

Postcards from London

alix lawson

LONDON



Hello from London!

Or more specifically Mayfair, with its red brick Georgian facades on perfectly proportioned townhouses and grand leafy squares wrapped in sleek black railings.

Mayfair is a part of London I know well – I've worked on many projects here throughout my design career and yet I'm still curious about its history and heritage.

Over the years, I've stood outside The Ritz, admiring its name in glittering lights under the ornate pavilion roof that rises up overlooking Green Park's sloping sweep. I've walked through the arched entrance of the Royal Academy where some of the greatest painters of all time including Turner, Constable and Hockney were members. And I've browsed every gleaming window in Burlington Arcade where chandeliers sparkle overhead and Beadles (the country's smallest, oldest and certainly grandest police force dressed in top hats and velvet-collared capes) ensure visitors are on their best behaviour.

Steeped in a uniquely grand history, Mayfair has long been the jewel in London's crown; there's a reason it's the most expensive location in British Monopoly. It's not so much of a stretch to stand on Jermyn Street or Bruton Place and imagine Edwardian gentleman in starched collars and bowler hats hurrying to work. These are the streets of gleaming shoes, umbrellas under the arm, cigar smoke, rolled up newspapers, briefcases, pocket squares and Floris cologne.

Through the heart of Mayfair runs Savile Row, one of a network of streets built as part of Lord Burlington's grand and sprawling London estate in the 1730s. Since 1840, when Henry Poole set up the first tailor shop, which is still thriving today, this little strip of London has been synonymous with suit making.





I've long been fascinated by this street, buzzing with industry as tailors busy themselves in their studios with pins between their teeth, tape measure draped around their necks, absorbed in the discipline, accuracy and creativity of creating a bespoke suit.

It's this admiration for British heritage and craftsmanship, that is behind my next collection. The wools and silks, checks and weaves in deep but muted shades of chocolates, mosses and taupes are all named after the roads surrounding Savile Row – including Clarges and Grosvenor. I want these fabrics to evoke the timelessness of a beautifully made, British bespoke suit. I love the idea of layering fabrics, echoing how a suit has tiers – the cotton of the shirt, the paisley cravat, the wool of the jacket, the silk of the pocket handkerchief.

The fabrics in my new collection are suitable for drapery or upholstery (or both) – and I hope will bring a little bit of London to any space which needs it.

London has been my home for so long, so I'm delighted to be sharing my take on such a special part of its legacy with you.

Alix
x

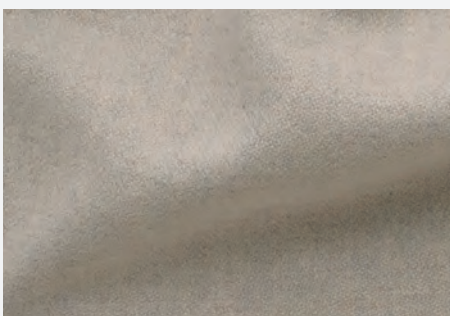
Grosvenor

A soft sturdy wool suitable for upholstery

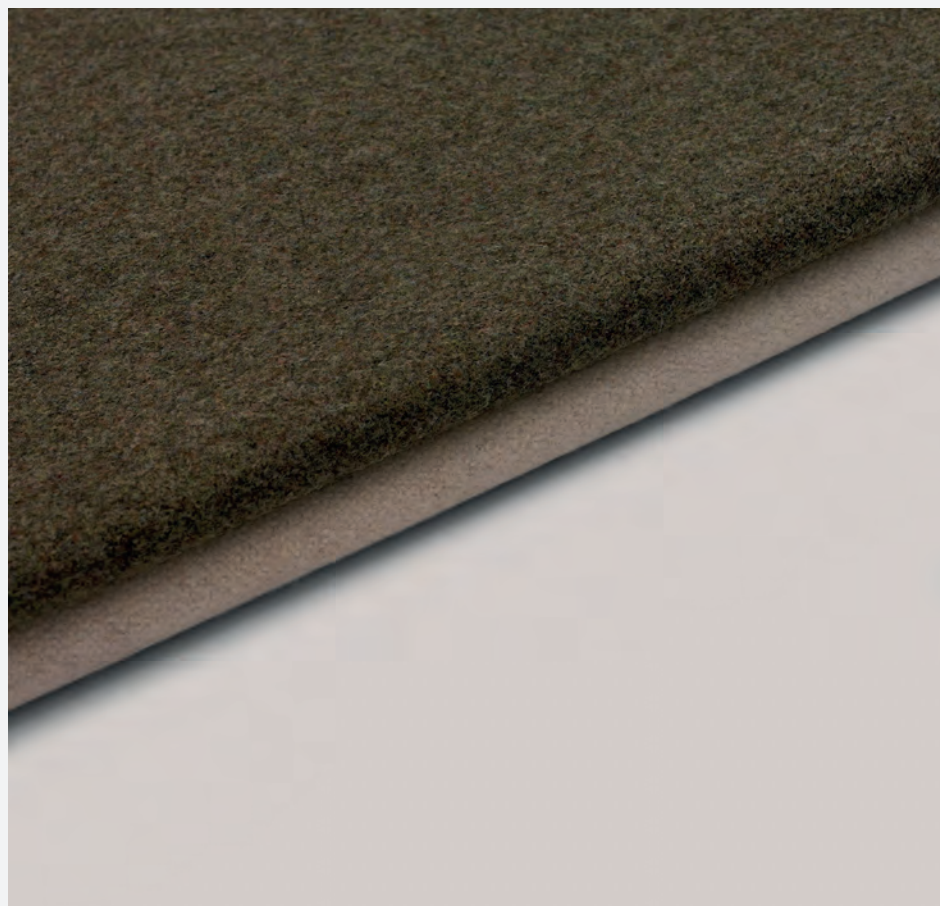
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Thicket



Limewash



Available in 2 colourways | 100% Wool
Width 137 - 140cm | 53.93 - 55.11 inches

Berkley

A soft mohair blend suitable for upholstery

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Sage



Chestnut



Moss

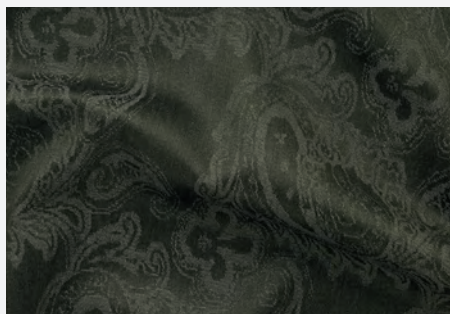


Available in 3 colourways | 50% Mohair, 50% Polyacrylic
Width 140cm | 55.11 inches

Albemarle and Jermyn

A soft structured wool paisley and check, perfect for upholstery and drapery

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Albemarle
Ivy



Jermyn
Conker



Albemarle - 100% Wool | Width 137 - 140cm | 53.93 - 55.11 inches

Jermyn - 70% Wool, 30% Linen | Width 137 - 140cm | 53.93 - 55.11 inches

Bruton and Clarges

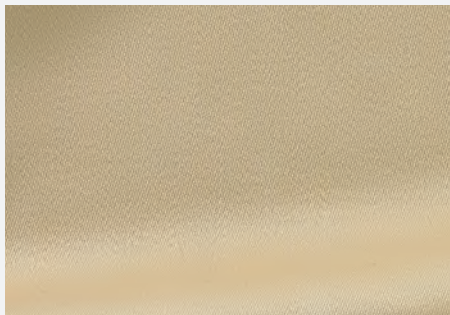
Bruton - A soft sturdy wool blend suitable for upholstery

Clarges - An elegant wool satin, ideal for drapery and upholstery

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Bruton
Bracken



Clarges
Putty



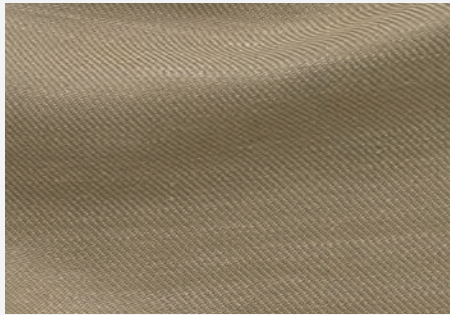
Bruton - 67% Wool, 29 % Linen, 4 % Polyester | Width 137 - 140cm | 53.93 - 55.11 inches

Clarges - 100% Wool | Width 137 - 140cm | 53.93 - 55.11 inches

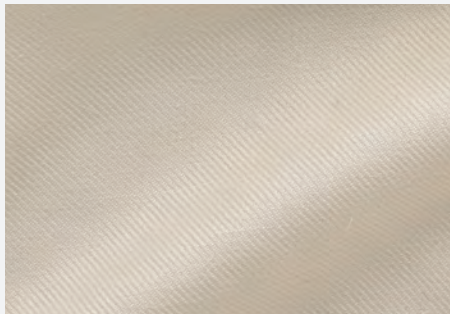
Burlington

A silk, wool, linen blend perfect for drapery

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Flax



Bone



Available in 2 colourways | 58% Silk, 23% Wool, 19% Linen
Width 137 - 140cm | 53.93 - 55.11 inches

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