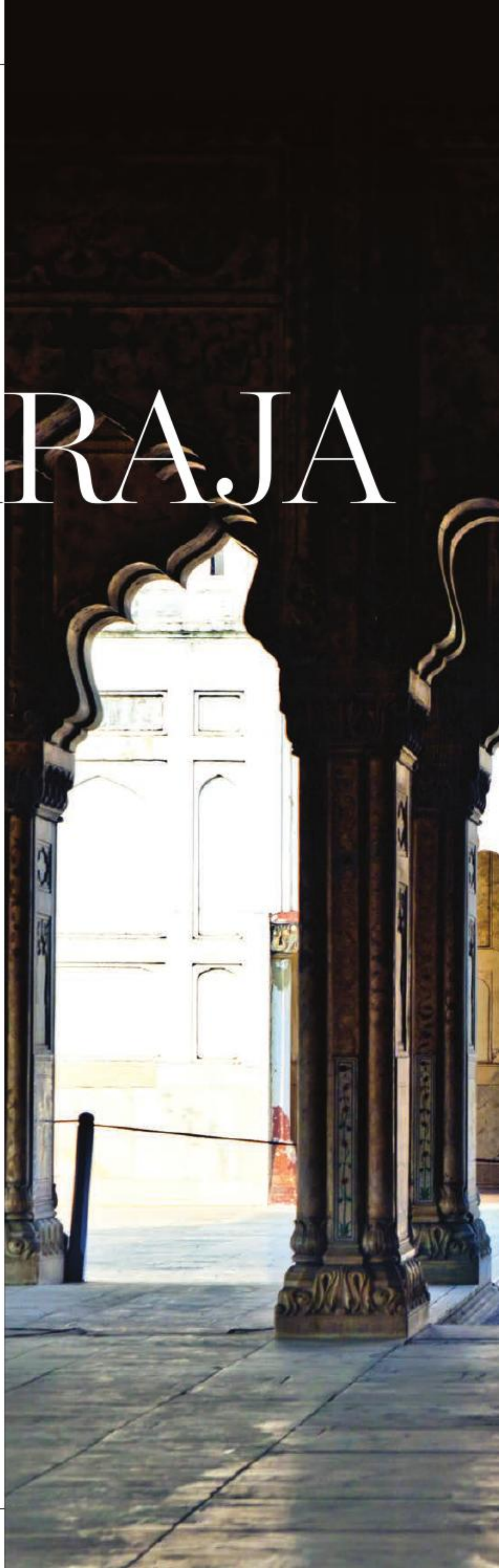
Two worlds collide on the trip of a lifetime as *Katie Randall* travels across India, taking in the vibrancy of New Delhi and the rustic charms of Udaipur

Careering around a bovine roundabout, narrowly avoiding the donkey that has taken up residence in the middle of a knot of cars next to said cow, and my senses are flushed with the aromatic scents and sights of New Delhi, India. It might be true that many of the stereotypical attributes of this far flung nation are apparent (the driving, chiefly) but as I discover over the next few days, the country has some quite unexpected secrets to offer as well – who knew that the skiing in India is superb? The slopes of Gulmarg draw in snow bunnies from near and far.

It is not, however, the winter sports that have lured me onto a nine hour plane journey – made bearable due to BA business class comforts and plenty of new film releases – but the promise of experiencing two very different versions of India, both in absolute luxury, courtesy of the Leela Palace collection of hotels.

Several days exploring vibrant spice markets, wandering around art collections and UNESCO World Heritage sights in New Delhi are followed by trips to magnificent, crumbling palaces and temples, as well as candlelit lakeside dinners in Udaipur.

Digesting all of the sights of New Delhi in one sitting is impossible. The capital is a cacophony of colour, fragrances and tastes – although, I would only stop off at eateries recommended by a reputable guide (fears of Delhi-belly linger at the back of every traveller's mind). Buses, cars, human and animal traffic, as well as tuk tuks and rickshaws weave about the narrow streets inbetween tightly packed buildings, which appear to lean over the roads conspiratorially, as if eavesdropping on the transactions of the market. Silver jewellery of varying quality, spices and materials of every colour imaginable litter surfaces and cooks craft dosas (pancakes made from rice batter and black lentils) by the roadside, accompanied by brightly hued chutneys. ●







• Space is at a premium in the city centre and when you chance upon a quiet pocket, you linger. Our small group of explorers finds one such area outside the 33-metre-high red sandstone walls of the Red Fort (Lal Qila). Built by the Mughal emperors in 1638 to keep invaders out, the impressive structure now shields tourists and visitors from the clamour of New Delhi. We enter through the exquisitely carved Lahore Gate and are reminded of the power and pomp of India's ruling classes.

Our hotel, the Leela Palace New Delhi nestled within the city's diplomatic enclave, is a short drive from many of these iconic landmarks and tourist spots. It is an oasis of calm after a day spent marvelling at myriad strange and varied sights – a family of six balanced on one motorbike and cows wandering the streets hell-bent on private missions that only they can divine.

On arrival, all guests are met with a reception fit for royalty (a common theme at all Leela Palace properties, I learn). As a garland of flowers is draped around my neck, I smugly note that the hassle of check-in has already been dealt with in the car from the airport.

Although we head straight up to our rooms, I cannot help but notice the opulent art decorating this palace. The hotel prides itself on its collection of works by up-and-coming, as well as established, Indian artists. Alongside mother of pearl inlaid seats from Rajasthan, murals by Satish Gupta and a striking sculpture of Devi, the great goddess, sit Murano chandeliers from Italy and hand-woven carpets from Turkey; the atmosphere is of a world-class art museum, rather than a hotel.

The artistic nature of the décor continues in The Qube restaurant, an elegant glass room situated in the lawns overlooking the flora, where we dined on international cuisine of the highest calibre under the dancing lights, programmed to switch colour every 45 minutes. For special occasions Jamavar, the signature Indian restaurant, is not to be missed, serving authentic curries unlike anything you will have tasted back home.

There is also a modern Japanese eaterie Megu, as well as a French/Italian dining spot, Le Cirque. Be sure to quaff a cocktail at the Library Bar before dining; dressed in deep red furnishings with rich leather

chesterfields dotted around the room, one truly feels the Maharaja in such sumptuous surroundings.

When not devouring platefuls of moreish edibles, visiting the sleek ESPA spa or lounging in my sizable bubble bath, I wandered up to the rooftop pool – the only rooftop infinity pool in New Delhi.

The beauty of India is that after a short domestic flight (just under an hour) I am in a completely different world. Where New Delhi was pulsing, Udaipur operates on a wavelength of its own – and one needs to slow down to drink in the beauty of this city, aptly regarded as the City of Lakes.

Ringed by mountains and hills which are thought to be more than a billion years old, and home to five major lakes, Udaipur is magical. The Leela Palace Udaipur proudly sits on the man-made Lake Pichola, supposedly home to a crocodile, although I can boast of no such sighting during my visit. When we pull up to the palace's private jetty and realise we are travelling across the lake in a candlelit boat to reach the hotel, excitement courses through the group.

As the craft cuts through the waves, I am granted unprecedented views of the city's palaces, many of which have been transformed into luxury hotels. The Lake Palace rests delicately in a corner of Pichola, its walls carved in white marble, residing over the lake since 1743.



The resplendent City Palace has housed 72 Maharajas since its completion in 1920, although construction began in 1559. From afar, this imposing building looks just as it must have done in the days when it was first conceived; up close, however, and it is evident how time has ravaged the elegant porticos and elaborately carved balconies.

The sparkling jewel in the crown of this region is the Leela Palace Udaipur, built in 2009. Maximising its prime location, every one of the hotel's 80 suites and rooms overlooks the water. My cloud-like bed with its mother of pearl headboard is positioned perfectly to enjoy these panoramic views over the balcony and onto the lake and the Aravalli Mountains.

As we disembark the craft in the shadow of the Leela Palace, the sound of traditional Indian singing greets us. When leaving the hotel in the daytime, via the jetty (although you can opt to drive), the attendants carry glittering purple parasols to protect delicate skin from sun damage.

Private yoga sessions by the lakeside, games of croquet and trips to the pristine ESPA spa facility for ayurvedic massages drum up quite the appetite, and food in the Leela Palace does not disappoint. The hotel specialises in candlelit al fresco dining, with Sheesh Mahal restaurant on an elevated platform overlooking both the Hotel's verdant grounds and Lake Pichola. A special feast is prepared for us of rich, delicately spiced curries, which we mop up with flatbreads – world's apart from the doughy, starchy naan breads consumed at home.

Both Leela Palaces boast their own astrologers, who chart your life in the stars and attempt to predict what the future might bring. I recommend contemplating your findings down by the black and turquoise tiled pool, presided over by two metal peacocks. If you have time, the Monsoon Palace, a tantalising speck on the mountainside when viewed from the hotel, is definitely worth a visit. Though very much in disrepair, the views from this high vantage point are unmatched.

The sun rests heavily on the mountainside on my final day in India and I reflect positively on the experience. Just as a chai masala tea follows every delicious meal I eat in this country, the vibrancy of New Delhi is juxtaposed and followed by the quiet calm of Udaipur; combining to make an unforgettable trip of insurmountable beauty. ■

NEED TO KNOW

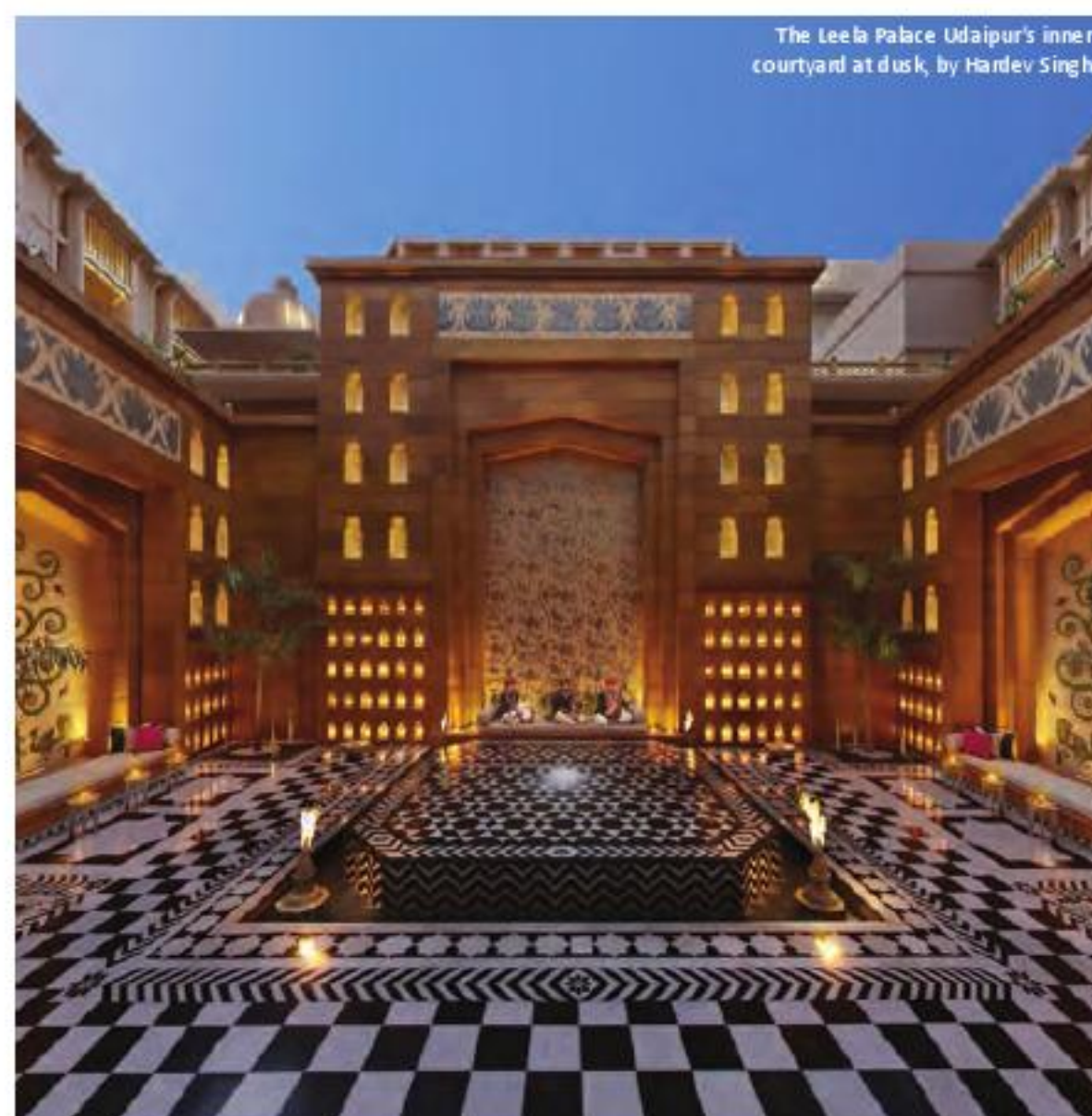
The Leela Palace New Delhi offers rates in a Deluxe Room from £202 per night, including breakfast. The Leela Palace Udaipur offers their Spa and Spiritual Journeys from £1,087 per person for three nights to include the Wellness programme and accommodation in a Lake View Room with breakfast. For further information and reservations visit theleela.com or call 0800 026 1111.

British Airways operates a service from London Heathrow to Delhi with lead-in fares from £620. To book or for more information, visit ba.com/Delhi or call 0844 493 0787.



Champagne breakfast
by Lake Pichola in Udaipur

“Where New Delhi was pulsing, Udaipur operates on a wavelength of its own - and one needs to slow down to drink in the beauty of this city, aptly regarded as the City of Lakes”



The Leela Palace Udaipur's inner courtyard at dusk, by Hardev Singh



The Leela Palace Udaipur by night, by Hardev Singh

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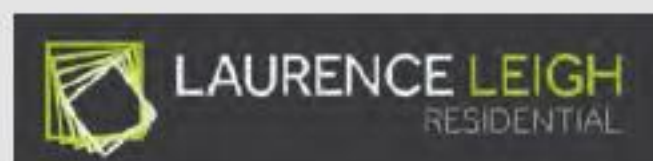
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Guide price: £6,950,000

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ACCOMMODATION AND AMENITIES

Principal Bedroom with En-Suite Dressing Room & Bathroom, 2 Further En-Suite Bedrooms, Staff Bedroom/Living Room with En-Suite Bathroom & Kitchenette, Fully Fitted Kitchen, Drawing Room, Dining Room, Study, Media Room, Utility Room, 2 Guest Cloakrooms, Terraces, Landscaped Garden, Double Garage, Further Secure Off-Street Parking, EPC/D.

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Finished to an exacting standard throughout, the apartment features a wealth of modern amenities including a Boffi White lacquered kitchen with Sub-Zero & Miele appliances, Lutron lighting, Crestron touch screens, air conditioning, under floor heating and a sophisticated security system. There is also a private roof terrace and an integral garage.

ACCOMMODATION AND AMENITIES

Private Entrance Hall, Lift Lobby, Grand Reception Hall, Double Height Reception Hall, Boffi White Lacquered Kitchen/Breakfast Room with Sub-Zero & Miele Appliances and Utility Room, Principal Bedroom with Dressing Area, Dressing Room and En-Suite Bathroom, 2 Further Bedrooms with En-Suite Bathroom & Shower Rooms, Cinema Room/Study, Laundry Room, Guest Cloakroom. Private Entrance, Passenger Lift, Store Room, Lutron Lighting, Crestron Touch Screens, Air Conditioning, Under Floor Heating Sophisticated Security System, Balcony, Private Roof Garden, Integral Garage. EPC/C.

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the Neighbours*

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Private parking

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Marylebone
London W1U 2QS

020 3540 5990

enquiries@hanover-residential.com



Prince Albert Road, St John's Wood, NW8

A delightful three bedroom apartment (1,820 sq ft / 169 sq m) situated on the first floor of this highly prestigious block opposite Regents Park. This bright and spacious apartment boasts a double reception room offering fantastic entertaining space, a good sized balcony with views towards Regents Park and a private 670 sq ft rear patio. Further benefits include 24 hour portorage, allocated off street parking for one car, passenger lift and a recently appointed luxurious entrance lobby.

Joint Sole Agent
£2,950,000 Share of Freehold

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102 St John's Wood Terrace, London NW8 6PL
020 7722 2223
info@hanover-residential.com
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Hamilton Terrace, St John's Wood, NW8

Situated on one of St John's Wood's premier tree lined roads, is this beautifully presented three bedroom garden apartment (1,868 sq ft / 173.5 sq m) within this converted period property. The apartment benefits from a private entrance, patio garden leading onto communal gardens and a share of the freehold. Hamilton Terrace is located within walking distance of Little Venice and Regents Park.

Sole Agent
£3,000,000 Leasehold



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The Yoo Building, St John's Wood, NW8

A beautifully presented two bedroom, two bathroom apartment situated on the second floor of this modern development architecturally designed by Philippe Starck. The apartment features a stunning double volume reception room with an abundance of natural light. Additional benefits include 24-hour concierge service, passenger lift and secure off street parking.

£1,150 per week

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St Stephens Close, St John's Wood, NW8

A modern, bright lateral apartment (248 sq m / 2665 sq ft) set on third floor of this highly sought after and well regarded purpose built block abutting Primrose Hill. Featuring bright and well planned family orientated accommodation, the apartment further benefits from unallocated off street parking for two cars, 24 hour resident portorage and communal heating and hot water.

£2,350 per week



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IT TAKES TWO

Already well-established in St John's Wood, Hanover Residential has opened a new office based in Marylebone covering the West End. As the company expands further into Central London, Richard Douglas, director of Hanover Residential, discusses the relative qualities and increasing similarities between the St John's Wood and Marylebone markets



Richard Douglas



Alex Bourne

With extensive working experience in both St John's Wood and Marylebone, my business partner Alex Bourne and I have a unique understanding of the characteristics of both areas.

Traditionally, market observers have split Marylebone purchasers into two distinct groups; 'Marylebone Village' (the de Walden Estate) has historically attracted British or European buyers, and Portman Square to Edgware Road (the Portman Estate), which has appealed to the international buyers and investors with its high concentration of portered buildings and proximity to the West End.

Furthermore, there was a clear historic divide between buyers who worked exclusively in the Marylebone areas and investors who operated in the more suburban market of St John's Wood and the surrounding residential areas such as Little Venice, Maida Vale, Swiss Cottage or Hampstead.

However, as prices in Marylebone have increased to prime residential levels such as those in Knightsbridge and Kensington, and stock levels remain low, investors have been casting an eye northwards where competition for property in areas like St John's Wood has increased, particularly for those properties which offer many of the same amenities as the West End; noting specifically the portered apartment buildings and proximity to the parks, where properties are now reaching record per-square-foot prices.

To help bridge this ever-closing gap, we founded Hanover Residential West End. Working in constant partnership with our established office in St John's Wood, the Hanover Residential group are now almost uniquely positioned to assist and advise buyers seeking value and growth in a densely populated, competitive marketplace. ■

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020 3540 5990, hanover-residential.com



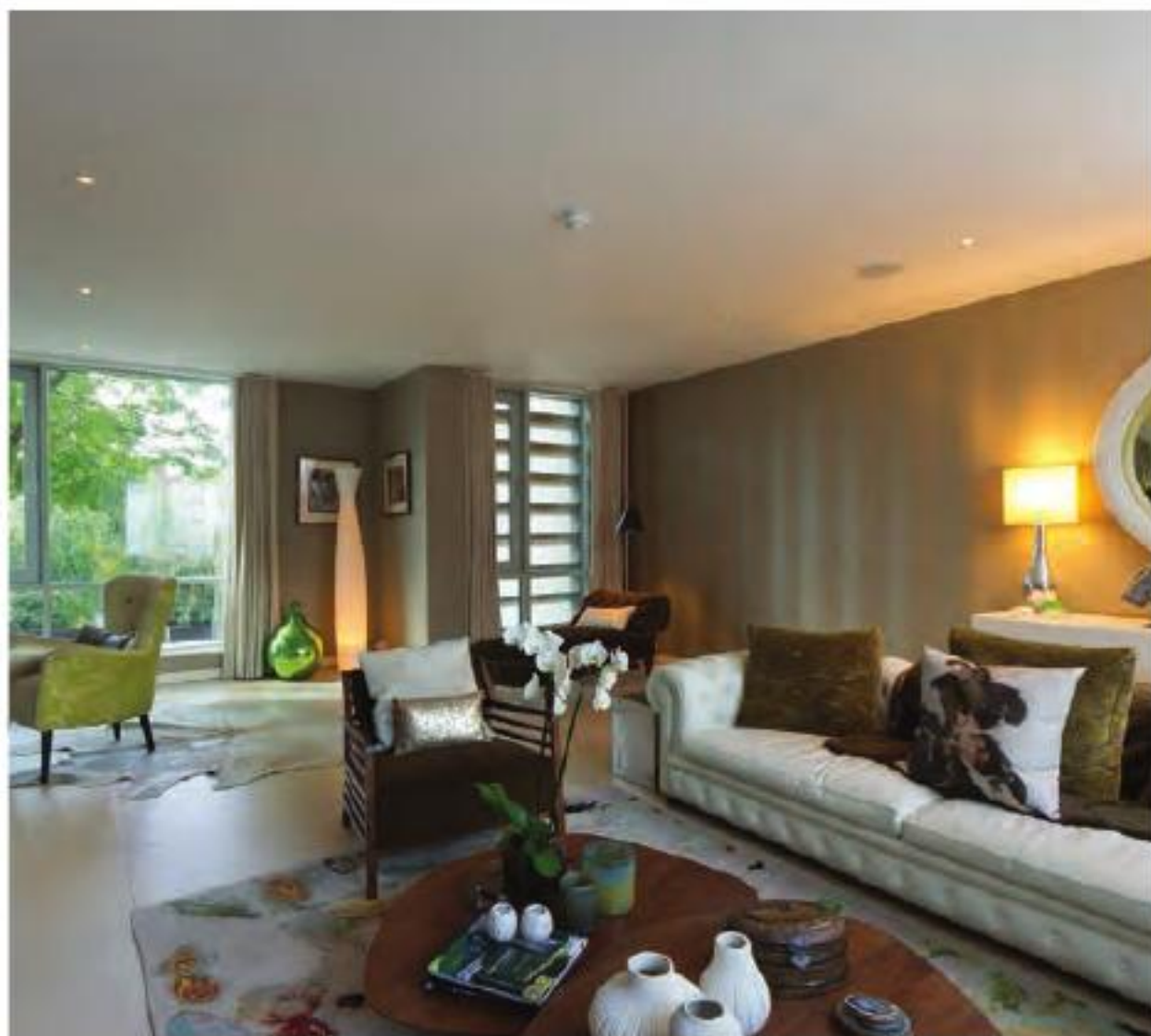
Abercorn Place, St Johns Wood, **NW8**

A very well maintained four storey period house, situated on this popular street on the west side of St Johns Wood. The house offers excellent family accommodation (2,227 sq ft/207 sq m) and benefits from off street parking and a delightful rear garden. Abercorn Place is located within half a mile of both St Johns Wood underground station and the American School London. EPC Rated D

Freehold

Asking Price: **£3,495,000**

Sole Agent





Loudoun Road, St Johns Wood, **NW8**

A substantial double fronted family house (3,625 sq ft/ 336 sq m) situated within this recently built development of five contemporary town houses on Loudoun Road. The house boasts many luxury modern day living amenities, including air conditioning and under floor heating and benefits from a large terrace at first floor level, a private patio off the kitchen and an integral garage. The house has been interior designed throughout to the highest standard. Planning permission has also been granted to build on the existing roof, to create a large room and roof garden. The house is situated at the northern end of Loudoun Road, within three quarters of a mile of St Johns Wood High Street with it's multiple shops and transport facilities (Jubilee Line). EPC Rated B

Freehold

Asking Price: **£3,195,000**

Sole Agent

CARLTON HILL, ST JOHN'S WOOD, NW8

An outstanding bright and spacious three bedroom apartment of 1,804 sq ft/ 167 sq m, which has undergone a comprehensive refurbishment programme. Set within a beautiful white stucco double fronted detached period house, situated on the West side of St John's Wood, the apartment is entered on the 1st floor leading to the 2nd and 3rd floor (top floor) and comprises a superb master suite, two further bedrooms with delightful south facing terraces, family bathroom, guest cloakroom, a magnificent bespoke kitchen breakfast room and 25ft reception room.

Further benefits include Lutron lighting, surround sound audio visual system, off street parking on a first come first serve basis, a large communal terrace and communal garden. The property is ideally located within easy reach of The American School and St John's Wood High Street (Jubilee Line).

Accommodation & Amenities:

Master Bedroom with En-Suite Bathroom, Two Further Bedrooms, Double Reception Room, Kitchen/ Breakfast Room, Family Bathroom, Guest Cloakroom, Lutron Lighting, Wood Flooring, Off Street Parking, Two South Facing Terraces, Communal Garden. EPC:D

PRICE: £2,550,000

Share of Freehold

Joint Sole Agent





T 020 7604 4611





Don't ask me, I WON'T tell you!

Marc Schneiderman, director of Arlington Residential talks about the importance of confidentiality and discretion when dealing with high-profile clients

I have learned over the years that maintaining the privacy of buyers and sellers is paramount. Fairly regularly we are asked to sell properties on a confidential basis where no marketing material is released and there is no internet presence. These homes, usually at the top end of the market, are available to a select number of well-qualified buyers only.

The importance of maintaining privacy is often just as important to the seller as it is to the buyer. In addition to this there is an element of exclusivity created when a house is made available to a select number of buyers only and not to the whole of the marketplace. It is often at this point that the skill of an agent comes into its own. We have a list of well-qualified buyers we are ready to contact who are waiting for certain types of property to become available and who, most importantly, are actually in a position to press ahead and buy the property as soon as they have identified it.

Furthermore, some of these buyers are contacts we have nurtured over many years and are very property astute; they appreciate the rarity value of certain types of properties. In these instances it is not uncommon to actually achieve a higher price from a buyer for an 'off market' property than might be achieved if the property was conventionally marketed in order to secure the purchase and to avoid the wider market hearing of the property and the potential

competition that may bring. Handling high-end properties means that on a very frequent basis, I am in contact with buyers and sellers who are well known in the world of business and often well known in the entertainment industry. Respecting their privacy and ensuring our discussions remain confidential has to be a certainty. To this end, it is not unusual to be asked to sign confidentiality agreements prohibiting any discussion or mere mention of the names of some of our buyers and sellers. The well-drafted confidentiality agreements actually prohibit confirming that the agreement itself even exists.

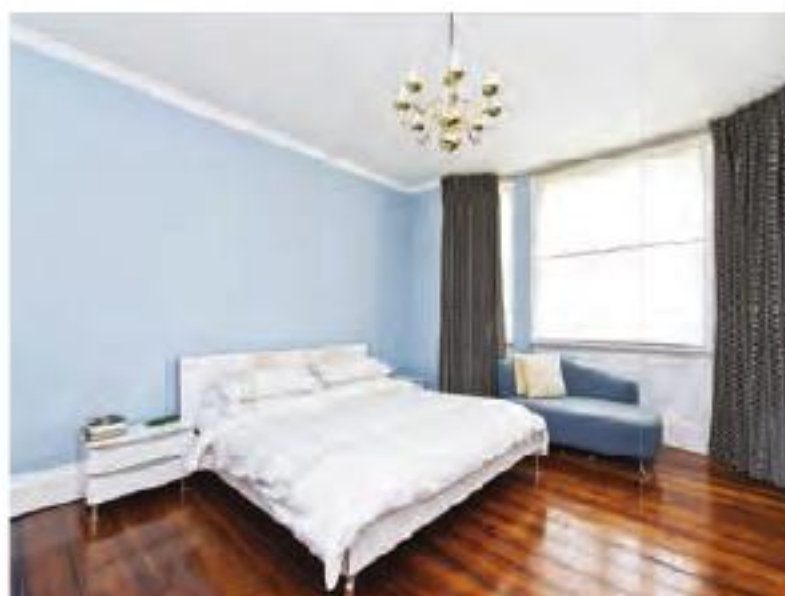
There have been instances where due to the profile of buyers I have been asked to ensure that the owners of the property being viewed are not present at the viewings, and our clients are quite understanding of this. Ultimately, it is the sale of their home that interests them, not necessarily meeting the actual buyer. On rare occasions buyers have visited houses concealed from prying eyes under the cover of an umbrella. This can raise an eyebrow or two in the summer!

Such is our level of confidentiality and discretion that I do sometimes smile to myself when I am at home with my family, watching a movie in which one of our clients may be starring. My wife and kids have no idea that I may have met the lead actor that very morning. ■

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Barnes	Brook Green	Earls Court	Holland Park	Marylebone	Notting Hill	



Portman Mansions W1 £1,350,000

It's rare to get everything on your wish list when buying a flat, but this two-bedroom apartment has everything most buyers are looking for. The flat has a great balance of reception and bedroom space with the rooms radiating off a central hallway. Both bedrooms are doubles, one with an en suite, while the other is only a step across the hallway to get to the bathroom. One particularly nice feature is the kitchen, which can fit a dining table; a rarity these days. Leashold. EPC=E.

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SALES

Sutherland Avenue W9 £995,000

This stunning apartment has been beautifully and sympathetically refurbished to provide modern living arranged over three floors of a imposing period conversion. The bright accommodation boasts a spacious open plan kitchen/reception room with a double height ceiling and exposed beams, a private terrace, a mezzanine living area, sumptuous master bedroom with a roll top bath, a second double bedroom and a stylish shower room. Share of Freehold. EPC=E. **Sole Agent.**

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