

Q U I N T E S S E N T I A L L Y

THE PIONEERS' ISSUE



SING IT BACK

Róisín Murphy: get to know
the first lady of disco

PLANE SPEAKING

Six scientific methods
to defeat jet lag

BUILT TO LAST

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VIN EASEL

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Vincent van Gogh

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- Table Tennis
- Fishing

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What is an artistic pioneer?

That's a question we pondered when we started to plan this issue late last year.

Who were the designers, chefs, writers and musicians pushing things forward – making the world a more beautiful and exciting place to live in?

Immediately we thought of Róisín Murphy. Once the singer in musical duo Moloko – known for anthems like *Sing It Back* and *The Time Is Now* – Róisín creates songs that are both lyrically memorable and devastating on the dance floor.

She's also a fashion icon, as anyone who's seen her in *that* mirrored dress in the video for *Sing It Back* can verify. You can read our interview with her on page 10.

Away from music, we pitch up in Catalonia to chat with chef Joan Roca about Can Roca, the restaurant he owns with brothers, Josep and Jordi. With three Michelin stars under his belt and some of the world's

most ground-breaking food emerging from his kitchen, his story is an example of what hard work and dedication can do.

There are plenty of other pioneers to meet, too – from photographer David LaChapelle to Tom Middleton, the DJ who uses specially created music to help people conquer insomnia.

We've even got a story about Vincent van Gogh and how his time in Britain shaped the rest of his career.

Now there was someone who really was a pioneer.

Enjoy the issue,

ANTHONY TEASDALE
Editor

HIGH Q – LOW Q

What we like – and what we don't – this issue



THE TATE

Don McCullin, Vincent van Gogh and Keith Haring exhibitions make 2019 a year to relish

'DRIFT'

A luxury magazine dedicated to caffeine culture worldwide

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Isn't it nice to have something a little lighter on your wrist?



OVERSIZE TRAINERS

Enough

'MICRO SCHEDULING'

Ticking off a loo break does not make you an organisational genius

WINTER IN CHICAGO

The great American city needs a great American summer

COLD-WATER SWIMMING

We'll leave it to the penguins, thanks

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(AND COVER IMAGE)
Photography by Nicola Nodland

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ISSUE 48, THE PIONEERS' ISSUE

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MIST OPPORTUNITY

There's something magical about places where nature and humanity are in harmony.

In Hangzhou, eastern China, you'll find a perfect example of this in the shape of the City God Pavilion (*Cheng Huang*). The seven-storey structure has been delicately placed at the top of Wu Hill, with views over the city, the West Lake and the misty mountains to the south.

While it may look ancient, the pavilion was actually built in the 1990s, and recalls the architecture of both the Ming and Yuan dynasties – its name a reference to the old City God Temple that once stood at the bottom of the hill.

Though this stunning photo by Tristan Zhou is recent, it's the epitome of the ageless Chinese landscape – a scene that's neither wild nor tamed. A scene that can only be described as Quintessentially Earth. •



RECEPTION

Interviews, profiles and essays from around the globe:
*Dancing Queen, Grayson Perry: studio visit, American beauty, Leading lady,
Alice's wonderland, Vincent in the city*

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DANCING QUEEN

From writing a worldwide hit to becoming a fashion icon, singer Róisín Murphy is a disco superstar who adds hints of twisted glamour to everything she touches

Interview — Anthony Teasdale

Q. *Hi Róisín. It's daytime, and you're not in a club. What are you doing right now?*

R. I'm just starting to think about my little set for Berghain in Berlin which I've got coming up.

Q. *Berghain's a famously hedonistic club. Are you nervous?*

R. No, not particularly, I'm just singing for half an hour. I've never been to Berghain, and I'm actually in the Panorama Bar: it's a bit more mellow and less pretentious than the big techno room. I'd destroy everything if I tried to sing down there but I'm sure the gig will be fine.

Q. *It sounds like you've got a lot on your plate then...*

R. I have two children, so I'm quite 'domestic' at the moment. I'm my daughter's tutor because she's got dyslexia, and I'm trying to keep her up to speed. But there is always part of me that's working, and this week it's finding tracks to do for Berghain. I'm also designing some sunglasses with a Belgian company and looking at making a video for a song I've done with my friend, DJ Parrot.

Q. *You're solo now, but you started as one half of Moloko (with then-boyfriend Mark Brydon). How did that come about?*

R. I made my first track with Mark the night that I met him. I was saying this stupid shit in a nightclub and he wanted to record it [Her chat-up line was, "Do you like my tight sweater?"]. I kind of went in like, "Oh let's have a little experiment here. It wasn't really about singing at all. I didn't see myself as a musician or a singer in any way until quite far down the line, maybe a couple of records in.

Q. *Mark was an experienced producer, wasn't he?*

R. Yes, he'd been involved in some other great big records from out of Sheffield. I'd moved from Ireland to Manchester when I was 12, then my family left when I was 15, but I ended up staying there. I'd been going to clubs since I was very young.

Q. *Moloko released an album, and then you had a worldwide hit with Sing It Back – a disco-house record, and a bit of a departure from the hip-hop stuff you'd been doing...*

R. We'd made our first album, *Do You Like My Tight Sweater?* and we were in each other's pockets for a couple of years. But I was an independent young lady and wanted to have an adventure on my own. So I went off to New York for a couple of months for the first time in my life, staying with people who were involved in club music. I went to Body And Soul [iconic house music club run by DJ François Kevorkian] I came back really refreshed as far as house music was concerned. I wrote *Sing It Back* after that.

Q. *You did several versions, including an official remix by DJ Todd Terry, yet you felt no one had truly nailed it...*

R. It was just nagging me that song hadn't seen its full potential. Then a DJ, Boris Dlugosch, did a mix off his own back and sent it to us in the post. It became massive.

Q. *How?*

R. It was huge at the Miami Winter Music conference, and just out of that we re-released it with Boris's version. But it was also complicated: it's not easy for a 'boyfriend and girlfriend band' like





‘A lot of my childhood fantasies involved dresses and clothes and things I was going to get when I grew up. Ever since I was a teenager, I’ve been fascinated with the bridge between music and fashion’

us having to deal with their first massive hit. And a hit that didn't feel fully *ours*. In a way, it was a double-edged sword.

Q. *In the end, you and Mark broke up. Did you see it coming?*
R. I think we started to know. It was apparent at that point [when *Sing It Back* became a hit in August 1999], but I can only say that in retrospect. We didn't see we were moving apart until two or three years later.

Q. *Since Moloko broke up, you've worked with a lot of producers. Do you ever run out of ideas?*
R. Yes, it's the worst feeling in the world.

Q. *Go on...*
R. Writer's block, isn't it? Everybody suffers from it now and again. I've had a productive few years recently, and I learned a lot when I went solo. I used to have it a lot more in Moloko. Because we had our own studio and could work any hour we liked, we'd stay there all day. But sometimes it's easier if it's like a nine-to-five job. When I first worked with producer Matthew Herbert, the first thing he said to me was, "I come in at 11, and I'm going to leave at 5pm, so we better get down to it." It was a total shock but made me focus.

Q. *Away from music, you're known for your love of fashion. Where does that come from?*
R. My mum is a very glamorous, very beautiful woman. They used to stop her in Dublin and ask her for her autograph – they thought she was a famous actress. I used to watch movies with my mum, I'd watch two black-and-white films back-to-back, and then draw the dresses with her after. A lot of my childhood fantasies involved dresses and clothes and things I was going to get when I grew up. Ever since I was a teenager, I've been fascinated with the bridge between music and fashion. I'm not from a posh background but we were a very aspirational family.

Q. *Your grandma was an influence, too, wasn't she?*
R. My nana was always quite a matriarch and glamorous in her way – with fur coats and leather gloves and red lipstick. She was the boss woman and ran a couple of businesses. She was a big part of my childhood. I was also a total fantasist. I used to like to dress up like a Chinese lady and sit in my bedroom window in Ireland, and wave to people as they went by in their cars. I also used to dress up as a ghost.

Q. *You've worn some incredible outfits in your time. Anything really crazy come to mind?*
R. The most dangerous outfit I ever wore was a Viktor & Rolf dress that was a lighting rig and a sound system! You'd wear it by having a tight steel bodice, and from that, these struts held the lighting rig above your head and the sound system around you. And then the dress clipped on around it. They put me on some high street, and it was windy that day, and the dress was like a sail!

Q. *You live in London. Do you think about going back to Ireland?*
R. No, I don't really, I'm lucky enough to have a lovely little house in Ireland, nearby where I was brought up. I had my first child in Ireland, and I stayed there for a good nine months and my mum helped me figure out how to be a mum. But to live there, I don't know. Like, where do you go from London? Everything seems like a bit of a failure if you go back on yourself, there's this "tired of London, tired of life" thing.

Q. *Other places certainly feel quieter...*
R. But I tell you, I miss Sheffield a lot. I miss the countryside around Sheffield. I miss the atmosphere of being around a lot of musicians all the time, who also love to walk in the country and do country stuff. There's a lovely balance in Sheffield.

Q. *Do you worry about getting older?*
R. I'm a worrier, for sure. I do think about the future, but I haven't got any answers. I think now is a particularly awful time in the broader political landscape: the things that are going on are scary. It's tough to know what's the right thing to do for the kids and myself. I mean, I'd like to think of myself at 60 completely retired with children that haven't got any problems and I'm somewhere sunny, maybe with a boat. That's the plan. But you know it won't work out like that, obviously!

Q. *Coming back to your Berghain performance. Are you prepared?*
R. Absolutely, yes. I'll have a little rehearsal with the sound guy because Berghain goes on all weekend, so there's no time to do a sound check. We're doing Sunday night, and people will have been partying in there for three days already! The good thing is you're not allowed cameras or phones in there, so, if it's a total disaster, they won't be online! •

Róisín Murphy performs at the Primavera Sound festival, Barcelona on 1st June 2019 primaverasound.es

GRAYSON PERRY: STUDIO VISIT



Enjoy a rare chance to visit the workplace of the British artist

Words — Anthony Teasdale

Grayson Perry is perhaps the most influential British artist alive today.

And on 14th May 2019 at 6.30pm, Quintessentially Art Patrons are invited to a special evening at his studio.

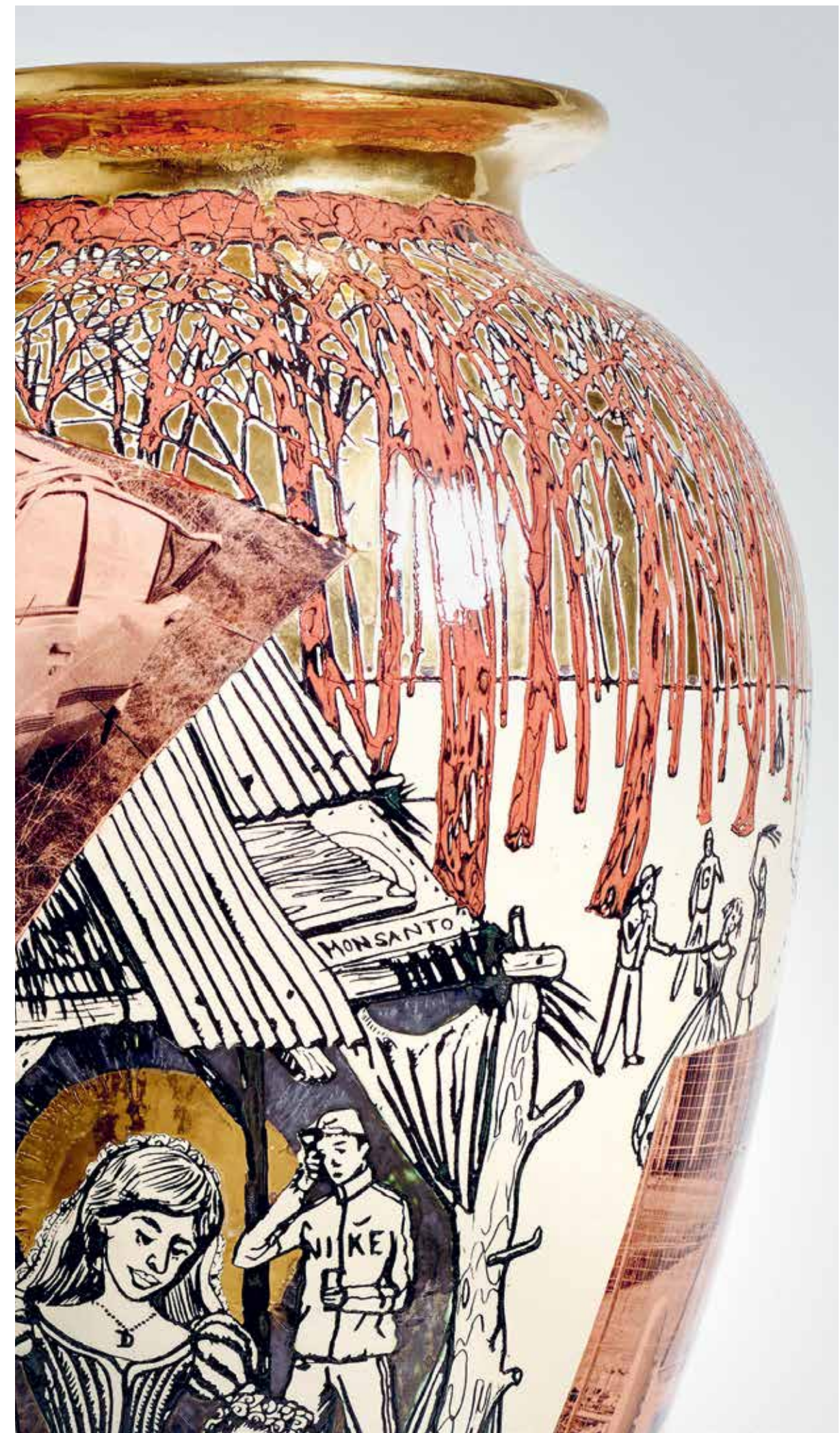
Working in a variety of traditional media, such as ceramics, cast iron, bronze, printmaking and tapestry, Grayson Perry

is best known for his ability to combine delicately crafted objects with sexually and politically provocative scenes of contemporary life.

Renowned for his satirical and boldly inventive work that chronicles contemporary culture, Perry has garnered significant commercial and institutional success, with exhibitions across Europe, the US, Japan and Australia. He was also awarded the prestigious Turner Prize in 2003.

During the visit, Perry will discuss his work and provide guests with the rare opportunity to preview recent and unfinished work, up close, ahead of his London exhibition at Victoria Miro, Mayfair in September. •

Spaces are limited so to book ahead, please contact tall.zeloof@quintessentially.com



OPPOSITE
Grayson Perry
Photograph
© Richard Ansett

THIS PAGE
The Invasion Of
Waltham Forest, 2003,
glazed ceramic
© Grayson Perry

Once the most famous model in the US, the image of Audrey Munson appears all over New York City. And yet few know her remarkable story

Words — *Imogen Smith*

Audrey Marie Munson may not be an instantly recognisable name, but if you look closer at the statues dotted around Manhattan, you'll start to see a familiar face. Her soft beauty and lithe form feature in sculptures, memorials and buildings across the city.

Munson's figure has been immortalised in 12 statues across New York, while another 30 likenesses are on show at the Metropolitan Museum of Modern Art.

You can see her standing regally on top of the Manhattan Municipal building, spot her curtsying in the Pulitzer Fountain outside the Plaza Hotel and spy her nestled in the pediment of the Frick Collection building on the Upper East Side.

Munson's career as an artist's muse began when she moved to New York with her recently divorced mother in 1909. She was 17 and enrolled in music school with the hope of becoming an actress, but Munson was spotted on the street by photographer Felix Benedict Herzog.

Identifying her classic beauty and ease in front of the camera, the photographer introduced Munson to sculptor Isidore Conti who said he would only work with her if she posed in the "altogether" or, in other words, nude.

It was this partnership which acted as the launchpad for Munson's career as she went on to meet more artists, sitting for them and gaining more popularity as a model from studio to studio. Gradually her likeness started appearing all around New York, earning her the status of 'Miss Manhattan'.

From sculpture to sculpture, her form differs; certain artists perceived Munson as slender whereas others reimagined her as a slightly fuller figure. What remains, however, is her apparent poise and identifiable facial expressions.

"She had a way of posing that would evoke a mood and her ability to translate a feeling into her body movement," says Avery Trufelman, author of the podcast episode *Miss Manhattan* (part of the series *99% Invisible*).

Munson also could hold poses for hours at a time, and while doing so, would get to know the temperament and technique of each artist she modelled for.

Despite having to stay still for most of the day, Munson was by no means passive in her approach to work, and she saw her role as collaborative – taking an active interest in artists' previous creations to inform the way she modelled. As Munson said; "Every model who is a real success must study the work of the person she is with."

AMERICAN BEAUTY





◀ MISS MANHATTAN'S NEW YORK CITY

Want to see Audrey Munson in real life?
Here's where to find her...

1 'ALMA MATER', LOW MEMORIAL LIBRARY

Interpreted in bronze, Munson sits regally in the guise of Alma Mater, sculpted by Daniel Chester French.

Broadway & 116th St

2 'MEMORY', STRAUS SQUARE

Built in memory of Isidor and Ida Straus, who were lost at sea in the Titanic disaster, Munson is depicted as a reclining female figure of Memory.

West End Ave. &, W 107th St

3 FIREMAN'S MEMORIAL

A ceremony is held at the memorial sculpted by Attilio Piccirilli every year to honour the memory of firefighters who've died protecting the city.

West 100th St, Riverside Dr

4 'MEMORY', THE METROPOLITAN MUSEUM OF MODERN ART

Originally sculpted by Daniel Chester French, Munson was later reimagined in marble by the Piccirilli brothers.

1000 5th Ave

5 ENTRANCE HALL, FRICK HOUSE

Sculpted by Sherry Fry, the figure seen in the porte-cochère of the Frick Collection features a reclining nude, modelled here by Munson.

1 East 70th St

6 USS MAINE MONUMENT, CENTRAL PARK

The centrepiece atop the pylon built in memory of soldiers who were killed aboard USS Maine when the ship exploded in Havana harbour depicts Munson in a gilded seashell chariot.

West 59th St

7 PULITZER FOUNTAIN

Named after publisher, Joseph Pulitzer, the curtsying model in the centre of the fountain is Munson as Pomona, goddess of abundance.

Grand Army Plaza, 59th St and Fifth Ave

8 'BEAUTY', NEW YORK PUBLIC LIBRARY

Frederick MacMonnies depicted Munson as Beauty for the entrance of one of the city's most iconic landmarks.

5th Ave at 42nd St

9 'SPIRIT OF COMMERCE', MANHATTAN BRIDGE

Sculpted by Carl A Heber, the granite statues on the north and south pylons of the Manhattan Bridge represent the Spirit of Commerce and Spirit of Industry.

Manhattan Bridge & Canal St

10 'CIVIC FAME', MANHATTAN MUNICIPAL BUILDING

Munson posed for the figure seen gracefully standing barefoot upon a globe 177m above street level.

1 Centre St



"This unique skill set earned her a decent salary; she made about \$35 per week (about \$800 today)," says artist, and author behind *The Audrey Munson Project*, Andrea Geyer. Once she even gave a day's pay to the suffragist movement, showing she was a confident, independent woman who took professional success in her stride.

Following the 1915 International Exposition in San Francisco, Munson decided to become an actress. Her on-screen career was short-lived, however: she was repeatedly cast as a still-life model and was even given an acting double in some films to ensure she remained in non-moving roles. She became best known for being the first actress to appear nude in a movie (1915's *Inspiration*).

Despite this failed attempt into a new industry, Munson's career survived. That was until she got tangled in a murder scandal between a delusional neighbour,

who killed his wife so he could be with Munson. She didn't have any involvement in the crime but as a result, fell out of favour as a model.

Eventually, she decided to leave the city and move in with her mother in a small town upstate. Depressed, Munson attempted suicide by drinking poison. This was the final nail in the coffin for her mother who couldn't support her daughter any longer, and so on her 40th birthday in 1931, Miss Manhattan was admitted to the Lawrence State Hospital for the Insane in Ogdensburg, NY State.

Here, she lived out the rest of her days, until her death in 1996, aged 104. Proof, that beauty – like money – is no guarantee of a happy life. •

To make the most of cultural highlights and events in New York and cities across the US, contact our NYC office at membershipusa@quintessentially.com

LEADING LADY



From music executive to TV producer and charity organiser, Desiree Gruber brings activism, business and creativity together – for the benefit of people all over the world

Interview — Alex Rayner

If you're looking for someone to tell a good story on your behalf, it pays to pick someone with a few tales of her own. Desiree Gruber has more than most.

Beginning her career in the music industry before pivoting to entertainment PR, she's built highly successful businesses, produced worldwide hit TV shows, launched a consumer-based venture capital fund, and committed herself to giving back through her work with organisations such as UNICEF and helping aspiring women further their careers.

Oh, and did we mention she's married to Kyle MacLachlan, and counts Heidi Klum, Kerry Washington, and Julia Roberts among her friends? Here's how this daughter of a Green Beret became a true commando of modern communication.

Q. Hi Desiree. How's New York?

D. It's great. I've lived here for over 30 years, and every day I'm excited to get out in the city. I love London and Paris, too; I guess I like big cities. I love seeing a lot of people living together. I don't like the easy life. I like challenge. It's more enriching and invigorating!

Q. What drew you to the city?

D. I arrived in 1989 with a dream of working in the music business. After getting my feet wet in music, I went to Rogers & Cowan, a major international PR firm, to learn more about communications. That's where I found my calling: storytelling in all its forms. I worked very hard and truly enjoyed putting in the time – the proverbial 10,000 hours Malcolm Gladwell (The Tipping Point) says you need to gain expertise in something – and excelled at the art of storytelling. Eventually I got to the point where I was better at telling other people's stories than they were, and clients loved it!

Q. You founded your agency Full Picture in 1999, and your early-stage venture fund, DGNL in 2015. What's the thinking behind these?

D. Full Picture brings people and brands together, and DGNL backs young companies with great potential. I was already helping people tell their stories through Full Picture, and more and more

brands came to me saying, "Hey, I can't pay because I'm a start-up, but I can offer you some equity." At that point, I didn't fully comprehend how this would work. But I committed to educating myself about it, and I found people to help me understand it. Then I started saying yes to some of these opportunities and ended up doing it more and more. I was building a lot of value into these brands. Somebody then came to me and said, "You're crazy! Your value is worth more than the small piece of equity they're giving you." So, that's how DGNL emerged. I don't do the fund alone: I co-founded it with Nir Liberboim; he's a superstar on the finance side. He has the opposite CV to me, and that makes it a lot of fun.



Q. What should a brand think about when it's telling its story?

D. I always tell clients that they want customers who are loyal and loud. Loyalty comes from having a strong, recognisable brand ethos that resonates, and loudness comes from engaging in dialogue and partnerships with other brands that are telling compatible stories.

Q. You produced the TV fashion show, Project Runway. Are there any aspects of style you're grappling with at the moment?

D. Oh, I'm obsessed with pairing sneakers with everything. They've been so on point for the last few seasons that I'm upping my game and wearing a variety of sneakers to events.

Q. Did your early life help in business?

D. I come from a military family. My father was a Green Beret, and he insisted we all serve two years in the officer training

programme while we were in college. It was fantastic – very intense – and it helped me understand life in the field. Most valuably, I learned how to give proper direction.

Q. You're also keen to help other women climb the corporate ladder. Could you tell us about your +1 initiative?

D. Time's Up New York asked me to join their initial meetings, and right away I recognised that one way to impact change quickly was to simply bring other women into the "room" – meetings and parties, networking opportunities and other access points – where connections are made and ideas exchanged. The +1 initiative was born from those first conversations. It's about helping women accelerate and guiding them to the next level faster and more effectively.

Q. You were also honoured recently for your work with UNICEF. Tell us about it...

D. My mom always said, "You must give something back to the community." I knew UNICEF from my youth and had heard about them over the years. When I had my son, however, I realised how imperative it is to help other mothers, especially ones who are struggling to raise their children in difficult, often dire circumstances. So I got involved with UNICEF, went into the field with them and learned first-hand how much they do around the world, and I continue to spread their message of love and support however I can – through fundraising, events, social media, anything.

Q. Finally, do you miss the music business?

D. I've kept a footing in the industry by combining my love of music with my commitment to social causes. I love making empowering Spotify playlists to share with my team and clients. We've also created a mission-driven company called For The Record Collective that will include music written, produced, and engineered by women, and an accompanying docu-series in partnership with Reese Witherspoon and her production company, Hello Sunshine. Our goal is to get more women into positions of influence in the music industry, because, like in many sectors in entertainment, women are vastly under-represented there. •

Discover more about Desiree at fullpicture.com

ALICE'S WONDERLAND

Fashion designer Alice Temperley's intricate clothes are a reflection of her love of art and craft, as she details in this exclusive interview

British fashion designer Alice Temperley is admired for her romantic dresses, signature hand embroidery and eclectic prints and patterns. Here, she discusses her aesthetic, her artistic inspirations and why she'll always be a romantic at heart.

Quintessentially: *Can you describe your design signature?*

Alice Temperley: My aesthetic is feminine, eclectic, a little decadent, effortless and playful. I'm a hopeless romantic. The Temperley London woman is confident, individual, worldly and a trailblazer.

Q. *Does art influence fashion?*

A. Fashion is art, and for me couture embodies this. When there are no limitations, you're free to express yourself in a way that is an art form. I love Bonnard for his use of colour, and Klimt for his opulence. Personally, I prefer a print from the 1920s or an amazing embroidered dress hung on the wall, over a stuffy painting. Prints, embroidery and pattern-cutting are all art forms and putting those elements together to create a beautiful dress or piece of clothing is like making music – so much work goes into it. One day, I'd love to curate a show that brings together art, print and fashion.

Q. *How do art and culture inspire your designs?*

A. If I wasn't a fashion designer, I'd be a singer or a photographer, or perhaps a painter. Art, film, music and my travels to different countries to experience a variety of cultures – these things always inspire me. I love romantic, heady places full of colour and life: South America, Cuba, Venice, Paris. I find inspiration everywhere, from antique and flea markets, to books, vintage clothing, and my muses. I'm always observing,

collecting, making mental notes, sketching and taking pictures. A notebook by the bed is essential.

Q. *Which genre of art or artists do you like best?*

A. I studied textiles at the Royal College of Art, so I was always drawn to printing and embroidery. I love etchings, lithographs and 1920s posters. I find the Old Masters mind-blowing. Contemporary art baffles me at times.

Q. *Do you personally collect art?*

A. I have lot of framed textile pieces and garments hanging on my walls. The art I own has a very personal story attached. I have an Anish Kapoor painting, which he did for my son in Corfu eight years ago, and which he signed. I've also got a Tracey Emin cigarette-pack sculpture she made for me when we were on the beach in Lamu, some amazing Toulouse-Lautrec lithograph prints, various Norman Parkinson prints and lots of photographs by my sister Matilda Temperley.

Q. *What was the inspiration behind your Autumn/Winter '19 collection?*

A. I was inspired by traditional and avant-garde aspects of Japanese design and culture. The emphasis is on relaxed, opulent shapes and vibrant patterns and prints. Some specific references include Katagami stencils used for dyeing fabrics, and Sashiko, a form of decorative reinforcement stitching. Woodblock prints from the 1930s, posters and matchboxes of the infamous graphic designer, Tadanori Yokoo also add to the narrative. •

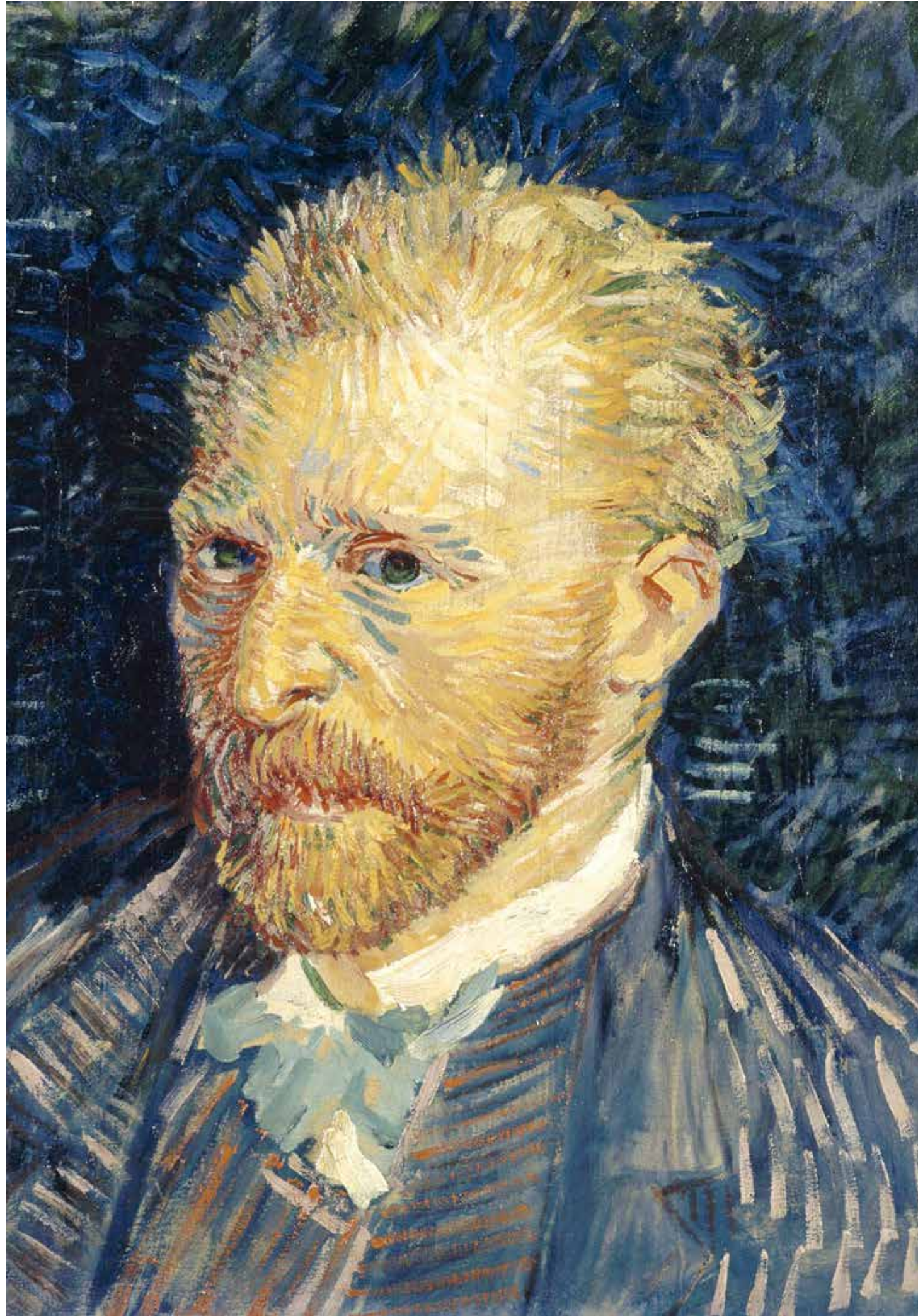
Quintessentially Art Patrons were invited to a one-off tour of Alice Temperley's studio in January. If you'd like to find out about other exclusive art visits and events, contact tali.zeloof@quintessentially.com

Words — *Natasha Silva-Jelly*



THIS PAGE

Alice Temperley: "I find the Old Masters mind-blowing. Contemporary art baffles me"



A new exhibition looks at how Van Gogh's brief time in London had a profound effect on his work – and how in turn he influenced a whole movement of British artists

Words — *Mark Hooper*

VINCENT IN THE CITY



PREVIOUS PAGE
Self-portrait, 1889

THIS PAGE
Prisoners Exercising
(1890)

Even for scholars of Vincent van Gogh, the artist’s time in England – between 1873 and 1876 (working first as a trainee art dealer and later as a teaching assistant) – might seem little more than a footnote. After all, it wasn’t until half a decade later, in 1881, that he took up painting in earnest, at the relatively late age of 28. But, as the new Tate Britain exhibition *Van Gogh And Britain* reveals, many of the ideas that were to shape his art were forged following his exposure to British culture.

“I’ve always felt there was a story to be told here; to look much more carefully at the kind of world Van Gogh encountered in Victorian London,” says the show’s lead curator, Carol Jacobi. “The main thing is that we understand him as a man living in the modern world: a world that’s changing incredibly quickly in terms of society. And because London was the most modern city in the world – it was 20 or 30 times bigger than The Hague, which was the biggest place he’d been before that – he genuinely got a sense of what modernity was and what the future held.”

The show brings together 45 of Van Gogh’s works (the largest collection of his paintings in the UK for nearly a decade), but looks beyond his art alone to explore how his exposure to British writers and thinkers prompted a lifelong interest in social reform. Often using his own words as they appeared in countless letters to his brother Theo, Jacobi was able to piece together what she describes as “this very sudden change in London that was clearly catalysed by something” (she suspects a failed love affair).

“Certainly he seems to reject the commercial world and the middle-class idea of striving to achieve a certain position,” Jacobi says. “He becomes very concerned with the poor... and that doesn’t change; that lasts his whole life.”

As well as citing evidence that Van Gogh was a keen reader of the writings of the philosopher JS Mill, Charles Dickens and Thomas Carlyle (founder of the London Library), Jacobi singles out novelist George Eliot as a key influence. “The working-class heroes in her books, weren’t trying to become middle class – which is quite unusual for the time,” she says. “He associated with those heroes more than anybody else.”

These writings had a direct influence on the revolutionary realism that was evident from the start of Van Gogh’s career as an artist. Having moved back to The Netherlands, his uncle Cornelis Marinus offered him a commission of 12 cityscapes of The Hague. Instead of painting landscapes depicting the famous sites of the town, he sent his uncle a less idealised set of pictures, featuring instead the local gasworks and other less-than-salubrious scenes. “We have this beautiful picture in the exhibition which is just of the view out of his back window,” says Jacobi. “This is something you see more in Britain, where artists and in particular printmakers were really pioneering in this new kind of everyday imagery. His uncle

EXCLUSIVE TOUR OF TATE’S VAN GOGH EXHIBITION

Quintessentially Art Patrons are invited to join an art expert for a pre-opening hours tour of Van Gogh And Britain.

The exhibition features some of Van Gogh’s most famous works, including *Starry Night* and *Sunflowers*. It also reveals how he was inspired by Britain and how he inspired British artists, his vision setting them on the path to modern art.

More information:

tali.zeloof@quintessentially.com

actually wrote back to him and said, ‘This isn’t really what I was expecting, could you do six more?’ But Van Gogh absolutely stuck to what he felt was real art – he called himself an ‘artist of the people.’”

One of the many revelations of the show is the fact that his famous *Sunflowers* series also has its roots in his time in England. For a period, Van Gogh shared his lodgings with a Scottish art dealer in Paris who had found a healthy market in Britain for the flower paintings of Adolphe Monticelli, which sparked an idea. “When he finally does his *Sunflowers* series, he actually says, ‘Look, that Monticelli you’ve got is worth 500 francs – so my sunflower paintings have got to be worth at least 500 francs’.

He’s thinking about his flower paintings and that he could actually overtake Monticelli in that market. It’s fascinating that he thought *Sunflowers* would go down well here – which it clearly has!”

The artists’ collectives of Victorian Britain also had an influence on Van Gogh – Jacobi draws parallels between the Pre-Raphaelite Brotherhood and the group of artists and writers who set up *The Graphic* magazine [first published by William Luson Thomas in 1869] with his decision to invite Paul Gauguin to the Yellow House in Arles.

But just as fascinating is how the show traces Van Gogh’s subsequent influence on 20th century British art. For instance, Walter Sickert (“a great one for looking out the back window”) was a significant defender of Van Gogh’s art when the artist and critic Roger Fry organised the 1910 show *Manet And The Post Impressionists*, which first introduced the work of Manet and Van Gogh – alongside Seurat, Gauguin and Cézanne – to the British public.

Jacobi notes a clear line of inspiration through Sickert and his Camden Town Group, including Harold Gilman and Matthew Smith – who in turn was an important influence on Francis Bacon. “A lot of those artists were thought of as mavericks within British art – and going a bit against the grain. And yet if you put them all together, because they are all connected by this passion to Van Gogh, you see that there is this other story of British art, which is expressionist and realist,” she says.

“I think one of the things that really comes through in the show is how Van Gogh really offered a new model of what an artist could be.” •

The EY Exhibition: *Van Gogh and Britain* is at Tate Britain from 27th March – 11th August 2019, tate.org.uk

GALLERY

Stunning images inspired by art, design and culture:
Fame and fortune, Material world, The beautiful people, Under African skies



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Oversaturated and surreal, David LaChapelle's portraits have defined the look of celebrity for 30 years. Now, the photographer reflects on his career through two stunning new books

FAME AND FORTUNE







OPENING PAGE
Aristocracy: Private Pirates

PREVIOUS PAGE
A New World

ABOVE
Seismic Shift

Words — Imogen Smith

For three decades, David LaChapelle has photographed the world's most luminous stars, from Michael Jackson to Madonna, David Beckham to David Bowie. By fusing renaissance decoration with chintzy glamour, LaChapelle's images bridge fashion and celebrity, art and spirituality, transforming his subjects into modern-day icons.

LaChapelle first tasted big-city life at 15, when he ran away to New York from his small-town upbringing and the bullies that taunted him over his sexuality. He later returned home to study at the North Carolina School Of Arts, which fuelled his ambition to become a photographer.

Artist Andy Warhol gave LaChapelle his first professional job – at *Interview* magazine, a monthly glossy, launched in 1989 by Warhol and British journalist John Wilcock.

Working to Warhol's instruction to "do whatever you want. Just make sure everybody looks good", LaChapelle's career was soon firing on all cylinders. His images appeared on the cover of *Interview*, and also in *The Face*, *Vanity Fair*, *Vogue Italia* and *Rolling Stone*. His work is forever associated with the non-stop excesses of '80s and '90s New York and London (where he lived in the mid-'80s).

Since then, LaChapelle has earned millions, masterminding absurd, ornate, whimsical photographic productions, expanding into theatrical

events, documentary filmmaking and music videos (directing promos for the likes of Elton John, Mariah Carey and Britney Spears).

"I didn't know how to say 'no'," he says. "I worked 14 months without taking a day of vacation."

Today, he's something of an enigma, living in relative anonymity on a Hawaii farm – a place he went to in 2006 to escape the celebrity merry-go-round.

Most recently he's compiled two volumes of his works titled, *Lost + Found (Part I)* and *Good News (Part II)*. Featuring pictures old and new, each book highlights how LaChapelle combines vibrancy, exoticism and cinema to create an image worth far more than a thousand words. •



LOST + FOUND (PART I) and **GOOD NEWS (PART II)**
by David LaChapelle are out now,
taschen.com

Material world

Visit the east London studio of Peter Pilotto and Christopher de Vos for a behind-the-scenes look at the Peter Pilotto fashion brand

Words — *Anthony Teasdale*





‘We start with the fabric innovations which are at the heart of every collection. Instead of digital prints, we give a modern twist to old techniques’

There are few more visible celebrity events than a royal wedding.

So when London couture brand Peter Pilotto was given the task of designing the dress for Princess Eugenie’s service last year, it was a sign its sculptural, innovative style had gained global recognition.

Eugenie wasn’t the first to have ordered from Peter Pilotto and Christopher de Vos, the team behind the label. The likes of Beyoncé and Michelle Obama have also worn their beautiful creations.

Now Quintessentially Art Patrons can see the work behind the magic with an exclusive visit to the Peter Pilotto studio on Tuesday, 28th May at 10.30am.

During the tour, Pilotto and De Vos will pick out highlights from their career, and reveal what inspires them, along with talking about projects they’ve got to come. Guests will also have the opportunity to preview recent and unfinished designs up close, as well as learning about Peter Pilotto’s signature digital prints and inventive tailoring techniques.

As a precursor to the visit, here the pair share a little knowledge on the creative process, and how that translates to the designs that have made them famous.

Q. Hello, gentlemen. First thing, how did you two get together?

PP. We met at the Royal College of Arts in Antwerp in 2000. After influential Paris store Maria Luisa bought Peter’s graduate collection, he decided to launch his eponymous line in London in 2007. Christopher joined soon after.

Q. Is there a division of labour?

PP. We start the season separately – each of us goes away to do our research and then present it to one another. Next, we’ll work on it together and then with our team. Peter focuses more on textiles and print, while Christopher concentrates on silhouette and drape.

Q. How do you come up with fresh ideas?

PP. We always start with the fabric innovations which are at the heart of every collection. Instead of digital prints, we give a modern twist to old techniques such as fil coupé jacquard, broderie anglaise,

intarsia knitwear and needle-punch jacquard. We also collaborate with the likes of Francis Upritchard, Jochen Holz, Schmid McDonagh, Martino Gamper and Bethan Wood.

Q. Do you feel more pressure with celebrity clients?

PP. No. All our customers are a valued part of our business, and we feel equally committed to getting it right – no matter who we’re designing for. •

To book your place on the visit, email tali.zeloof@quintessentially.com



Eva Sereny was there during cinema's last golden age. Happily she brought her camera along

THE BEAUTIFUL PEOPLE

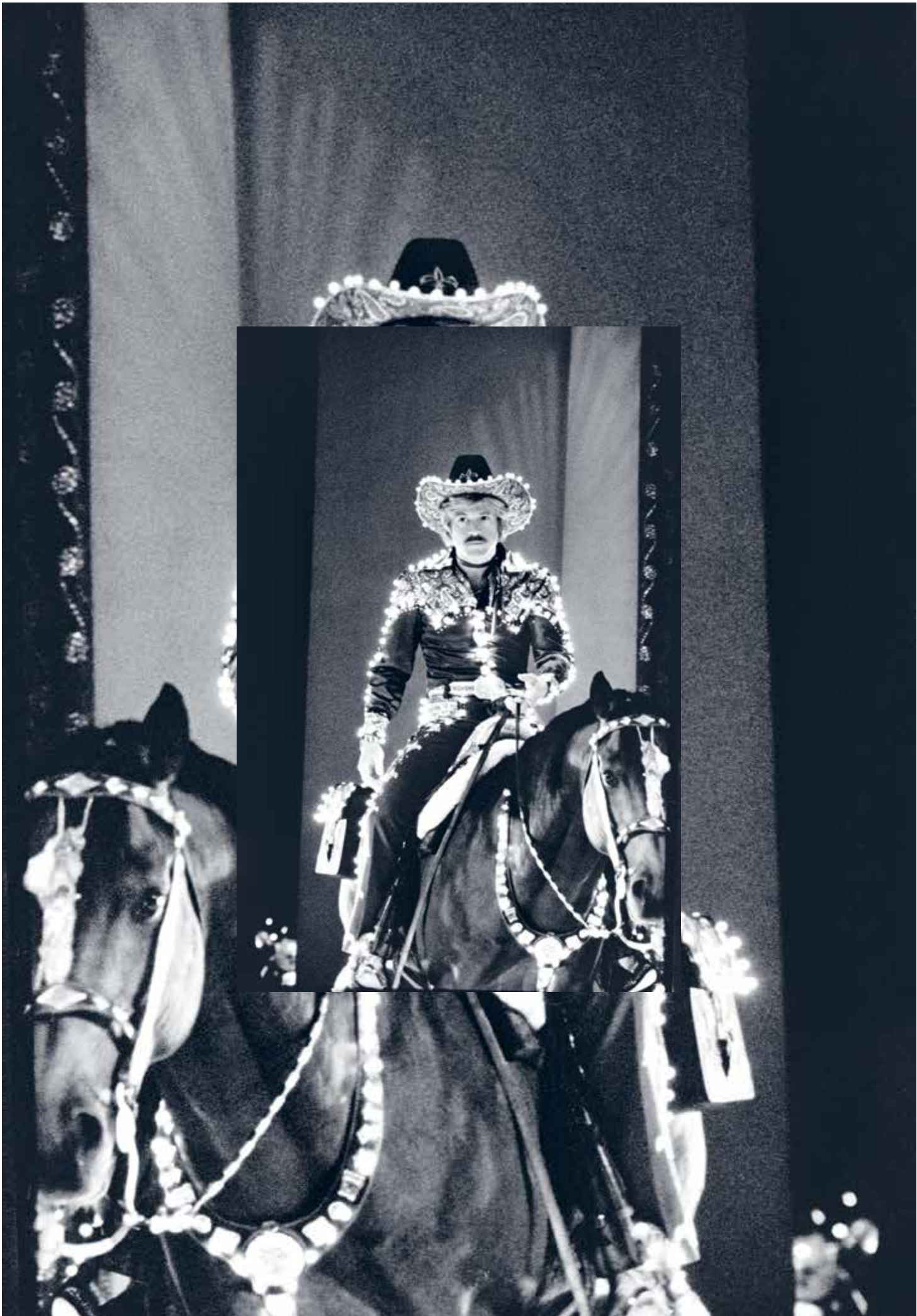
Interview — *Anthony Teasdale*



PREVIOUS PAGE
Bianca Jagger, wearing dress by
Zandra Rhodes, 1972

THIS PAGE AND OPPOSITE
Robert Redford, on the set of
The Electric Horseman, 1979

NEXT PAGE
Al Pacino, on the set of *Bobby Deerfield*, 1977





'I knew I had artistic inclinations but couldn't draw, and that thought brought me to photography. I didn't know the first thing about it, let alone how to have anyone else connect with it'

To get good at something, you need talent, practice and hard work. But more than anything else you need grit – that mix of courage and bloody-mindedness at the heart of any sustained success.

And photographer Eva Sereny has it in spades. After her husband nearly died in a car accident in Rome, she realised she'd come close to losing everything, and that, somewhat inexplicably, luck was on her side.

"I needed to do something," she says. "I knew I had artistic inclinations but couldn't draw, and that thought brought me to photography. I didn't know the first thing about it, let alone how to have anyone else connect with it."

Undaunted, she began her journey, buying books on her chosen discipline, learning the alchemy of the darkroom, and watching with wonder as images magically appeared from the developing fluid.

Her break came when a friend, the president of the Italian Olympic Committee, asked her to photograph children at some of the

country's newly opened sports centres. Delighted by the positive reaction she got from her photos, she took a plane to London and introduced herself to *The Times* picture editor, Norman Hall.

Within three days, her images were published.

Back in Italy, she approached film publicist Gordon Arnell, who was working on a movie of Joseph Heller's *Catch 22*. Could she be the stills photographer on set? Director Mike Nichols saw her portfolio, and the job was hers.

From then, she became the go-to snapper of Hollywood, photographing giants of the silver screen in films such as *Last Tango In Paris*, *Death In Venice* and the *Indiana Jones* series, as well shooting covers for the likes of *Elle*, *Harper's Bazaar* and *Paris Match*.

Now, her most iconic images have been collated in a new book, *Through Her Lens*.

A quick flick-through shows the likes of Charlotte Rampling, Robert Redford, Al Pacino and countless others in their

maxi-skirted, big-collared '70s pomp. Some images are posed – Bianca Jagger resplendent in the world's yellowest dress – while others look like they've been taken on a works day out: all arm-wrestles, face-pulling and all-the-guys bonhomie.

Every shot is perfectly composed, her subjects entirely at ease. And why wouldn't they be?

As actress Jacqueline Bisset says: "We all present different faces, and each time a photographer works with you, you hope to be photographed with your character's aura. Eva's photographs capture the deeper soul."

Perhaps she was lucky after all. •



THROUGH HER LENS
is published by ACC Art Books,
accartbooks.com



UNDER AFRICAN SKIES

Morocco's natural beauty gets the exposure it deserves in a set of unique aerial photographs

Words — Anthony Teasdale

At the narrowest point of the Mediterranean Sea, Morocco may only be nine miles from Spain (and thus, mainland Europe), but regarding culture, it's a world away.

From the souks of Marrakech to the snowy peaks of the Atlas Mountains, this is a country that blends Arab, Berber, French and Spanish traditions into a unique, and uniquely diverse whole. Something that veteran French photographer Yann Arthus-Bertrand showcases in a new book, *Morocco From The Air*.

As the title suggests, the book is made up of bird's-eye photographs taken by Arthus-Bertrand, a photographer of 30 years, whose endeavours have earned him France's top state award, the Légion d'Honneur. The images not only show Morocco's geographic diversity but also how the landscape is characterised by the vivid colours of palm trees, wheat fields, rocky coasts and sunny beaches.

Urban areas are equally as striking. In Fez, you'll see some of the most beautiful Islamic monuments in the world, while Marrakech teems with people as they gather in the street to socialise, eat and play (and buy carpets). There's innovation too, with the vast – it's the world's biggest – solar power plant in the desert near Ouarzazate, taking a starring role.

Like many countries in the region, Morocco is undergoing a period of change, but as these images show, when it comes to beauty, its appeal is timeless. •



MOROCCO FROM THE AIR
by Yann Arthus-Bertrand
is published by Thames
and Hudson, priced £24.95,
thamesandhudson.com





MAGIC IN MARRAKECH

Fancy spending spring in Morocco? We have just the place for you...

Marrying ancient traditions with exquisite luxury, the Royal Mansour resort in Marrakech is a unique destination. The complex has 53 elegant riads (traditional houses with courtyards), which range in size from 1,600 sq ft to 22,000 sq ft, and boast antique furnishings, handmade mosaic tiles and intricate woodwork. There's also a large spa, plus four restaurants, seven poolside pavilions and a huge swimming pool.

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OPENING SPREAD
A village in the High Atlas mountains

PREVIOUS SPREAD
Tourists and locals wander through Jemaa el Fna Square, Marrakech

THIS SPREAD
Rose-pickers in the Dades Valley

LOUNGE

Thought pieces and long reads to broaden your mind:
*Forty-eight hours in Cannes, The soul of Finland, Christian worship,
Sound of the future, Jet set?, The look of love*

HELP

THEM

HELP

HER

Everyone deserves proper mental health care. But children, who can undergo incredible periods of strain in a short time, often miss out. That's why the Lord Mayor of Westminster is supporting two charities in this sector by hosting the 'Under the Painted Sky' gala dinner on 2nd May at Westminster's Banqueting Hall. The first charity is **YoungMinds**, which for 25 years

has been supporting children and their parents through the trauma of mental illness. YoungMinds makes sure they get the help they need when other agencies fail. The second charity is **Place2Be**, which tackles the complex issues that can lie behind children's challenging behaviour and educational under-performance. By providing emotional and therapeutic

services in 294 UK primary and secondary schools, it supports children through talking, creative work and play. If you'd like more information about how to get involved, please contact: underthepaintedsky@westminster.gov.uk



YOUNGMINDS



Forty-eight hours in Cannes

Blessed by sunshine, summer breezes and an enviable amount of glamour, this Riviera resort is the perfect spot for a luxury break

1 DAY ONE:
Stay somewhere special Located just behind the seafront, the Five Seas is an elegant boutique hotel with 45 rooms and six categories of suites. On the rooftop terrace, you'll find the Sea Sens restaurant which has a beautiful view of the old city. You may not want to leave – and we wouldn't blame you.
fiveseashotel.com

Take it in your stride Suitably fuelled, you're set for a stroll, so try the old town, built on a rocky hill overlooking the sea. Start your visit at the bottom with the Forville market, then climb toward the Place de la Castre to visit the museum and the Provençale-gothic church. At the top, admire the view over the city, the port, La Croisette and the Lérins Islands. If you've still got the energy, Cannes has two main shopping areas. The first is the seafront Boulevard de la Croisette, where the likes of Chanel, Dior and Cartier are located, the second, the Rue d'Antibes, where you'll find upmarket high-street brands.

Out into the night After a little rest back at the Five Seas, it's time to dress up and sample the nocturnal delights of Cannes. You're hungry? Good. Why not try Le Cave? A convivial little bistro, complete with banquette seating and shoulder-to-shoulder dining, it offers classic dishes, and daily specials chalked up on a slate, as well as an expertly chosen wine list. If you want to carry on – and why wouldn't you? – take a nightcap or two at La Chunga, a late-night piano bar opposite the Hôtel Martinez.
lacave-et-fils.com

2 DAY TWO:
Start the day with a swim and a stroll It's sunny; there's a gentle breeze, so why not spend a couple of hours (OK, probably more) at C Beach, a private beach club directly in front of Boulevard de la Croisette. Suitably refreshed and smartened up, an exquisite lunch awaits you on the terrace at the InterContinental Carlton, whose restaurant specialises in Provençale cuisine.
cannesbeach.eu

Visit the shard(s) While Cannes is known as a tourist destination, the south of France has always been a centre of craftsmanship. This is demonstrated perfectly at the Pierini glass studio in Biot, a village in the hills above Cannes. The company specialises in contemporary glass pieces, which you can see being made in the workshops if you take the tour (and you should). If that's not your *tasse de thé*, try an excursion to Grasse, the perfume capital of the world.
pierini-glassstudio.com

To Cap it off There can be few more idyllic places for dinner than the Cap d'Antibes Beach Hotel and its fine dining restaurant – Les Pêcheurs. Here, chef Nicolas Rondelli creates cuisine that deftly blends flavours and fragrances from all over the Mediterranean. The location is every bit as beautiful as the food, with the panoramic view over the sea providing the perfect accompaniment to your meal. •
ca-beachhotel.com

Fancy a weekend in Cannes?
Your lifestyle manager is on-hand to take charge of all the details for you



CLOCKWISE FROM ABOVE
Accommodation at the Arctic TreeHouse; culinary genius from the Kultá Kitchen Bar; a suite at the Lapland Hotels Bulevardi



The soul of Finland

A two-part trip to Helsinki and the Arctic Circle brings urban sophistication together with unmatched scenery for a holiday of striking contrasts

Words — Anthony Teasdale

Finland will always be the most enigmatic Scandinavian country.

While it shares some of the geographical features with its neighbour Sweden, 'Suomi' – as locals call it – is very much a place of its own. Its language is unique, unrelated to any other aside from Hungarian, while the capital Helsinki combines beautifully proportioned urban architecture with an unbeatable location on a spit of land in the Gulf of Finland.

And yet there's something else. Something ancient.

Because while Helsinki ticks all the Scandi boxes – witness the five-storey apartment blocks, trams and pristine avenues for proof – the abundance of water, green space and trees lets you know the wilderness is never far away. Perhaps Finnish nature has given humans a little free time before it takes back control again.

Nowhere embodies this relationship between country and city better than the Lapland Hotels Bulevardi, the first location on our two-stop tour of Finland.

HELSINKI: CULTURE AND NATURE AS ONE

Located on a maple tree-lined avenue in the Punavuori area of Helsinki, the Lapland Hotels Bulevardi is the perfect urban oasis.

With Helsinki's Design District to the south, the City Park along the road and the nearby Merisatama Havshammen providing the ideal spot for a waterside jog, you couldn't be better placed.

But there's more to Bulevardi than location. Make no mistake, while this is a city hotel, the rural spirit of northern Finland can be found in every part.

Every room is simple and unfussy, with references to nature – you may find antler horns above your bed – co-ordinating with white cotton sheets, woollen blankets and thick, soft pillows. And, if after a day's strolling, you need to relax, the deep baths and in-room saunas will warm away your aches.

Food also references the north, with Kultá, the hotel's restaurant, delighting diners with a tantalising mix of traditional and modern dishes.

"Our food is based on the passion and food ideology of our northern roots," says the hotel. "We bring with us our beloved ingredients, such as reindeer, elk meat and whitefish."

If, after the food, you fancy upping your heart rate a little, the Bulevardi offers a set of unique excursions. In winter you can take a 'fat-bike' ride around Helsinki or book a hike in the Nuuksio National Park, while in summer you'll be able to join a kayak tour of the city's bays.

And once you've done that, you'll be prepared for part two of your holiday: a stay in one of the most magical hotels in northern Europe.

THE SOUL OF THE NORTH

The Arctic forest in Finland's far north is that rare thing: a near-untamed wilderness in modern-day Europe.

Which is one of the reasons why the Arctic TreeHouse hotel, near Lapland's 'capital', Rovaniemi, is such a one-off destination.

Designed by Helsinki architects, Studio Puisto, the TreeHouse consists of a number of luxury accommodation units, constructed in renewable Finnish wood, and placed onto the hillside. According to the hotel, everything has been designed to bring guests as close as possible to the landscape.

"The panoramic windows offer spectacular views of the surrounding forest and Arctic skies," it says. "Lighting has also been designed to reduce light pollution so as not to disturb the view of the Northern Lights."

The main building, shaped like a snowflake, provides a cosy place to read, sleep or eat, with guests comforted by the interior's warm colours and natural materials. In terms of food, the hotel's restaurant, Rakas, serves modern takes on Lapish staples like reindeer, lake-caught fish and foraged mushrooms.

No one would blame you if you never left your accommodation, but the TreeHouse offers plenty of opportunities to experience the outdoors, too. These go from taking an arctic safari to a Christmas trip to Santa Claus's Secret Forest (ideal for children – and parents – who've been especially good this year). There's also the hotel's own Arctic Forest Spa – perfect for a midnight sauna!

And while your time in Finland will eventually come to an end, the memories of Helsinki, the Arctic forest and the warm welcome from the hotels' staff will stay with you forever.

Or, we'd hope, the next time you come to visit. •

If you'd like to find out more about this trip, go to quintessentiallytravel.com, email info@quintessentiallytravel.com or call 020 7022 6560

With a retrospective at London’s V&A museum delighting visitors, we look at the timeless legacy and radical future of Christian Dior

Words — Claire Marie Healy

On Monday 21st January 2019 in the 7th arrondissement of Paris, the circus came to town.

Nestled in the gardens of the Musée Rodin, a large tent housed a performance by an all-female group of acrobats. Forming a human archway with their bodies, it was a powerful image of women supporting women.

The occasion was Dior’s Haute Couture Spring 2019 show, one of the most anticipated of the season and, this time around, a sure-fire way to brighten ‘Blue Monday’ for exhausted editors. The Pierrot-influenced gowns on display were symbolic in more ways than one: the fashion calendar, with its constant acrobatic display of creative directors – up, down, in, out – is often compared to a circus. Maison Dior, with seven creative directors to date, might just be the Big Top.

But after a decade of headlines dominated by merry-go-round shifts, 2019 is the year to take stock of what has been constant – and consistently innovative – at the house of Christian Dior. For one, the label has a woman at its helm for the first time: Maria Grazia Chiuri,

whose message of female empowerment has instilled a sense of a return to the brand’s original tenets. What’s more, Christian Dior is enjoying a major retrospective at London’s V&A. Entitled *Christian Dior: Designer of Dreams*, the exhibition examines the designer’s influence as one of the 20th century’s most important couturiers, and tips a nod to the geniuses who’ve since taken up his mantle.

For Oriole Cullen, the V&A’s fashion and textile curator, who’s heading up the couture-focused show, Dior’s well-told tale is worth telling again. “His ‘New Look’ collection in the post-war period did change fashion,” she says, citing the effect it had on self-expression in the second half of the century. “It was at a point when the world was ready to see something new.” As proof of Dior’s influence, the bar suit – with its pinched-in waist and full, knee-length skirt – is the most requested item in the V&A’s entire, 100,000-strong fashion archive. “The silhouette crystallised the decade.”

More than just examining the house’s founding father, the exhibition will also remind audiences of the innovation that’s always been a part of Dior’s ethos. After his death in 1957, Dior was swiftly followed by his protégé Yves Saint Laurent; and the line-up has seen iconoclastic visionaries take the helm ever since, from Marc Bohan to Gianfranco Ferré, John Galliano and, in 2012, Raf Simons. “There just isn’t another house that’s had such an interesting legacy,” says Cullen. Simons’ appointment was definitely the most unexpected in recent memory: injecting the house with his futurist vision, he inaugurated Rihanna as the house’s first black spokesperson, and splashed radical artists like Sterling Ruby onto gowns (that said, Dior himself was a gallerist before he was a designer, so perhaps Raf’s radicalism wasn’t so new).

SEE DIOR AT THE V&A

Christian Dior: Designer of Dreams is the largest exhibition ever staged in the UK on Dior. Covering over eight decades of design innovation and seven artistic directors, the exhibition traverses Christian Dior’s era-defining debut in 1947 right up to the globally-minded vision of present creative director Maria Grazia Chiuri.

Across 11 sections, the exhibition explores the house’s mainstay themes – the garden, historicism, and travel culture – as well as paying tribute to the innovations of each creative director, from Dior himself to Marc Bohan, John Galliano and Raf Simons. Prepare for crowds: this is the museum’s biggest fashion exhibition since its Alexander McQueen tribute, *Savage Beauty*, and contains never-before-seen gowns that are just as likely to astonish up-close.

Quintessentially welcomed members to two exclusive private viewings in February and March. To hear about more private viewings, please contact your lifestyle manager.

Sitting somewhere between innovation and tradition, Chiuri is today bringing a house famed for its haute couture into the real world – or, as far as one can, with gowns that most of us will only ever adore from a distance.

“When I started to work in fashion I never reflected on feminism,” Chiuri told *Vogue* last April. “At the time fashion was playful, we had no idea that it could be so important in our lives.” Today, the opposite is true: since being appointed in July 2016, Chiuri has set an agenda for Dior’s new-generation woman. It’s a feminist consciousness best epitomised in a single item: the T-shirt emblazoned with ‘We Should All be Feminists’ from Chiuri’s debut SS17 collection, after Nigerian writer Chimamanda Ngozi Adichie’s long-form essay (all the proceeds went to a charity set up for educating girls).

But beyond slogans, Cullen recognises an important thread in Chiuri’s dedication to creating clothes women feel comfortable in; just like Dior before her, she’s responding to the women of her era. “You can’t just sit there and be creative and make beautiful things,” says Cullen of Chiuri’s emphasis on practicality and empowerment. “It’s about your message. And her collections have been phenomenally successful. There’s a big market out there that wants to buy her clothes and it keeps Dior very relevant.”

Maybe it’s precisely Dior’s constantly revolving door that’s kept the brand so revolutionary. The show notes at January’s couture outing might have described the creative pull of the circus, but it summed up the magnetism of the always-shifting house pretty well, too: “The fascination has stimulated the imagination of many artists for (this) world... both wondrous and raw, poetic and indispensable.” •



C H R I S T I A N W O R S H I P

IMAGES THROUGHOUT
Interior shots of Spiritland and
its headphone shop in Mayfair

Sound of the future

Music used to be about records – now it's a vital glue bringing brands, wellbeing and entertainment together, as three pioneers show





Words — Anthony Teasdale

**🎧 SOUNDTRACKING
YOUR FAVOURITE HOTEL**

Rob Wood, Music Concierge

“Music Concierge is a music consultancy service that designs the soundtracks of luxury brands globally: defining a brand through music, while emotionally appealing to its audience. We supervise the playlists of companies such as Mulberry, Alfred Dunhill, and Harvey Nichols, and work with leading hotels like the Rosewood in London; RYSE in Seoul; the Park Hyatt, Tokyo, as well as restaurateurs such as Tom Kerridge and Angela Hartnett.

We’re even working with Tottenham Hotspur FC, where we’ve curated the music at the first-team’s amazing accommodation centre, The Lodge. The music is specially designed to increase player wellbeing, restfulness and team spirit.

Our clients use music to help set the scene and heighten their brand experience. We might be looking to relax people after their long journey to a desert island resort with beautiful calming music. Or looking to heighten a sense of awe or wonder as guests take in an incredible lobby design in a city-centre boutique hotel.

It’s about connecting brand, design, physical space and audience to music. Our consultants value spending time on location whenever possible to understand the experience, meet the stakeholders, look at the concept, and get a sense of place. We also often visit neighbourhood record shops to uncover local tracks and subcultures.

It can be a challenge in places like India and China, but over the years we’ve built substantial expertise with numerous forms of music whether it’s Arabic, Chinese, Asian or Central/South American.

In terms of favourite playlists, curating the music for COMO Hotels in Bhutan at Uma Paro was particularly special as I was lucky enough to visit that magical kingdom. Working with members’ club/charity The House of St Barnabas in London is brilliant because not only do they have good speakers, but the audience is really open-minded so we can flex our creative muscles.”

musicconcierge.co.uk

🎧 USING MUSIC AS MEDICINE

Tom Middleton, SONUX

“I’m a DJ/musician, a sound architect at SONUX – an audio-sensory branding consultancy – and a sleep science coach. My work involves addressing human problems, such as sleep deprivation, stress, pain management and burnout. The mission is to transform lives with a *healthier* soundtrack that boosts mood, state of mind, energy, productivity and performance.

In our recent trials, listening to the soundscapes I’ve designed to accompany breathwork training shows a 25% reduction in resting heart rate (RHR) in under five minutes. That yields a weekly 30% increase in productivity, saving three-to-four hours lost per week!

Around 60% of the planet is sleep-deprived, which compromises our health. Having felt the negative impact of years touring across multiple time zones, along with becoming a parent, I wanted to rethink my work/family/social life balance. To do this, I needed to explore self-care wellness strategies that would enhance my mental and physical performance.

I’ve made an album, *Sleep Better*, designed to help listeners reclaim an extra hour of rest by being played before bedtime as part of a new pre-sleep routine. I’ve used the principles of psychoacoustics, rhythmic entrainment and biophilia (our tendency to want to connect with nature), woven into neo-classical and ambient soundscapes.

It initially engages you, then the rhythms intentionally slow your heart and breath rate, activating the parasympathetic nervous system and kickstarting the ‘relaxation’ mechanism. This lowers blood pressure and reduces stress, calming the mind and body in preparation for sleep. It’s an immersive and evocative soundtrack that transports you to a tropical island at sunset.

Music has a significant effect on us because we’re resonant organisms, buzzing with energy – and sound waves are a form of resonant energy that we respond to positively or negatively. Music has the power to modulate brainwaves, respiration and heart rate and trigger hormone secretion. Our tribal ancestors enjoyed the natural highs of making sounds or music and dancing together. We still do this at festivals!”

tommiddleton.com

🎧 THE AUDIOPHILES’ BAR

Paul Noble, Spiritland

“We felt like there was nowhere of quality for us to hear music in London – with the right room, musical programme, food and drink, and service. We wanted something unique and outstanding with excellence and musical credibility at the core.

We work closely with a company called Living Voice, based in Long Eaton. Its speakers are as far as you can go in the world of high-end audio, and it sells only to a small number of wealthy clients. This was a chance for us to bring a level of listening to the public that’s pretty much inaccessible unless you’re friendly with a billionaire audiophile (which you might be).

We have a broad and deep music policy: you may hear jazz, funk, dub, pop, rock, ambient, country or more on any given night. There’s no dance floor, so you’re unlikely to get house, techno or hip-hop – but we offer our DJs carte blanche to do what they feel, so as it gets later and louder, the music can head off into unexpected territories.

In 2017, we opened a little shop in New Burlington Street, Mayfair, where we sell headphones and audio players. It’s all about picking out the very best selections at each price point, so there are commuter-friendly in-ears for £150, going up to the ultimate reference headphones north of £4,000. At that level, it’s like hearing music properly for the first time. Plus you can get a decent Japanese whisky while you’re having a listen!

We’ve just opened a much larger Spiritland in Royal Festival Hall. It’s a 180-seat restaurant and bar at the foot of the Hall itself and is the perfect spot for pre- or post-show drinking and dining. The idea was to add something unique to London’s cultural life, right in the middle of the city.

There are a lot of ‘ultimate Spiritland records’, but at the moment it’s Jaye P Morgan’s 1976 eponymous private pressing record, finally re-released on We Want Sounds. It’s the cream of LA’s session musicians, recorded at the legendary Sound City studios. Super-smooth, super-heavy soul.” •

spiritland.com



JET SET?

Words — Amber Elias

No travel plans should be ruined by the misery of jet lag. These six tried-and-tested methods will reduce its potency, leaving you to the get the most from your trip

Whether you're travelling for business or pleasure, jet lag can affect everyone. It's caused when your regular sleep pattern is disturbed by changing time zones – often due to a long-haul flight. This leads to tiredness, exhaustion, insomnia, headaches, tummy upset and confusion.

Generally speaking, for each time zone you cross, you'll need a full day and night to get in sync with the local time at your new destination. So far, so bad. However, there are some ways which can alleviate the symptoms of this most irritating of modern malaises.



1 Fasting: a powerful weapon

A 2009 Harvard University study found that by manipulating your 'eating clock', rather than your 'sleep clock', humans can adjust better to time changes. Jenny Graham, MD of Quintessentially Travel – and regular long-haul traveller – agrees. "Fasting is vital for me," she says. "Because it reduces stress on your body, especially your gut." Harvard's research suggests fasting for a minimum of 12 hours before you would eat breakfast at the new destination. Taking this idea further is the Argonne Anti-Jet-Lag-Diet. Released in 1983, it suggests alternating feast and fast days, manipulating the internal clock to transition to the new time zone quicker.

2 Acupuncture

According to the British Acupuncture Council, in "Chinese medicine theory, certain organs are more easily affected by changes in time zones, with those associated with sleep and digestion most affected by jet lag." According to tradition, acupuncture works by inserting ultra-fine needles into specific acupuncture points on the body to re-establish the free flow of 'qi' (energy flow), which restores balance and triggers the body's natural healing response.



3 Light therapy

Our circadian rhythms are controlled by sunlight, and with jet lag it's vital to expose your body to light as soon as possible. "Exposure to light stimulates a nerve pathway from the retina in the eye to the hypothalamus in the brain," says Jenya Emets, founder of Cloud Twelve wellness club. "There, the suprachiasmatic nucleus (SCN) initiates signals that control hormones, body temperature and other functions that make us feel sleepy or awake. Once exposed to the first light each day, the clock in the SCN raises body temperature and releases stimulating hormones." According to Jenny Graham of Quintessentially Travel, there's a simple hack. "Don't put sunglasses on when you land," she says. "Without their shading, you'll get instant bright-light exposure and start to re-align immediately."

4 Alcohol: yes or no?

"Alcohol is a central nervous system depressant and has effects as strong as many sleeping pills, depending on how large a 'dose' is taken," says Dr Colin Espie, a sleep expert from the University of Oxford and co-founder of Sleepio, a sleep improvement programme. "Consequently, it can make a person feel sleepy and may also result in them falling asleep more quickly." The catch? "Using alcohol as a sleep aid isn't good. Its beneficial effects for inducing sleep tend to be short-lived, and overall, people tend to view alcohol-related sleep as less restorative in quality." Stick to still water instead.

For all your travel needs and advice, go to quintessentiallytravel.com



5 Take magnesium and vitamins

"Magnesium maintains the healthy level of GABA (a neurotransmitter that promotes sleep) in the body," says founder of GP Nutrition, Gabriela Peacock. The company's Fly Me programme combines science and natural supplements to prep your body. Its protein powder is a meal replacement for when you're up in the air (so you can skip unhealthy snacks) while a dose of magnesium will help you sleep when you arrive. Graham says: "As well as magnesium, I take Siberian ginseng, vitamins C and B Complex, and 15th Degree's special travel supplements."



6 Book a massage

You can relieve tired limbs and stimulate blood flow with a massage tailored to post-flight stresses. "Massages help alleviate the symptoms of jet lag by stimulating the lymphatic system and circulation in general: relieving bloating, loosening up joints and easing muscle tension," says Emets. If you land at night, choose a relaxing massage with nourishing oils to help your skin rehydrate. If you arrive during the day, opt for an invigorating massage to increase blood circulation. As mind and body are connected, meditation can promote balance, too. "I use the Calm app," says Graham, "especially the Sleep Stories and the Sleep Meditation." •

The look



What is beauty? In these extracts from their new book, designers Stefan Sagmeister and Jessica Walsh talk about how this most intangible of qualities impacts and improves our daily lives

Words — *Stefan Sagmeister and Jessica Walsh*

of love



‘There is no smartphone today that does not take its cues from the iPhone, the most influential design artefact of the last decade. Its success can be attributed to thousands of decisions, many of them informed by aesthetics’

BEAUTY MADE BY NATURE VS. BEAUTY MADE BY HUMANS

Georg Wilhelm Friedrich Hegel, the German philosopher, thought that beauty could only be achieved through the arts, not in nature. So a field of dandelions might be called beautiful, but a painting of a field of dandelions could somehow attain a higher form of beauty – an aesthetic triumph best understood by the intellect. We suspect Hegel would see the work of German artist Wolfgang Laib – who spends the months from early spring to early summer collecting dandelion, pine, and hazelnut pollen – and then exhibiting the samples in white-box galleries – as the most beautiful, since the intellect plays a more active role in understanding the work’s gorgeousness.

Sagmeister recalls hiking in the Bregenzer Wald, a valley in western Austria close to where he grew up. He describes moments when the weather was perfect and he was in the right mood and came upon a new vista. Suddenly, he was in the presence of something sublime: a spectacular view at just the right moment – a rare moment of delight.

Sagmeister often goes onto the roof of his building in New York, which overlooks the Manhattan skyline. When the mood and the weather are right, and the clouds conspire

with the buildings to form a spectacular whole, he experiences a similar feeling to when he views the Bregenzerwald, a scene of natural grandeur. Both visions produce moments of awe in response to their sheer magnificence.

If we compare historic Manahatta (the original name of the island when Peter Minuit bought it from its Native American inhabitants) to contemporary Manhattan, Sagmeister believes that human intervention improved it remarkably; it’s a much better looking place now. Nature took about 30 million years to build the Austrian Alps, but it took New Yorkers only 300 years to build the Manhattan skyline. Given how quickly the metropolis developed compared to the Austrian Alps, Sagmeister is ultimately more impressed with New Yorkers than with nature.

THE TRIUMPH OF THE IPHONE

At conferences, lots of people we encounter tend to pontificate about some lesson learned, using Apple as a case study to support their arguments. It can get boring. So, it’s with some trepidation that we look at Apple’s history to reinforce our beliefs about creating beauty. Beauty was on Steve Jobs’ mind all his life, and he clearly subscribed to the idea that beauty is as important as functionality when developing insanely great products.

As journalist Pascal-Emmanuel Gobry wrote, “After all, it wouldn’t be unfair to say that Steve Jobs’ entire career can be summed up as the stubborn insistence that the stuff of everyday life, the stuff that surrounds us, shouldn’t just be efficient or useful, but also must be beautiful. And countless millions of people have voted their assent to this with their cold, hard cash.”

There is no smartphone today that does not take its cues from the iPhone, the most influential design artefact of the last decade. Its success can be attributed to thousands of decisions, many of them informed by aesthetics.

When Sagmeister spoke with Apple’s Chief Design Officer Jonathan Ive at a conference at the Art Center in California, Ive recalled the making of the iMac stand. At the time, Apple’s Chinese manufacturer thought it impossible to create the stand as a single piece and suggested a two-part approach, which would require a thin seam. This seam would be hidden behind the screen and remain invisible to most users. Ive thought the seam unattractive and pressed the manufacturer, who simply refused to accommodate him. So Ive suggested that Apple search for a new manufacturer. One would need to care immensely about the physical appearance of the product in



order to agree to Ive’s suggestion. For the CEO of a publicly held computer company, the pressures of creating a new product are extraordinary, the competition is fierce, and the race to bring the innovations to market as fast as possible is intense. In this context, Ive wanted Apple to find and hire a new Chinese manufacturer because he didn’t like the look of a seam at the back of the machine. Millions of computers would be made, and new questions about reliability and quality control would inevitably crop up. These questions would all need to be resolved quickly and with an unfamiliar partner. Ultimately, Jobs agreed with Ive. Apple changed manufacturers, and the iMac was shipped without a seam.

Apple is one of the only giant consumer product companies that properly understands the theatrical nature of unwrapping. Taking a cue from centuries of Japanese packaging design, the Apple design team considers every layer that will need to be peeled away with love, care, and full attention. Of course, the main function of the packaging is to ensure that the product arrives safely. But the Apple designers did manage to add another essential function to the process: joy.

FORM REPLACES FUNCTION

Philippe Starck’s Juicy Salif lemon squeezer became a symbol of the design boom of the 1990s and, in the eyes of many, gave design a bad name. It was accused of not working very well (it works fine, but does make a little mess) and for being overly expensive. Yes, certainly critical is its ability to press lemons. But in addition, it can function as a way of displaying taste and status.

Essentially, Starck designed a small sculpture for the kitchen, a space formerly devoid of artistic objects. He took the lemon squeezer out of the utensil drawer and placed it on the kitchen counter. He also gave it a contemporary form appropriate for our time. Seen as a sculpture, the piece can be considered affordable: an opportunity to own a work of art.

And if one of the functions of the design of any object is to be economical (i.e. to be able to advertise and sell itself), Starck’s press fulfilled that extraordinarily well: Alessi sold 10,000 of its later-issued, gold-plated version alone. Our friend, the Dutch designer Hella Jongerius, famously asked, “Who’d want to ruin a perfectly good vase by putting flowers in it?” But before you react in horror to such self-indulgence, it might be worth mentioning that the

strategy to create high-end utilitarian objects that were never meant to be used was not invented by ego-driven designers at the end of the 20th century – it actually has significant historic precedence.

During a visit to the Munich Residenz, Quintessentially was told that the porcelain dining set commissioned by the German emperor was never, ever in use and was put on display immediately after it was created. If we push the design of a chair to such an extent that you cannot sit on it any more, it becomes a sculpture. We can then decide if it’s a good sculpture or not.

Marc Newson designed a bookshelf in 2007 out of a single piece of Carrara marble. It sold in an edition of eight at a price tag of \$1 million each. From a functional point of view, the shelf works no better than a couple of Billy shelves, available at IKEA. From a beauty point of view the two are in different galaxies. •



SAGMEISTER & WALSH: BEAUTY
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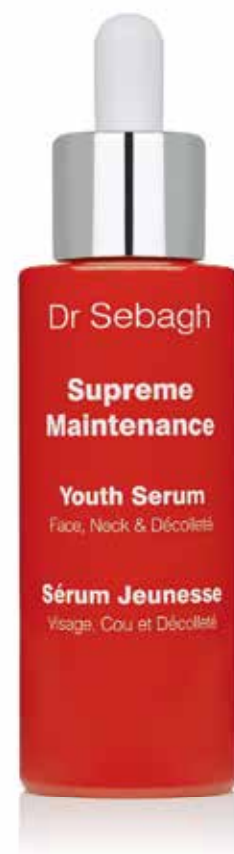
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Power-up your serum blend even more with a little **Pure Vitamin C Powder Cream**. This patented, highly concentrated and stabilised powder-to-cream formula can be mixed with any serum to brighten the skin, prevent pigmentation and bring back its glow.

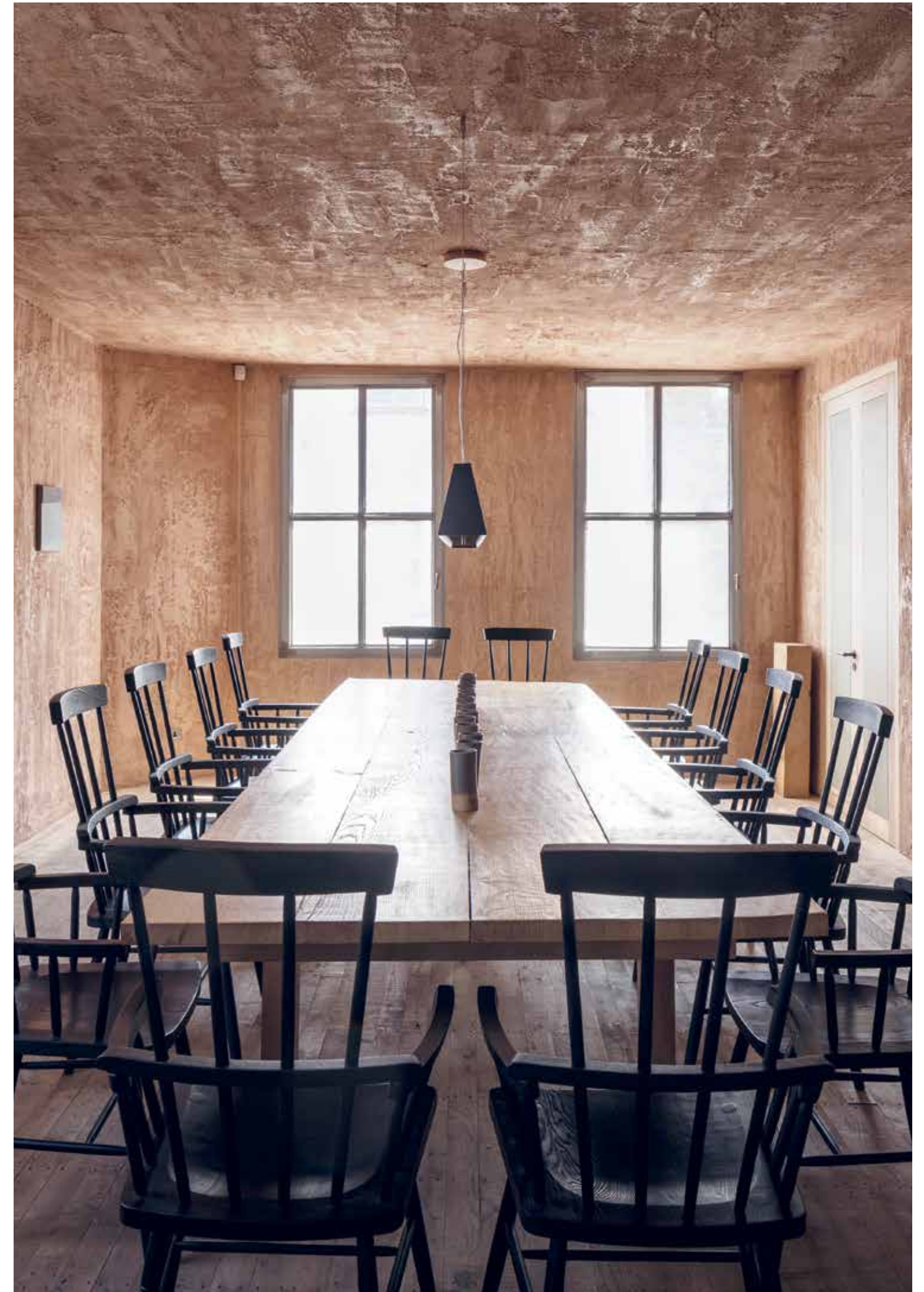
Available in-store and at drsebagh.com

Dr Sebagh

Few chefs have had as much of an impact on the British culinary scene as Nuno Mendes – and his latest venture shows his instinct for defining modern dining is as strong as ever

Interview — *Hannah Felt*

FROM LISBON WITH LOVE





‘I’ve travelled to Goa and spent time living there –
I’d love to open a Goan restaurant one day’

Celebrity chefs aren’t exactly in short supply. But while Nuno Mendes is a familiar name, the Portuguese chef, best known for his food at London’s Chiltern Firehouse, isn’t attracting crowds of paparazzi anytime soon. And that’s just the way we he likes it.

Forty-six-year-old Mendes, who grew up in Lisbon, has a new venture that’s about as far away – philosophically at least – from the Firehouse as it gets. Mãos, located in the Blue Mountain School building in east London, is less a restaurant and more an intimate kitchen-dining room. Guests join Mendes’ team (and 15 other diners) for dinner, and over the course of an evening feast on his seasonal dishes, while getting to know each other around the table.

Here, we talk to Nuno about Mãos, his love of Goan food and what his kids demand for breakfast.

Q. *Let’s start at the beginning. How did the idea of Mãos come about?*
N. Previously, I worked on things such as The Loft Project, where guests actually came to my house and engaged with our cooking in a super-informal format. In a setting like that, diners create a dialogue around the food, with us and the kitchen. Having a space where the table isn’t an anchor, and where you can wander off, explore, and immerse yourself is very new and very appealing.

Economically and politically, the restaurant landscape is experiencing a lot of turmoil and uncertainty, so this is much more suitable. It’s small, it’s contained, and it’s special, and it has more to it than a restaurant. You can walk through to the kitchen and the wine room, converse with other guests around the table, and even come back to look at The Blue Mountain School itself.

Q. *When we dined there it felt unique...*
N. I’m so happy to hear that. We want it to be a dinner party where the guests get to know each other – obviously helped by our wine room! Once they feel at ease and their guard’s down, it really is a communal experience, and very fun. We don’t have a

closing time either so sometimes we still have people here engrossed in conversation at 2am with no signs of slowing down!

Q. *The funniest thing was the connections people across the table had – whether they went to the same university, or followed each other on Instagram...*
N. You need to be brave to pay in advance for an experience that you have very little knowledge of, knowing you’ll be sitting at a table with strangers. In that sense, everyone who attends has something in common already. Some of the guests are visiting London on their own for a few nights, and looking for a good food experience without being sat alone at a table in a crowded restaurant. You find they feel comfortable and make friends easily, which can be difficult in a public space.

Q. *Some of the techniques you’re using are incredible. The simple onion sphere that we enjoyed was one of our favourite dishes...*
N. That’s a blast from the past! The person who created the technique was Ferran Adrià, chef from the famous El Bulli. There was a lot of inspiration in that dish. Cooking as a whole went from very technical – something we called ‘techno emotional’ – before veering more towards a natural Nordic style. Now I think we’re at a point where we have lots of different tools and techniques but we need to remember to find inspiration in the past.

Q. *Away from your professional life, what do your children have for breakfast?*
N. They expect a buffet! Porridge, pancakes, cornflakes (organic, of course!). It’s a morning of “ready, steady, cook”. I try and make time for breakfast even with the distractions during the weekdays. But after the breakfast hurdle, I try and exercise – mainly to keep my sanity and switch off my phone. I try to maintain balance and keep my mental health in check as I travel a lot.

Q. *Do you have a favourite cuisine, and if so, any favourite dishes?*
N. I love Goan cooking, and have such a passion for this food, which has a Portuguese DNA running through it. It brings back so many childhood

memories, especially the smells. I’ve travelled to Goa and spent time living there – I’d love to open a Goan restaurant one day. My favourite dishes include *bebinca*, a coconut cake that’s made a layer at a time, with caramelisation on top.

Q. *Was it these childhood memories that made you interested in becoming a chef?*
N. I fell in love with food at a young age – it was my father and grandmother who inspired me in the kitchen, and fuelled this passion for cooking. I didn’t know that this could be a career, so I started on a different path – I was going to be a marine biologist!

Q. *How come that didn’t work out?*
N. It was a means of escaping Portugal. It was the one course that wasn’t available [at home], but interestingly enough the places I was offered had really nice beaches and lots of sunshine – like Miami! So I moved there as I was curious about living in the US, but it wasn’t as I imagined. I wasn’t a Jacques Cousteau type!

The US didn’t have a great culinary scene, but I was introduced to a lot of cookery schools there and attended one in San Francisco. It was nerve-wracking but I found my calling in life.

Q. *Do you find that when the thing you’re passionate about becomes your career, the work/life balance becomes so blurred you’re consumed by it?*
N. Exactly, I think it’s a problem I have. My only criticism of my job is that I wish it was my hobby and I didn’t need to think of it as a business. It would make it purer if I could disregard the thought of making a living and not have to question my creativity to check if it’s commercially viable.

Q. *What’s next?*
N. I’ll be opening in Lisbon next year – my first project in Portugal; something I’m immensely proud of and can’t wait to share. •

If you’d like to experience Mãos, please contact hannah.felt@quintessentially.com



Brunch time in London just got a lot more exciting with COYA's weekly Peruvian feast

Peru is one of the hotspots of global cooking. Combining indigenous dishes with the culinary tradition of Japanese immigrants, its 'Nikkei' cuisine attracts food-lovers and chefs from all over the world.

And while Lima is beautiful at this time of year, not everyone can make it there for the weekend. Happily, some of the world's best Peruvian food is found in London – specifically at Mayfair's COYA restaurant.

The man behind COYA is culinary director Sanjay Dwivedi, who spent a year travelling around South America in search of fresh flavours – and found the most inspirational in Peru.

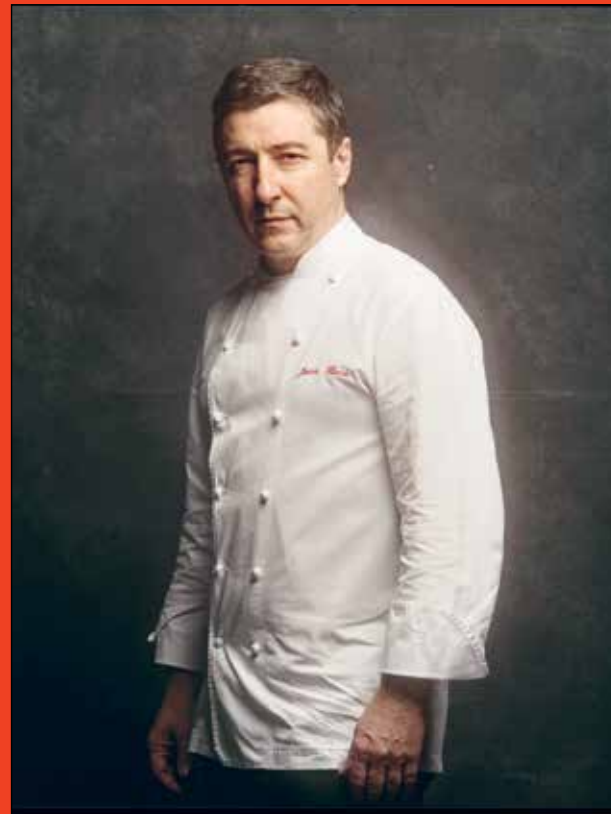
"I was like a kid in a sweetshop," he says. "I was so impressed. They have so many different foods – fruits, veggies and ceviches – I was hooked."

Soaking up everything he could learn about the country's food, Dwivedi returned to London and worked on a Peruvian menu for 11 months, before setting up COYA. Since then it's become a destination for adventurous foodies: no more so than on Saturdays when it hosts its bottomless brunch.

As you'd expect, it's a special affair, with guests feasting on dishes like *arroz nikkei* (sea bass cazuela with rice, lime and chilli), *pollo a la parrilla* (corn-fed baby chicken, aji panca and coriander) and *lomo de res* (spicy beef, crispy shallots, aji rocoto and star anise).

And, as the 'bottomless' moniker suggests, the drinks never run out: something that's especially welcome when the live music starts and the urge to dance takes you – in spirit at least – to a late night-bar in Lima. •

If you'd like to try COYA's bottomless brunch, email hannah.felt@quintessentially.com



PUNK ROCA

Looking for a food revolutionary? The head chef of one Catalan restaurant is taking the art of cooking to its limit

Few can doubt Spain's place at the top table of modern gastronomy. Since Ferran Adrià's ground-breaking El Bulli made 'molecular gastronomy' a familiar concept, the country has become a byword for everything that's experimental (in a good way) about food in the 21st century.

Nothing symbolises this better than El Celler de Can Roca, a restaurant in Girona, Catalonia. Like the best restaurants, it's a family business – with the three Roca brothers at the helm. There's Joan, the oldest, who's head chef; Josep, the middle one, a sommelier, and then Jordi, the youngest, and the restaurant's pastry chef.

Food is in their blood. Their parents ran a restaurant close to their present site, and all three qualified through the local catering college. But from early on, Joan wanted to create more than homely Catalan cuisine. Born in 1964, by the time he was in his late 20s he was experimenting with the 'sous vide'

Q. *Hello, Joan. Let's start with your background: your parents owned a restaurant, Can Roca. What was it like?*
J. It was a restaurant-bar that opened in 1967 in Taialà – an outlying district of Girona. For my brothers and I, this family restaurant was our living room, the place where we grew up, played heads-or-tails, and did homework among the scents of my mother's kitchen. After school, I loved helping my mother in the kitchen in any way I could. I enjoyed it so much she had a chef jacket tailor-made for me when I was nine. When the time came, I knew what I wanted to be when I grew up. I saw that people were happy at my parents' restaurant and I wanted to keep making people happy, following my mother's transferred values: generosity, hospitality and work.

Q. *Your mum taught you to cook. Tell us about some of the dishes she made...*
J. Pig's trotters with turnips, chicken with langoustines, rabbit with escargots, casserole rice, fricandó with mushrooms: basically, lots of traditional local dishes.

We use a grease impregnation that we directly apply on the old book pages. The grease captures the aroma. Then we recover the grease and mix it with alcohol. This preparation is distilled in the Rotaval, and by this process, we're able to extract the essential oil.

Q. *You work with your brothers. Who does what?*
J. Our creative process is a three-way collaboration, a synthesis of our three disciplines: Josep is the liquid mind, the world of wine; Jordi is the sweet mind; and me, the salt. Each of us provides his vision for a new dish or a new project.

Q. *Why is wine so vital?*
J. At El Celler de Can Roca, wine also inspires us to develop dishes. It brings landscape to the glass as food can bring it to the plate. Together, kitchen and wine create the word 'gastronomy'. I'm very fortunate to have one of the best sommeliers in the world as my brother.

‘We’re inspired by all the traditional Catalan dishes we grew up with – in our restaurant, they become the inspiration to create daring new variations’

vacuum technique – an incredibly precise method of low-temperature cooking that preserves and enhances flavour and texture. By 1995, the restaurant had its first Michelin star.

Since then, El Celler de Can Roca's reputation has grown ever stronger. As Joan has flexed his creative muscles – witness dishes like 'Dublin prawns with curry smoke' – so the other elements: the wine cellar, the desserts, have also reached the highest levels. No wonder Can Roca now boasts three Michelin stars. Dishes created here are as much about sparking emotion as they are about tasting good: this is food that's fantastic, futuristic and in some cases, almost not food at all.

Which is why, when the opportunity to have a chat with Joan came up, we immediately took it. No one wants to miss out on talking with a true pioneer.

Q. *Does traditional Catalan cuisine influence the food you make today?*
J. Our cooking is based on the relationship with our nearby environment – its roots, its culture, its products and its traditions. We're inspired by all the traditional Catalan dishes we grew up with, and love to cook them in our spare time. In our restaurant, they become the inspiration to create daring new variations.

Q. *You've managed to capture the essence of both soil and old books in your recipes. How do you do this?*
J. We use different processes. For the soil distillate, we use water-infused forest soil. We put this preparation in the distiller, in this case, a Rotaval [a distillation instrument], and after it's processed, keep the distilled water that's captured all the volatile aromas of the soil. For the old-book essence, it works differently – the old perfume technique of 'enfleurage' is applied.

Q. *Finally, what makes great service?*
J. Every moment should be devoted to improving a guest's life. The emotional management in a restaurant is relevant and essential to allow the guest to feel wellness, so they can leave well fed, both by the food and the attention they've received.

Q. *How do you want your guests to feel when they arrive?*
J. At home. •

cellercanroca.com

To secure a good table, please speak to your lifestyle manager



PREVIOUS PAGE
Joan Roca

ABOVE
Using the essence of old books as an ingredient



THE ART OF LUXURY

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The world of Quintessentially – and the people who make it special:
The kitchen behind the casinos, Northern stars, Front runner, London calling, Our members

OUT & ABOUT



The kitchens behind the casinos

The Colony Club, Palm Beach and Crockfords may be casinos, but the exquisite food they serve means dining with them is never a gamble

Words — Catherine McMaster

Casinos may not be the first destination you'd think of to visit for exquisite food, exemplary service and haute cuisine. Yet, London's Colony Club, Palm Beach and Crockfords, which are all connected by the Genting Group, provide just that. And a lot more.

Make no mistake, fusions of flavour and culinary cultural cross-pollination are paramount to the three restaurants, which means a discerning diner can expect a subtle and unexpected 'kick' with any chosen dish from the menu.

Moreover, the restaurants are not merely a by-product or afterthought to the gaming. Rather, they've evolved to be the headline attraction which those in the know visit for refined dining, good service and bespoke flavours. It's the perfect combination.

As Bob Orchard, executive chef at the Colony Club says: "Our food is an undoubted pull for the casino. We have a fantastic reputation and an amazing restaurant. Together, with the quality of the gaming on offer, we're giving customers unforgettable experiences that go way beyond what people would normally expect of a casino."

Here, we take a look inside the kitchens of these esteemed venues, and meet the chefs who are reinventing just what a night out at a casino means.



CHEF MAHMUD ZAMAN
The Palm Beach Casino

For Mahmud Zaman, the kitchen is his refuge. "I have done a lot of things," he says, "but my mind is always in the kitchen. I started as a porter and then slowly went up. In 2004, I became the head chef at the London Club." Mahmud moved to the Palm Beach in 2018.

The Palm Beach restaurant champions multicultural cuisine. Just as Crockfords and the Colony Club endorse juxtaposing flavours and spices, so too does Palm Beach. "For me everything is new: we don't just stick to one thing," Mahmud says.

The Palm Beach differentiates itself from its contemporaries by curating a menu which largely focuses on vegetarian cuisine. "I cook lots of paneer, vegetables and dahl," Mahmud says. "I make my paneer different by putting it in the tandoor."

Chef Mahmud, like chefs Bob Orchard and Steve Carpenter, has a wealth of experience working in casino restaurants: "I've never worked in a traditional restaurant," he explains. "I wouldn't like to work for one. A casino is a different environment, it has different facilities for the staff. I really like it."

The main point of difference for the chefs is the clientele. The casinos attract a diverse range of people – often VIPs – and they often want to sample the in-house cuisine. "If they want something different from the menu, they'll call me to the floor and ask, 'Chef, what can you do for me?' and I'll be glad to make something unique for them."

It's this kind of ad-hoc scope which excites all three chefs. As Mahmud says, "When the customer is happy I feel proud because it's something I cooked."



CHEF BOB ORCHARD
The Colony Club

The Colony Club is one of Mayfair's most exclusive clubs and yet it's the restaurant that garners most interest. Executive chef Bob Orchard is arguably the driving force. He's been at The Colony Club for 16 years.

"If we can do it, we'll do it," he says in response to our query as to whether the restaurant can really conjure up any dish, flavour or culinary combination.

"If you would like a Chinese starter, an Indian main course, a Japanese dessert, we'll do it. We serve five different cuisines here."

It's not only this gastronomic flexibility that appeals to diners – it's also the fact that Bob and his team of 19 chefs are happy to create bespoke dishes.

"If a customer asks, 'Can you make us a soufflé?' No problem, we'll do it. You have to be flexible and you have to strive to satisfy the customer's request."

The Colony Club's menu heralds classic dishes, such as grilled sole and tiger prawns and chilli. However, it's modernised and adapted, too. "We've got a great pull here as we've got a Teppanyaki table. As far as I know, we're the only casino in London with one and that's a big part of the restaurant."

Bob gets enormous personal satisfaction from cooking for nearly 120 covers: "At the end of the night, I sit out here with the restaurant manager, I have a cup of tea and just think, 'Wow'."

The Colony Club restaurant is undergoing a four million-pound refurbishment and will reopen in July 2019. Quintessentially readers are invited to attend the launch.



CHEF STEVE CARPENTER
Crockfords Club

Opulent 18th-century décor first greets you when you enter Crockfords Casino in Curzon Street. This exclusive club boasts a heritage dating back to 1828 when the debonair William Crockford set out to establish a club fit for diplomats, royalty and the aristocratic elite. While the aesthetic has remained, the tone of the club is far more welcoming and inclusive. This is in part due to its restaurant. Steve Carpenter has been the head chef at Crockfords for seven years.

"I started in 2000 and loved it. It's so different to a normal restaurant, where you would do 10 starters and 10 main courses. What we do is on a different level."

Steve's passion is food and cooking, and it's this desire for perfection which translates into his dishes.

"I cover all of the European dishes, but I will put subtle hints of fusion into them. For example, I'll make a lobster cocktail for a starter, but I will add a Sriracha sauce, so it has a little tang to it as well."

This inclination for two opposing flavours stems from Steve's training with celebrated Michelin-star chef Jean-Georges Vongerichten. "It was my finishing school. It refined everything and that's where I really got into the fusion side of cooking." Customers can enjoy an array of flavour and cultural cuisines, which include Arabic, Indian, Chinese, Thai and European dishes.

"At the end of the day, we are here to please people," Steve says. "I love the food we get to cook in here." •

To make a booking at any of the Genting restaurants, talk to your Quintessentially lifestyle manager



At a stunning location in the Northamptonshire countryside, two Quintessentially members cemented their marriage over three days of fun, laughter and love

NORTHERN STARS

Words — Amber Elias

Your wedding should be the most special day of your life, but for one couple, a single day just wasn't enough. Instead, they brought their guests together for an unforgettable three-day celebration at Aynhoe Park, Northamptonshire.

However, while the venue was quintessentially English, the couple's origins lie further north, with a Swedish bride and Scottish groom lending the event a unique flavour. Something that the couple, with the help of Quintessentially, were keen to reflect in the organisation of their wedding.

Although the estate would also suit a much larger event, the pair opted for an intimate affair, hosting only 50 of their nearest and dearest for the special occasion.

On the first day, a luxurious dinner was provided, with tables adorned in black and gold, showcasing busts lent by Kathy Dalwood, one of the bride's favourite artists.

After dinner, entertainment was provided by the mind-bending duo DNA, while jazz singer Megan McConnell ended the

evening with a romantic serenade. The lucky guests retired to their rooms to find monogrammed slippers and dressing gowns waiting for them, alongside a 'first aid kit' filled with some of the couple's favourite Swedish and Scottish treats.

The ceremony took place on the second day and started with a relaxed lunch under the bespoke marquee over the West Garden. Guests feasted on a menu arranged by the groom's favourite burger house, the appropriately Scottish-themed Mac & Wild. Outside, the grounds had a full fairground carousel, a golf simulator and a bouncy castle, with the hot tub up and running, and fire pits blazing.

The wedding ceremony was conducted by a celebrity guest in the conservatory, which was decorated with candles, balloons and bountiful autumnal flower arrangements.

After the vows were exchanged, everyone toasted the newlyweds with a glass of Krug from the champagne tower, accompanied by oysters and Swedish roe. The couple selected a custom tasting menu for dinner, expertly cooked by Swedish celebrity chef Klas Lindberg, with a delicious dessert selection courtesy of renowned pastry chef Tea Malmegard. Following dinner, the bride and groom had their first dance to an exclusive video

created for them by one of their most-loved artists, Robyn, who sang their favourite song of hers from a concert they'd seen together on an early date.

With the night still young, guests were led by a saxophonist down to the 'rave cave' where everyone danced the night away to beats from Mayfair's top DJ.

On Sunday, the final day, the fires were re-lit in the garden, while a line-up of street food trucks provided guests with a smorgasbord of options – all complemented by the silky voice of Kyle Falconer's singing.

The newlyweds left on their helicopter to return home – the perfect finish to a fantastic weekend filled with love. •

To find out how Quintessentially's Wedding specialists can make your dream a reality, contact weddings@quintessentiallyweddings.com

OPPOSITE, CLOCKWISE FROM TOP LEFT Jazz singer Megan McConnell; the newlyweds depart; the happy couple make an entrance; exotic decoration in the dining room

FRONT RUNNER

Quintessentially has helped three members find success on and off the track

Words — Amber Elias

The world of horse racing is filled with fun, glamour and windfalls, but for three Quintessentially members, it's also given them the chance to secure a healthy investment by joining an owners' syndicate.

"I'd never considered it before," says Quintessentially member Helen Allanson, who joined the Quintessentially Party syndicate after seeing Catherine Mills from Quintessentially's equestrian team ride in the Willberry Wonder Pony Charity race at Royal Ascot in 2017.

After Mills introduced trainer Jamie Osborne to Quintessentially's equestrian members, she had the idea to start a racing syndicate. Following investment from three members, Quintessentially Party was formed.

"There've been ups and downs but overall the whole experience has been fantastic, and a syndicate is a great way to see if it might be for you," Allanson says. "You constantly meet new friends at stable visits and the racecourse."

Quintessentially's equestrian service offers a wealth of experience to help members start their journey in racing, whether they already own horses or are just trackside regulars.

"Connections, information and knowledge are all key areas that Quintessentially has experience in," says Mills. "We also have contacts on the breeding side, bloodstock agents, trainers and racecourses. Working with organisations like Great British Racing International and Horse Racing Ireland means we can access some of the best racing in the world and give our members behind-the-scenes experiences they wouldn't usually get."

For Allanson, being part of the syndicate is so much more than turning a profit.

"We've been lucky this time with our horse, Mr Reckless [with three wins], but a lot depends on your trainer and opportunities that arise during your horse's career. It's magical being in the winning enclosure after your horse has won, but it's equally



'Working with organisations like Great British Racing International and Horse Racing Ireland means we can access some of the best racing in the world and give our members behind-the-scenes experiences'

great being able to watch that same horse training on the gallops at home and making plans for it with your trainer. If you're lucky enough to be involved in owning yearlings – getting to watch them grow and develop into successful racehorses is fascinating."

If you've ever dreamed of owning a racehorse, now is the time to invest with Quintessentially, as Allanson says.

"It's lovely getting to meet other racing enthusiasts, from trainers to owners, not to mention so many amazing horses. It's also not long before your shelves at home become full of racing photographs!" •

For more information on all the equestrian services available through Quintessentially, please contact equestrian@quintessentially.com



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LONDON CALLING

LONDON: STILL THE BEST ASSET

The real estate of London, particularly in the super-prime sector, is highly competitive, with many of the most premium properties never coming on to the market. In a world where everything is online, the opposite is true with London's HNW (high-net-worth) and UHNW (ultra-high-net-worth) housing. As privacy and discretion are key, many prime properties are known only to a select few. And part of the few are the city's elite property advisors, especially buying agents.

Your best bet – and not just for their insider knowledge – is to work with an independent buying agent who has access to both on- and off-market properties. They'll help you distinguish between 'the best and the rest', which can make a difference to your long-term investment. At Quintessentially Estates we have exceptionally strong relationships with selling agents, something that gives us early access to off-market and pre-release housing. Most of the properties we secure are not on the market, making the transactions very discreet, putting you at the front of the queue.

THE POWER OF NEGOTIATION

An expert negotiator will find the best deals, but what really sets an agent apart is their informed, objective advice and knowledge on every aspect of the transaction: this is particularly true for international buyers (an area we specialise in at Quintessentially Estates). The right buying agent will help you navigate the marketplace based on your specific needs, working solely for you, and without being influenced by vendors. When you're buying an asset of this worth it's vital to have honest advice from someone representing your best interests.

We also carry out detailed market analysis on recent transactions to make sure clients are paying the correct price. It's also worth noting that sellers and agents often prefer a buyer with representation as it shows they're more serious.

I work one-on-one with my clients. This can take time but knowing their requirements means I can find what really suits them. Whether it's finding an off-plan apartment individually tailored to them or purchasing a property that's not actually up for sale (I did this for a client who had always loved a specific house in Hampstead), it's about providing a bespoke, all-encompassing service. An agent will attend every viewing, deal with all contract negotiations and undertake stringent due diligence on the chosen property. This way our clients get their dream residence at the best price – and with a minimum amount of stress.

LOCATION, STYLE AND DESIGN

It's not just a case of buying the 'right address', you need the *right one within the right address*. From the better side of the street to the penthouse with the truly extraordinary view, these details can seriously enhance your purchase.

Style and finish are important, too. Many new developments are working with top designers to set them apart: maintaining the personality of London living, as well as delivering the heritage of the future. A great example is the new Mayfair Park Residences by Clivedale, which come with a whole host of assets: from health club and full concierge service to valet parking and even dog-walking – all perfect for the discerning modern buyer. What makes the development even more unique is that while the buildings are new, the original Georgian façades have been retained.

**THE RIGHT PLACE FOR
YOUR LIFESTYLE**

London is defined by its unique character, it's one of the reasons it's still the world's most popular city for global property investment (which it has been for nine out of the last 10 years).

When looking to buy, particularly if you want to live in your property some or all of the time, make sure you pick a location that works with your way of life. A lot of our clients are new to London and are unsure about location, so we'll cover multiple areas in their search and help them make informed decisions based on their everyday needs, as well as long-term considerations like school catchment areas and commuting. At Quintessentially Estates we'll look at every property, both on and off the market, that fits our client's requests and then take everything into account.

MAYFAIR'S RENAISSANCE

In a city full of property hotspots, the hottest one right now is Mayfair, in central London, whose residential renaissance has put it at the forefront of the city's super-prime market. Its appeal spans the generations, with over 40% of recent HNW buyers in their 40s. These younger purchasers want the traditional look, but with all the attachments of a modern property, and they're willing to pay to be in the right area. One of my most expensive purchases in 2018 was here – and with over £5 billion planned spend across 12 developments, it'll be *the* place to be for some time yet.

Another favourite that's having its moment again is Notting Hill. This much-loved west London enclave has seen a resurgence, with marquee addresses such as Chepstow



Our clients love the fact that we're not just an estate agent but a luxury real-estate company with offices around the world and an unrivalled network of connections

Villas, Lansdowne Crescent, Elgin Crescent, Pembroke Square and Ladbrooke Square at the top of the list. Streets on squares with communal gardens are the prime locations, particularly for families, who not only love these open spaces but also the great schools and social life. It's a closed market so I'd definitely recommend working with a good agent.

IT'S ABOUT THE SERVICE

At Quintessentially Estates in London, our clients love the fact that we're not just an estate agent but a luxury real-estate company with offices around the world and an unrivalled network of connections. We understand what works for them, do due diligence on every property to reduce uncertainty and negotiate for the best terms. Meanwhile our in-house property management division can help with every element of the logistics. Overseas buyers love this support: we can help with renovations, interior design and ongoing home management so they don't have to worry about their home while they're away or whether it's going to be ready on their arrival.

This level of expertise is also in our dedicated lettings department. We match the best London properties to the best tenants while delivering an unrivalled personal service. And we're only a WhatsApp click away, too.

Not only do we save our clients a lot of time but also usually some considerable amounts of money, too. Why would you buy your most prized asset without having someone looking after your best interests? •

If you'd like to buy or sell a luxury property with Quintessentially Estates, email Simon Garcia at simon@quintessentiallyestates.com

Looking to buy in the UK capital? Quintessentially Estates can get you the home you deserve

Words — *Simon Garcia, Director, Quintessentially Estates*



OUR MEMBERS

Alexa Watson
Leigh-on-Sea

Q. What line of work are you in?
A. I'm a beauty therapist, specialising in semi-permanent make-up. Next on my list will be scalp work for men and women with receding hairlines or suffering from alopecia, and breast work for women who've had mastectomies. People's confidence can be knocked after breast reconstruction or the loss of hair – not only do they have to recover physically, but also mentally it can be a struggle. This work helps to give them back some confidence.

Q. We're taking you out for dinner. What's your favourite restaurant?
A. Cecconi's in Burlington Gardens is an all-time favourite for the great service, atmosphere and interesting people you meet.

Q. What do you like most about being a Quintessentially member?
A. I love the can-do attitude – anything is possible. If there's an issue, Quintessentially will always offer a solution. Plus, have you ever struggled to buy a gift for someone who has everything? Quintessentially suggests great ideas, year-on-year.

Q. What's your best Quintessentially experience so far?
A. Being invited to the box at London Olympia, to see the horse Valegro perform the dressage with a great crowd!

Q. What's the one thing you want to do in your lifetime?
A. I'm an animal lover, and I'm passionate about saving the environment. I'd love to volunteer to help the ocean clean-up project, and work to save species facing extinction from poachers and climate change.

sanctuaryontheheath.com

Rahul Moodgal
London

Q. What line of work are you in?
A. I build businesses and work independently. I like to think that I make people's dreams come true. I meet dynamic people and work on dynamic projects.

Q. We're taking you out for dinner. What's your favourite restaurant?
A. There are just too many to include all of them, but I must mention Benares, Umu, The Araki, Cecconi's, La Petite Maison, Hawksmoor, Ming Jiang and Milos.

Q. What do you like most about being a Quintessentially member?
A. There are things that get done and that come my way which would never come about without Quintessentially. I'm able to access incredible events and I can get whatever I need out of a place or occasion.

Q. What's your best Quintessentially experience so far?
A. Going to a secret Sam Smith gig, being in the front row and meeting him on the night – all in the name of charity!

Q. What's the one thing you want to do in your lifetime?
A. I'm striving to ensure every child in the UK who's in need of a wheelchair gets one.



Quintessentially attracts members from all walks of life, from all over the world – that's what makes them so interesting

Katarina Radivojevic
New York City

Q. What line of work are you in?
A. As a US resident (originally from Belgrade, Serbia), I'm employed at the Consulate General of the Republic of Serbia in New York as coordinator of cultural activities. My goal is to use my previous artistic experience to bring American and Serbian cultures and people closer together through art. I'm also a professional actress with an extensive career in movies, TV shows and theatre, and have worked in Russia with (the late) director Aleksei Balabanov.

Q. We're taking you out for dinner. What's your favourite restaurant?
A. My favourite restaurant is Jean-Georges Beverly Hills, not only because my sister works there as a sous-chef, but also because the food is delicious. I always enjoy the lemon caviar, radish and avocado salad.

Q. What do you like most about being a Quintessentially member?
A. My life has become easier, more comfortable, and even more luxurious!

Q. What's your best Quintessentially experience so far?
A. The best experience is being able to attend the Oscars, the Victoria's Secret fashion show, and getting access to members' clubs such as Soho House, which are otherwise very difficult to gain entry to.

Q. What's the one thing you want to do in your lifetime?
A. My dream is to be a part of some gypsy music orchestra as a singer and dancer.

Dennis Spencer Saarman
Marbella and Madrid

Q. What line of work are you in?
A. After years of working for big corporations in consumer goods, I now run my own investment company focused on businesses in technology, music, media and sports. I enjoy the variety, working with companies from different countries, sectors and always learning.

Q. We're taking you out for dinner. What's your favourite restaurant?
A. One of my favourite places to eat is BiBo Dani Garcia in Marbella: fantastic Andalucian food with a modern twist.

Q. What do you like most about being a Quintessentially member?
A. I moved to Spain during 2017 and Quintessentially has played a critical role in helping me experience all the great things Spain has to offer. They're always close at hand, and know what I need and like.

Q. What's your best Quintessentially experience so far?
A. Celebrating my birthday with family and friends in Marbella. Quintessentially arranged a memorable weekend for all of us with great food and entertainment.

Q. What's the one thing you want to do in your lifetime?
A. I don't have a bucket list. I just want to continue living a rewarding life, continuously learning, personally and professionally, while experiencing the world.

Instagram: @dennisaar



Hermess Bohorquez
Mexico City



Volker Hichert
Hamburg

Q. *What line of work are you in?*

A. I'm a legal and financial advisor for several national and international firms. I'm also president of the HèBO Institute, the CEO of HèBO Internacional Group, as well as a founding partner of Bufete Capital and Bufete Juridico Especialistas en Derecho Penal.

Q. *We're taking you out for dinner. What's your favourite restaurant?*

A. Casa Oaxaca in the city of La Verde Antequera. I love the roof terrace, the light, its colours and the blue sky that offsets the spectacular church of Santo Domingo.

Q. *What do you like most about being a Quintessentially member?*

A. The service and good taste. The fact that you recommend the best hotels and restaurants around the world, as well as arranging the wonderful tours I've experienced that led to unforgettable memories.

Q. *What's your best Quintessentially experience so far?*

A. Seeing the Aurora Borealis [Northern Lights] with my daughters, at minus 40 degrees in the far north of Norway, near the Santa Claus village. Those are memories, feelings and fluorescent colours that I'll always have in my mind. Then we ate the most delicious sausages I've ever tasted, cooked over a campfire, as we celebrated Christmas.

Q. *What's the one thing you want to do in your lifetime?*

A. Keep walking through life with defined objectives, without stopping, and helping those who travel on the path after me to grow, and to support new generations of leaders. And of course, to continue to enjoy life and travel by getting to know the world, its peoples and cultures.

institutohebo.com

Q. *What line of work are you in?*

A. I'm a founding partner of Deutsche Private Equity. Over the past 10 years, I've had enormous fun helping companies achieve highly ambitious growth targets. And sometimes, strategy even works – probably by accident – but it's very satisfying nonetheless.

Q. *We're taking you out for dinner. What's your favourite restaurant?*

A. You can take me almost anywhere in France – sublime sauces and wine menus full of mature Pinot Noir. Heaven!

Q. *What do you like most about being a Quintessentially member?*

A. That you guys can find me those restaurants and tables therein at very short notice, and in out-of-the way places.

Q. *What's your best Quintessentially experience so far?*

A. It's yet to come. I've been promised a customised tour of Pakistan and I'm looking forward to that!

Q. *What's the one thing you want to do in your lifetime?*

A. Race a pre-war racing car without breaking my neck. And, hopefully, also do something a lot more useful in education. There's a plan but no time yet.

dpe.de



Mike Watson
United Kingdom

Q. *What line of work are you in?*

A. I'm fortunate to own a group of companies in oil and gas, medical and equestrian – all focused on service, sales and research. Basically, we enhance performance by removing unwanted fouling from tubes, pipe work and surfaces from industry and the human body. As a serial inventor, these interests allow me to develop robotic technologies to solve seemingly impossible problems.

Q. *We're taking you out for dinner. What's your favourite restaurant?*

In London, I'd have to say Mayfair's Cecconi's in Burlington Gardens, and ROKA. Its wagu beef is my favourite: I often order three plates! I like consistency in quality and to know that I'm going to receive great, friendly service and exceptional food that will often outdo high-profile Michelin-starred restaurants anywhere.

Q. *What do you like most about being a Quintessentially member?*

A. It's a back-up to my back-up. I'd even go as far as to say that Quintessentially is like an arm's-length extension to my family. I know my lifestyle manager Umber will offer an empathic point of view, get inside my head and know the mark I wish to leave. I could be rushing to an appointment and suddenly think of something last-minute: I know Quintessentially will deal with it.

Q. *What's your best Quintessentially experience so far?*

A. I'm privileged with the things my family and I get to do and the places we see. I travel globally to industrial and undeveloped places in the Middle East, West Africa, India and the Third World.

Q. *What's the one thing you want to do in your lifetime?*

A. To be able to hand over 35 years of experience and values to my two daughters. While we naturally gravitate towards helping others, our focus must be steered towards saving the environment, and those creatures which support our existence. Without our environment, we won't exist – simple!

tubetech.com; simplyreset.co.uk



Radim Pařík
Prague

Q. *What line of work are you in?*

A. I've been in international food retail for more than 15 years, while in recent years my brother Roman and I have been building PR PA RT NE RS Advisory Group. We operate on four continents, providing clients with PR services at the highest individual level, as well as training for appearances at congresses. We enjoy the work we do with our clients, seeing their satisfaction and their returns.

Q. *We're taking you out for dinner. What's your favourite restaurant?*

A. My favourite restaurants in Prague are V Zátíší, Bellevue and Mlýnec, and in Brno, Borgo Agnese.

Q. *What do you like most about being a Quintessentially member?*

A. I've been using Quintessentially for years. My lifestyle manager Tereza knows me very well, and I don't have to explain anything in anything but simple terms. It's a fun process.

Q. *What's your best Quintessentially experience so far?*

A. Each one's been unique. From my first contact when I explained that I could only call them after 9pm, nothing has ever been a problem. I was flying the next day and didn't have a visa to travel so needed assistance – this after forgetting the client's P&L at home. Quintessentially found it for me on the internet, made a summary and sent it back to me immediately. I also requested a ping-pong trainer in the Czech Republic for my mother close to her home. That's also been successful!

Q. *What's the one thing you want to do in your lifetime?*

A. I'd like to have more time for my family and loved ones. Quintessentially helps me do this. •

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