A prestigious Grade I Listed Freehold office building in the heart of Mayfair.

- Historically significant Grade I Listed Freehold property
- 3 Grafton Street sits among Mayfair’s most exclusive office and retail locations with views onto Berkeley Square
- A mixture of striking period features and contemporary office accommodation
- 15,549 sq ft NIA (21,697 sq ft GIA) arranged over basement, lower ground, ground and three upper floors
- Planning permission granted in November 2016 to create a roof terrace
- B1 office use throughout with potential for alternative uses (subject to planning)
- Available with full vacant possession upon completion

For further information, or to arrange an inspection, please contact one of the following:

TIM HUGILL
tim.hugill@knightfrank.com
+44 (0) 20 7861 1748

TIM MANTLE
tim.mantle@knightfrank.com
+44 (0) 20 7861 5131

ISLAM NAGUIB SALEH
islam@portmanheritage.com
+44 (0) 7715 519344

CONTACT
ARCHIE RIBY-WILLIAMS:
Email: archie@portmanheritage.com  |  Tel: +44 (0) 20 7487 4994  |  Mobile: +44 (0) 7831 687231

Private Wealth Management For Your Commercial And Residential London Property

Portman Heritage
130A Wigmore Street, London W1U 3SB
www.portmanheritage.com
THE MACALLAN IN LALIQUE
SIX PILLARS COLLECTION

The most celebrated collaboration in the world of luxury spirits. A stunning range of Macallan from 50 to 65 years old, including some of the oldest Macallan ever bottled, the collection is a showcase for the dedicated craftsmanship of Marc Larminaux, Lalique Artistic and Creative Director, whose extraordinary vision is clearly reflected in each decanter.
THE COMPLETE OFFERING TERMS ARE IN AN OFFERING PLAN AVAILABLE FROM SPONSOR FILE # CD14-0259. SPONSOR: RIVERSIDE CENTER SITE 5 OWNER LLC, HAVING AN ADDRESS C/O EL AD US HOLDING, INC. 575 MADISON AVENUE, 23RD FLOOR NEW YORK, 10022. PHOTOGRAPHY BY EVAN JOSEPH. EQUAL HOUSING OPPORTUNITY.

IMMEDIATE OCCUPANCY

3-4 Bedroom, Duplex & Penthouse Tower Residences Rising 42 Floors
Priced From $4,995,000
20 Year Tax Abatement

Discover the Elevated West End

Refined interiors by hospitality visionary Jeffrey Beers.
Over 35,000 square feet of resort-inspired indoor and outdoor amenities.

212 757 0059 | SALES@1WESTEND.COM | 1WESTEND.COM

DEVELOPED BY FLAD GROUP AND SILVERSTEIN PROPERTIES

THE COMPLETE OFFERING TERMS ARE IN AN OFFERING PLAN AVAILABLE FROM SPONSOR FILE # CD14-0259. SPONSOR: RIVERSIDE CENTER SITE 5 OWNER LLC, HAVING AN ADDRESS C/O EL AD US HOLDING, INC. 575 MADISON AVENUE, 23RD FLOOR NEW YORK, 10022. PHOTOGRAPHY BY EVAN JOSEPH. EQUAL HOUSING OPPORTUNITY.
Introducing Patrón en Lalique, Série 2, the second release of our celebrated collaboration between Mexico’s premier tequila maker and the masters of French crystal.

With an extremely limited collection of just 299 bottles worldwide, this is a rare opportunity not to be missed.

To learn more visit Patron-Lalique.com or contact us at concierge@Patronspirits.com.

CONTENTS

11 Editorial
13 News
17 Lalique’s 130th anniversary
30 Fragrances: must-haves
33 Jewellery: must-haves
35 Damien Hirst faces the eternal
44 The Macallan
50 Perfumes
56 Singapore Airlines
60 McLaren
62 Lalique Interior Design Studio
70 James Suckling
74 Patrón and Lalique: a perfect blend
76 Lafaurie-Peyraguey
86 Pierre-Yves Rochon, master of elegance
88 René Lalique, architectural works
101 Lalique boutiques
If there had to be only one

This year we are celebrating 130 years of Lalique as proud heirs to a unique artistic tradition that still inspires our creative work and current projects. Collaborations with artists such as Damien Hirst are audacious endeavours, but René Lalique, who was himself a visionary and trendsetter, would no doubt have approved.

Today, Lalique epitomizes luxury lifestyle, the “art of living”, in all its forms: decorative objects, glasses, decanters, jewellery, fragrances, interior design, hospitality and gastronomy. Our creations are not simply magnificent objects to be put on display, but truly useful and functional as well. Since opening the hotel-restaurants at Villa René Lalique in 2015 and Château Hochberg in 2016, both at Wingen-sur-Moder in Alsace, we have widened the scope of our activities. To mark the 400th anniversary of Château Lafaurie-Peyraguey (Premier Grand Cru Classé de Sauternes in 1855), a new hotel and gourmet restaurant, designed entirely by Lalique, is set to open its doors at the château in Sauternes south of Bordeaux in spring 2018.

For René Lalique, romanticism, adventure and style were always intimately bound up with luxury travel. He was fascinated by the new modes of transport emerging in his day and took a keen interest in the “art of living” on board ocean liners and trains. The fabulous décor of the restaurant on the Orient Express and the main dining room of the ocean liner Normandie are ample proof of this. The Far East was one of his great sources of inspiration, but it was also a part of the world he especially favoured with his work. In China, he decorated the Peace Hotel in Shanghai, and in Japan, in 1931-32, he made the Araneru panels and the doors for Prince Asaka’s palace, since transformed into the Tokyo Metropolitan Teien Art Museum. Later, the Pigeons fountain, also known as the Bombay Fountain, created in 1938, was installed by Maharajah Swaraj Man Singh at Rambagh Palace in Jaipur, India.

We therefore take particular pleasure in our new collaborative ventures with Singapore Airlines, the racing and sports car manufacturer McLaren, the legendary Venice Simplon-Orient-Express, the jeweller Mikimoto in Tokyo, and Far Glory in Taïwan, to name but a few.

Our reputation in Asia is burgeoning, and the name of Lalique is not solely associated with past glories. In fact, 2017 saw recent creations reach very high prices at auction in Hong Kong. Jewellery designed by René Lalique is selling today at exceptional prices: on 13 November 2017, a new record was set at Christie’s in Geneva by a necklace created in 1899-1901, which went for 978 480 US dollars.

I am fortunate in being able to count on the outstanding team at the factory in Wingen-sur-Moder. Several of the workers learned their craft from their fathers, some already represent the fifth generation of their families to work at Lalique. Given that it takes more than a dozen years to qualify as a master glassmaker, we are committed to training several youngsters every year to ensure that these unique skills, which are recognized as part of French cultural heritage, are not lost. At 130 years of age, Lalique is more dynamic and creative than ever.
VENICE SIMPLON-ORIENT-EXPRESS: GRAND SUITES OF ELEGANCE

A true emblem of the Golden Age of Travel, to which René Lalique’s name will forever be linked, Belmond has announced three new private ‘Grand Suites’ aboard the legendary Venice Simplon-Orient-Express train launching in March 2018.

Each suite provides new levels of luxury accommodation and features a private bathroom with shower, a double bed and a living area, offering the ultimate in style and comfort.

The suites are named after the romantic cities to which the train travels: Paris, Venice and Istanbul. The interior of each cabin reflects the spirit of the corresponding city and evokes the nostalgia and glamour of a bygone era, inspired by 1920s Art Deco and René Lalique’s designs.

THE MYSTERY OF THE SECRET TABLE

Spring 2018 will see the launch of a table with the mysterious name of The Secret of Lalique. “For a long time I had wanted to create a piece for Lalique,” reveals Carlo Rampazzi, the well-known designer, whose work has included the design of interiors for private residences, luxury hotels, yachts and stores.

“Silvio Denz, Chairman and CEO of Lalique, and I came up with the idea and decided to go ahead with it.” All that Carlo Rampazzi will divulge about The Secret of Lalique is that the low table has to be explored and manipulated to discover the Lalique crystal. There will be nine tables in all and three different finishes – unique pieces, handmade in Italy. Carlo Rampazzi is Swiss, but by no means typical: a cosmopolitan who fell in love with Paris. Ten years ago he and his Italian associate Sergio Villa opened a furniture store in Paris: NOI at 14 rue de Lille. The company’s head office, Selvaggio SA, Galleria d’Architettura, is in Ascona in the Italian-speaking part of Switzerland, where Carlo Rampazzi was born.

The spirit of each city is brought to life with thoughtful design touches. The opulence and romance of Istanbul is celebrated with hand-carved timber and embossed leather, whilst the haute couture and gastronomic excellence of Paris is referenced with chic and elegant furnishings. The grandeur of Venice is conjured up by silk fabrics and hues of silver and turquoise, with hand-crafted Venetian glass adorning the baroque-style furnishings.

A selection of items made by Lalique is available to purchase from the train’s boutique.

@vsoetrain
www.belmond.com/vsoe
THE MACALLAN IN LALIQUE LEGACY COLLECTION ACHIEVES AN EXCEPTIONAL AUCTION PRICE AT SOTHEBY’S HONG KONG

April 2017 saw the sale of the extraordinary The Macallan in Lalique Legacy Collection - a set of six stunning crystal decanters containing the rarest of The Macallan’s single malts aged from 50 to 65 years - for US$1.5 million at China Guardian’s 5th anniversary Full Moon charity gala dinner in Hong Kong in September 2017.

The sale followed more than a decade of collaboration and the collection marks the grand finale in the prestigious Six Pillars odyssey – an exclusive series of limited edition decanters by The Macallan and Lalique, inspired by the foundation stones upon which The Macallan creates its exceptional whiskies.

All net proceeds from the sale were donated to Hong Kong-based and other Asian charities.

It was also announced that Austrian Chef Paul Stradner, formerly the two-Michelin-star Chef at Brenners Park Hotel & Spa in Germany, will join Chef Jean-Georges Klein at the Villa. With Klein as Chef de Cuisine, the two have set their sights on raising this revered institution to new heights of distinction.

LALIQUE MASQUE DE FEMME STEINWAY & SONS PIANO RAISES US$1.5 MILLION

The one-of-a-kind Masque de Femme piano, a collaboration between Lalique and world-renowned piano maker, Steinway & Sons, raised US$1.5 million at China Guardian’s 5th anniversary Full Moon charity gala dinner in Hong Kong in September 2017.

The piano, adorned with 1,043 individual crystals, represents a blend of exquisite craftsmanship and artistic excellence from two historic luxury brands.

“This piano is a piece of art and will be remembered for generations. We are pleased to work with China Guardian and delighted by the generosity of the successful bidders in securing such a wonderful contribution to the Ai You Foundation,” commented Silvio Denz, Chairman and CEO of Lalique.

VILLA RENÉ LALIQUE

Villa René Lalique has been awarded five-star status by celebrated hotel ranking system Atout France, just two years after opening.

“We are extremely proud of this ranking that places Villa René Lalique in the highest category of excellence,” said Silvio Denz, Chairman and CEO of Lalique.

It was also announced that Austrian Chef Paul Stradner, formerly the two-Michelin-star Chef at Brenners Park Hotel & Spa in Germany, will join Chef Jean-Georges Klein at the Villa. With Klein as Chef de Cuisine, the two have set their sights on raising this revered institution to new heights of distinction.

MORE STARS FOR VILLA RENÉ LALIQUE

Villa René Lalique has been awarded five-star status by celebrated hotel ranking system Atout France, just two years after opening.

“We are extremely proud of this ranking that places Villa René Lalique in the highest category of excellence,” said Silvio Denz, Chairman and CEO of Lalique.

It was also announced that Austrian Chef Paul Stradner, formerly the two-Michelin-star Chef at Brenners Park Hotel & Spa in Germany, will join Chef Jean-Georges Klein at the Villa. With Klein as Chef de Cuisine, the two have set their sights on raising this revered institution to new heights of distinction.

LALIQUE MASQUE DE FEMME STEINWAY & SONS PIANO RAISES US$1.5 MILLION

The one-of-a-kind Masque de Femme piano, a collaboration between Lalique and world-renowned piano maker, Steinway & Sons, raised US$1.5 million at China Guardian’s 5th anniversary Full Moon charity gala dinner in Hong Kong in September 2017.

The piano, adorned with 1,043 individual crystals, represents a blend of exquisite craftsmanship and artistic excellence from two historic luxury brands.

“This piano is a piece of art and will be remembered for generations. We are pleased to work with China Guardian and delighted by the generosity of the successful bidders in securing such a wonderful contribution to the Ai You Foundation,” commented Silvio Denz, Chairman and CEO of Lalique.

VILLA RENÉ LALIQUE

Villa René Lalique has been awarded five-star status by celebrated hotel ranking system Atout France, just two years after opening.

“We are extremely proud of this ranking that places Villa René Lalique in the highest category of excellence,” said Silvio Denz, Chairman and CEO of Lalique.

It was also announced that Austrian Chef Paul Stradner, formerly the two-Michelin-star Chef at Brenners Park Hotel & Spa in Germany, will join Chef Jean-Georges Klein at the Villa. With Klein as Chef de Cuisine, the two have set their sights on raising this revered institution to new heights of distinction.

LALIQUE MASQUE DE FEMME STEINWAY & SONS PIANO RAISES US$1.5 MILLION

The one-of-a-kind Masque de Femme piano, a collaboration between Lalique and world-renowned piano maker, Steinway & Sons, raised US$1.5 million at China Guardian’s 5th anniversary Full Moon charity gala dinner in Hong Kong in September 2017.

The piano, adorned with 1,043 individual crystals, represents a blend of exquisite craftsmanship and artistic excellence from two historic luxury brands.

“This piano is a piece of art and will be remembered for generations. We are pleased to work with China Guardian and delighted by the generosity of the successful bidders in securing such a wonderful contribution to the Ai You Foundation,” commented Silvio Denz, Chairman and CEO of Lalique.
It's not where you go, it's who you go with.

Bentayga. Be Extraordinary.

For more information visit BentleyMotors.com or call +44 (0)1270 653 653.

Bentayga fuel consumption – EU Drive Cycle in mpg (l/100 km): Urban 14.9 (19.0); Extra Urban 29.4 (9.6); Combined 21.6 (13.1). CO₂ Emissions 296 g/km.

The name ‘Bentley’ and the ‘B’ in wings device are registered trademarks. © 2018 Bentley Motors Limited. Model shown: Bentayga.

An album of poetic reflections inspired by Lalique’s swallows

130 YEARS OF LALIQUE
“I look, I observe: the woman, the child, the flight of a bird, a tree, a fish; suddenly, the harmony of a form, a pose, a gesture, a movement, imprints itself on my mind and does not leave, it combines with other compositional elements that I have seen ... the work is ripe, and I have only to pick it...”

René Lalique in an interview with journalist Maximilien Gauthier

Lalique can look back with pride on a wonderful tradition. One hundred and thirty years of savoir-faire and creative excellence in the French “Art of Living”, producing timeless creations: art objects, light fixtures, furniture, jewellery, fragrances and more – all “made in France”. The name of Lalique is associated with glass and crystal, a tradition passed down with passion by generations of its artists and outstanding French craftsmen.

Its undisputed master: René Lalique. Designer, jeweller of Art Nouveau, master glassmaker of Art Deco, decorator, industrial entrepreneur – René Lalique had the ingenious idea of making art a part of daily life, conceiving artistic creation as “total art”: sculpture and modelling to render contours; architecture to encompass his eye for line and planning; precious stones, mother-of-pearl, horn and enamel to refine the shimmering interplay of material and colour. And finally, he was captivated by the effects of transparency and opalescence inherent in glass, which he harnessed to create a new, aesthetic form of light. He gave free rein to his imagination, where the female form, fauna and flora were an inexhaustible source of inspiration, revolutionizing the beauty of objects by his work with light and creating his signature style with frosted glass. The eye is drawn to the grace and elegance of his undulating lines, floral arabesques and geometric motifs reflecting and interpenetrating iconic objects.

Recognized today as an Entreprise du Patrimoine Vivant (a “living heritage enterprise”), the Lalique luxury brand is constantly reinventing itself to express its artistic individuality through jewellery, perfumery, home accessories, decorative objects as well as in hotels and restaurants. Inspired by its faithful muses – the swallows – Lalique has yet more beguiling pages to add to its story.

In a lush natural setting, naked beauties serenely dance, their hair flying loose, in celebration of Bacchus. In this iconic work, René Lalique pays tender homage to the mystique of femininity, adding unique contours to the voluptuous curve of the dancers’ figures and the velvety softness endowed by satin glass.

Imbued by the bucolic touch of René Lalique’s hand, the rigorous line of the Art Deco clock becomes a hymn to the passage of time sung by the swallows. The transparent light of the glass emphasizes its artistic individuality through jewellery, perfumery, home accessories, decorative objects as well as in hotels and restaurants. Inspired by its faithful muses – the swallows – Lalique has yet more beguiling pages to add to its story.
The birthplace of Lalique: Aÿ, Champagne region of France.

René Lalique was born into a bourgeoisie family in Aÿ, in the Champagne region of France, on July 15th, 1860. His father was a master jeweller. He began his career in the workshop of Édouard Maupas, a master jeweller in Paris, and then founded his own workshop in 1880 with his brother Lucien. 

In 1888, René Lalique registered his ‘Lalique’ trademark. He began to create his own pieces and became known as the “Inventor of Modern Jewelry”.

In 1890, he created the first “Lalique” jewelry collection for famous artists, including Sarah Bernhardt. His mission, in his own words, was to “create something never yet seen”.

In 1900, Lalique’s talent at the service of art and creativity enabled him to present fragrances in attractive flacons at affordable prices. The work they did together revolutionized the perfume industry, making it possible for the first time to present fragrances in attractive flacons at affordable prices.

In 1907, the first Lalique perfume flacons were designed by René Lalique for the perfume industry.

In 1925, René Lalique implemented an experimental workshop at 20 rue Thérèse in Paris, setting up his studio at the age of 65.

In 1929, he built his reputation on his new medium of glass date from this period: Lalique was already using glass in his works, and now he would develop a new medium of glass.

In 1935, René Lalique opened his studio at 11 Rue Royale in Paris. His first experiments in glass began to take form, and his talent at the service of art and creativity enabled him to present fragrances in attractive flacons at affordable prices.

In 1945, René Lalique’s creations and Lalique jewellery and developed a new line of perfume flacons.

In 1977, Marie-Claude Lalique, René Lalique’s daughter, took over the helm of the company.

In 1992, the first fragrance for women: Lalique de Lalique, was launched.

In 2008, the Lalique Group, subsequent renamed Art & Fragrance, was established and ushered in the era of crystal.

In 2011, Silvio Denz, acquired Lalique Group headed by Silvio Denz, acquired Lalique Group and Lalique jewellery and developed a new line of jewelry through glass to the roots of its founder, René Lalique in 1920, has taken on a new lease of life as a showcase for Lalique’s flair and expertise.

In 2012, the interior of the roundabout des Champs-Elysées was designed by the master jeweller René Lalique in 1920, has taken on a new lease of life as a showcase for Lalique’s flair and expertise.

In 2015, the interior of the roundabout des Champs-Elysées was designed by the master jeweller René Lalique. The interior was designed with two Michelin stars. It is home to an ultra-refined five-star hotel and restaurant.

In 2018, La Maison Lalique ended its 130 years of existence with crystal. It exhibits more than 650 works – from Historic revival of Haute Joaillerie (“high jewellery”) to the roots of its founder, René Lalique in 1920, has taken on a new lease of life as a showcase for Lalique’s flair and expertise.

In 2025, 100 years of Lalique jewelry and Lalique perfume: 100 years of Lalique’s heritage – created by René Lalique in 1920, has taken on a new lease of life as a showcase for Lalique’s flair and expertise.
“With its splendid scales which eclipse enamels
A great fish cruises across the branches,
Roaming lazily in transparent shadow,
Then abruptly, with a quick flick of his fiery fin,
He releases a quiver of gold, pearl and emerald
With a stab of crystal clouded, still and blue.”

Le récif de corail (The Coral Reef),
José Maria de Heredia

René Lalique had a unique way of capturing his observation of nature, as with these fish which he originally pictured in turquoise blue. He illuminates the delicate curve of their dorsal fins with a crystalline ray of sun, creating a striking contrast between the transparency of the fin and the depths of the water.

THE EPOCH OF LALIQUE

René Lalique was one of the great creative forces of French decorative art in the 19th and 20th centuries. Soon gaining recognition as one of the leading jewellery designers of the late 19th century, René Lalique went on to develop his talents in the service of great jewellers such as Cartier and Boucheron. In 1888, he registered his initials “RL” as his hallmark. He transformed the art of jewellery and began to combine enamel, hum, ivory, mother-of-pearl and semi-precious stones in his creations, suffusing them with a rich profusion of shapes and colours to represent flora, fauna and the female form.

During the period of Art Nouveau, he pursued his experiments with passion and explored the possibilities of glass combined with jewellery by inlaying his creations with pieces of glass. His success as a jeweller brought him international renown, which reached its zenith at the Universal Exhibition in 1900. In 1897, Émile Gallé hailed him as “the inventor of modern jewellery”.

His encounter with the perfumer François Coty in 1907 heralded his momentous entry into the world of perfume bottles, which led in 1912 to his devoting himself exclusively to working in glass. He experimented with the effects of transparency, opacity and opalescence inherent in glass. Prompted by the success of series of perfume flacons, René Lalique ordered the building of the Verrerie d’Alsace at Wingen-sur-Moder in 1921. Subsequently, the Art Deco style ushered in a creative period for the artist, with the geometric representation of shapes refined to the highest degree in work he presented at the International Exhibition of Modern Decorative and Industrial Arts held in Paris in 1925, comprising tableware, decorative objects and architectural projects.

In 1935, he opened his boutique in Rue Royale. Later, during the period of WWII, production slowed. René Lalique died in 1945. His son, Marc, replaced glass with crystal and raised Lalique’s profile to rank among the greatest crystalware producers of France and the world. His granddaughter, Marie-Claude, took the helm of the family enterprise in 1977, marrying modernity with tradition. In 2008, Lalique was acquired by the Swiss group Art & Fragrance, headed by Silvio Denz, which was later renamed Lalique Group. He ensured continuity in its development, respecting traditional know-how centred on crystal, jewellery, fragrances, home accessories, including furniture, lamps and decorative pewter, and finally hotels and restaurants – a wide-ranging orchestration of the brand’s timeless creations.

The round form lends itself as a symbol of the Earth, the first Cabochon ring conceived by René Lalique has a hypnotic quality thanks to its pure soft light, transparency and azure hue. Other multicoloured rings, like shooting stars, spurt out in a flood of light, guiding the beauty. René Lalique created a sculptural object in Art Deco style as an elegant enhancement of female hands.

CABOCHON RING – 1921

“[He] made a fragile jewel,
Mysterious and caressing.
He made the finger of the woman
A noble and charming masterpiece
This finger made to touch the soul
And point to the stars.”

Les chansons des rues et des bois
(Songs of the Streets and the Woods),
Viktor Hugo

RENÉ LALIQUE

René Lalique had a unique way of capturing his observation of nature, as with these fish which he originally pictured in turquoise blue. He illuminates the delicate curve of their dorsal fins with a crystalline ray of sun, creating a striking contrast between the transparency of the fin and the depths of the water.

POISSON SCULPTURE – 1913

“With its splendid scales which eclipse enamels
A great fish cruises across the branches,
Roaming lazily in transparent shadow,
Then abruptly, with a quick flick of his fiery fin,
He releases a quiver of gold, pearl and emerald
With a stab of crystal clouded, still and blue.”

La vie du corail (The Coral Reef),
José Maria de Heredia
The half-closed eyes, the sensuous lips, this feminine face, divine and youthful, is gracefully adorned by an aquatic motif. The fish with their finely chiselled details encircle her face in a dance, skimming her cheeks with their rough, embossed scales. The piece was originally conceived as part of a fountain, but René Lalique equated the mask with the realms of water and femininity which so fascinated him. He transformed the virginal beauty into a decorative motif in the spirit of Art Deco and artfully contrasted the transparency of water with the sensual quality of satin glass.

Inspired by René Lalique’s Art Deco creations this exquisite flacon expresses the secret encounter with women in search of beauty and perfection; the powder-pink satin glass and pure voluptuous curves are as a female caress, the romantic bouquet hints at the faint scent of a love letter, with teasing fresh touches, rose petals, fruity notes of lychee and voluptuous oriental notes.
Directly inspired by one of René Lalique’s works, this vase elegantly magnifies the shimmering, quivering flight of swallows. Their finely chiselled feathering sparkles in the limpid sky under the effect of crystalline transparency and the gold dabbed here and there on their pretty plumage.

“The new 2018 collection represents the apogee of René Lalique’s creative universe conveyed through the allegory of the swallows. The pieces are metamorphoses of the creative talents of the brilliant craftsmen at Lalique’s crystal-glassworks. Sculpted in polished satin crystal, so emblematic of Lalique’s creations, the swallows float and swoop in gleeful flight, holding our gaze spellbound. Purity of light, aesthetic emotions: nature, by its beauty and grace, remains an endless source of inspiration for Lalique.”

Texts, Concept and Design: Anne-Sophie Tournier

You can’t get more privacy.

But everyone knows your name.

Whatever you like to do most above the clouds: our personal and discreet service ensures you can do so undisturbed. Enjoy a good book in peace, our excellent à-la-carte menu and leave all cares behind. Your flight attendant will make sure you have everything you wish for.

SWISS First.

swiss.com/first

Made of Switzerland.
The Noir Premier collection highlights the milestones in Lalique’s history with seven outstanding fragrances composed of peerless ingredients. The latest opus: Illusion Captive.

2018 LIMITED-EDITION CRYSTAL, COLLECTIBLE BOTTLE

The 2018 Limited Edition collectible crystal bottle was inspired by the Serpent vase created by René Lalique in 1924. A contemporary design, the Serpent twists and multiplies to draw elegant figure-of-eight shapes. The bottle contains the fragrance Lalique de Lalique.

MON PREMIER CRISTAL

The Mon Premier Cristal Collection is a new way of experiencing crystal from day to day. Accessorized with an elegant boudoir-style puff spray, the precious bottle is not only a collector’s item, but also a part of the beauty ritual.

L’INSOUMIS

With this fragrance for men, Lalique salutes the bold spirit of René Lalique. Like the artist, L’Insoumis (which means “the maverick”) is a modern-day adventurer who doesn’t follow trends; he creates them. Impulsive and intense, the assertive personality of L’Insoumis is announced by basil in the top notes.

L’INSOUMIS

2018 LIMITED-EDITION CRYSTAL, COLLECTIBLE BOTTLE

The 2018 Limited Edition collectible crystal bottle was inspired by the Serpent vase created by René Lalique in 1924. A contemporary design, the Serpent twists and multiplies to draw elegant figure-of-eight shapes. The bottle contains the fragrance Lalique de Lalique.

VOYAGE DE PARFUMEUR ROOM SPRAY

Lalique continues its fragrant journey around the world with a collection of new room sprays. Each olfactory composition (Vanilla, Poplar and Neroli) is a perfect fusion of premium raw ingredients and a distinctive artistic character.

NOIR PREMIER – ILLUSION CAPTIVE

The Noir Premier collection highlights the milestones in Lalique’s history with seven outstanding fragrances composed of peerless ingredients. The latest opus: Illusion Captive.
These cufflinks come in black crystal and brass with palladium finishing. They evoke the famous car radiator cap motifs designed by René Lalique from 1925 to 1931 for the most prestigious automobiles of the day. Today, collectors from around the world compete for these priceless mascots. Among them, the Longchamp model pays homage to “man’s most beautiful conquest” – the horse.

A genuine icon of fashion jewellery, the Cabochon ring has been one of the Maison’s flagship treasures since René Lalique designed it, back in 1931. Its rounded contours and crystal tinted with tangy colour variants make it the ultimate in tempting delicacies. Its rounded contours and crystal tinted with tangy colour variants make it the ultimate in tempting delicacies.

The iconic Vibrante collection, which comes in silver or vermeil, is inspired by the emblematic Langeais glassware created in 1976. A highlight of the collection is the fluting, symbolizing ripples in a pool of water. The frosting of the concave gadroons and the polished reliefs catch the light and glint with dazzling brilliance.

Swallows are seen as a lucky charm all over the world and often feature in the oeuvre of René Lalique. Lalique pays tribute to them through a silver collection where the satinated and polished clear crystal swallows contrast with the brilliant black of an onyx pearl.

Lalique celebrates “La Garçonne”, an emblematic figure of the Art Deco period, with a collection inspired by René Lalique’s creations from 1927 and 1928. A true gem of the modern age, this cuff bracelet features a geometric motif in clear crystal with a satin finish and polished contrast. The gleam of black resin is a foil to the glint of the gold-plated brass.
DAMIEN HIRST FACES THE ETERNAL

The ‘Eternal’ collection was born of a partnership between renowned artist Damien Hirst and the master glassmakers of Lalique.

Text: Mali Ka Bauwens

Photographed by Prudence Cuming Associates Ltd © Damien Hirst and Lalique 2017
Crystal glass is fragile yet dense, and difficult to work with. But when handled well, it lasts forever...

DAMIEN HIRST
The ‘Eternal’ collection is the product of four years of dialogue between the artist and Lalique. "The title," he explains, "comes from the crystal butterfly panels I made in 2015, which I chose because I like that the butterfly symbolizes the eternal soul." The 2015 collection consisted of three panels (Eternal Hope, Eternal Love and Eternal Beauty) into which motifs in a selection of colours were hot-pressed. Two new panel motifs and seven sculptures have now been added to the collection, expanding the range of imagery: "All these symbols are layered with meaning. I’m exploring ideas and imagery that inspired and resonated with the oldest civilizations, and still continue to fascinate us today – symbols that represent our universal fears, heartfelt questions and dreams."

To produce the ‘Eternal’ collection, the artist provided Lalique with designs and resin models. In order to create pieces which were as faithful as possible to Hirst’s vision, Lalique’s master glassmakers employed the lost-wax technique – a historical process used by sculptors ranging from the ancient Mesopotamians to Auguste Rodin. This technique enabled a modern vision to be realized through a historical method. As Hirst states: "It’s really exciting seeing these craft techniques and processes in action. It’s a perfect illustration of the magic alchemy that we’ve always used to make art. I love pushing these sorts of materials and methods to make something really modern."
The ‘Eternal’ collection – consisting of seven sculptures and five crystal panels – draws upon some of the central themes at play in Hirst’s work. The artist discusses the collaboration:

ETERNAL MEMENTO
AND ETERNAL SLEEP

“The skull is ubiquitous, a memento mori and is often considered a dark thing. But in Mexico, where I’ve spent a lot of time, they decorate skulls and celebrate them – they walk hand in hand with death. Their patron saint is death. It’s so different to our culture. Those decorated skulls were a big inspiration for my diamond skull [For the Love of God, 2007], which I used for the Lalique works, Eternal Memento and Eternal Sleep. These crystal skulls have the same jewel shape in the forehead, which is the large diamond in For the Love of God. I think of it like a third eye – I was actually inspired to do that by a character in a comic I used to read as a child called Tharg the Mighty, who had this big red circle in his forehead, like an all-seeing eye. I love the skull in crystal and especially in black because it gives it a delicate nature and a beauty that you wouldn’t always associate with something related to death.”

ETERNAL HOPE, ETERNAL LOVE
AND ETERNAL BEAUTY

“… a butterfly is a fragile thing that’s carried multiple meanings at different times and for many different cultures. But it always recurs because they’re just so irresistibly beautiful – so you see them in Christian paintings to represent the most profound thing there is, the soul, but also on cheesy birthday cards as a symbol of love or happiness. The Victorians were obsessed with them and used their wings to decorate tea trays.”

“I love the skull in crystal and especially in black because it gives it a delicate nature…”

DAMIEN HIRST

ETERNAL BEAUTY, HOPE, LOVE, MEMENTO, AND PRAYER [CLOCKWISE FROM TOP LEFT]

A selection of crystal panels from the ‘Eternal’ collection

Photographed by François Fernandez and Prudence Cuming Associates Ltd © Damien Hirst, Science Ltd and Lalique. All rights reserved, DACS/ADAGP 2017

“Eternal Beauty, Hope, Love, Memento, and Prayer” (clockwise from top left)
"The snake is fascinating because we see it as something that symbolizes our journey through life or the root of all evil, and in many Eastern cultures it’s a powerful protective force. Many-headed snakes form canopies over the heads of gods in Hindu and Buddhist art. I love that duality – different interpretations and symbolisms that say a lot about different cultures. And the dove is hope, of course. They’re all symbols that deal with the biggest questions there are: life, mortality, love and belief. And, ultimately, they all somehow represent hope."

"It’s amazing being able to use all the expert craftsmanship and incredible history of Lalique for something new..."

DAMIEN HIRST
THE GOLDEN AGE OF TRAVEL

Here it is at last – the second, strictly limited edition of The Macallan decanter The Golden Age of Travel. Only 50 examples of the new decanter have been made and filled with a rare single malt, distilled in 1937, on which the legendary DC3 aircraft from the 1930s is depicted.
Reflecting the spirit of The Golden Age of Travel, the flat shape of the decanter is reminiscent of a hip flask, carried to this day by travellers, and the cap is decorated with a compass rose. In other words, the instrument that for centuries has helped travellers find their way on land and by sea and air.

The single malt gleams with a dark gold colour and exudes the scent of honey, candied ginger, cinnamon and apple tart. Aromas that can be rediscovered on the palate. It is balanced and very soft, despite its complexity. Just a drop is enough to send one’s thoughts speeding back 80 years. What a moment. So unique. Such a privilege. The gentler spicy note in the finish suggests that, in addition to the European oak Sherry casks, barrels of American oak were also used, given that during the Spanish Civil War there was a shortage of Spanish casks.

Each crystal decanter is packaged in an elegant leather box, made by Pinavall, the Spanish leather specialist, in Ubrique – a manufacturer associated with the most renowned fashion houses.

The box is, of course, a reminder of the unforgettable leather suit - cases of the thirties. The estimated price of the decanter is about $40,000. Of the total edition, 48 will be offered for sale worldwide; the two remaining ones are destined for the archives at The Macallan and Lalique.

The Macallan distillery dates back to 1824 when Alexander Reid, a teacher and farmer, leased twenty acres (eight hectares) of land from the Earl of Seafield. Now, almost 200 years on, The Macallan has a worldwide reputation as one of the leading producers of Scottish single malt whisky. The foundation stones of the distillery are what it refers to as the “Six Pillars”. These embody a strong link with the land and the property, coupled with long years of experience in the craft of distilling and a constant striving to achieve the finest quality.

Despite its age, this Macallan malt is bursting with energy, infused with the subtext of the underlying flavours and an exceptionally long and delicate finish. It is born of the dedication and craftsmanship of the Macallan workers, who watched over the “sleeping barrels” for all these years and made sure they were always resting in the best possible conditions. The employees of Lalique have devoted the same dedication and craftsmanship to creating the 50 unique crystal decanters for this single malt. These works of art represent the thirties, which are closely connected with René Lalique, the founder of Lalique. It was the epoch of Art Deco, during which he created many of his best-known works. For example, the glass panels for the dining car of the Orient Express and the illuminated glass that decorated the Grand Salon of the ocean liner Normandie.”Lalique and The Macallan are kindred spirits,” declares Silvio Denz, Chairman and CEO of Lalique. “We share the same passion for craftsmanship of the highest quality and we honour tradition refined over generations.”
**Odyssey**

**Crystal Diffuser**

Fragrances: envolée florale, escale sauvage, l’oasis de fraîcheur

A new exceptional diffuser, the very essence of Lalique’s refined expertise. The frosted crystal bottle creates a stylish soft feather motif, inspired by the “little leaves” motif created by René Lalique in 1910. An olfactory voyage to be chosen from three high perfumery creations, depending on your mood.

---

**The Volcano**

Maui – Hawaii

A chic black crackling glass holds the immaculate red wax of the scented candle volcano. This other-worldly smell of fire, ashes and melting rocks is echoed by the combination of bitter orange with the explosiveness of cinnamon, which is complemented by the earthiness of brown sugar.

---

**Edition Jubilé 130 ans – Platine**

Candle vase

Crafted from sapphire-blue crystal, the exceptional packaging of the candle reflects its fascinating aquatic tones. Sculpted from satin-smooth crystal, a flock of swallows with wings unfurled signals the start of a long journey to freedom. The majestic movement of this bird so dear to Lalique is depicted in dazzling platinum enamel. Like an homage to migrating swallows on the water’s surface, “Edition Jubilé 130 ans – Platine” distills a powerful, gushing ethereal sillage.

---

**Jasmin Special Edition 130th Anniversary**

Grasse – France

The jasmine plants with the subtlest of scents bloom in Grasse, the historic home of fine perfumery. Their unmistakably distinctive olfactory quality has been preserved since the 17th century thanks to expertise that has been passed down through the generations. Jasmine flowers are picked using a traditional method that harnesses their essence. They are harvested as dawn approaches, just before the sun appears, when the blooming flowers release their scent in a breath of radiance and the inhabitants of Grasse can capture the enchanting sillage of this legendary Mediterranean flower. A raw material full of character that elegantly encapsulates the 130th anniversary of Lalique.
It is a time you take for yourself. For connecting with yourself. For experiencing beauty in everyday life… Perfume is the most intimate form of luxury. It is to make this experience of luxury even more unique that Lalique has created the Mon Premier Cristal Collection. A first step into the captivating world of Lalique, the precious bottle is not only a collector’s item: accessorized as an elegant boudoir-style puff spray, it becomes part of the daily beauty ritual. With this new way of experiencing crystal, the House pays homage to the pioneering spirit of its founder. Indeed, if perfume pleases the eye as well as the nose, it is in great part thanks to René Lalique.

“To me, this Collection is a return to the roots of the House, to the philosophy of René Lalique: making beauty more accessible”, confirms Marc Larminaux, artistic and creative director at Lalique. In charge of taking the prestigious heritage of Lalique into the 21st century, he rose to the challenge posed by the bottle: “We had to create a design that would enable our artisans to express themselves to the fullest while conceiving a luxury object that women could make a part of their lives.” Drawn from Lalique’s archives like all the studio’s designs, the inspiration for the flacon blends the two major styles of René Lalique’s work: Art Nouveau and Art Deco. The former is embodied by the graceful décor of his Hirondelles vase, created in 1919. These birds of good fortune, in satinated crystal, glide on the transparent band that encircles the body of the bottle – “a good omen to start the day!”, Marc Larminaux points out. Art Deco is evoked by the slender vertical stripes that decorate the shoulders and base, inspired by Marc Lalique’s Langeais motif (1936).

“With transparent ridges and satin-finished hollows, it brings a lot of radiance to the bottle when light shines through it”, the designer explains. The streamlined contemporary flacon, which holds 80 ml of Perfume Absolute, is presented in a luxurious white coffret decorated with a lacquered swallow motif – including one bird, hot-stamped in gold, flying in the opposite direction.

With the Mon Premier Cristal Collection, Lalique asserts, more than ever, its vocation as a maker of crystal and perfume. For its 130th anniversary, the House of Lalique offers a precious Limited Edition adorned in black and gold, showcasing jasmine, the most iconic of white flowers: Mon Premier Cristal Hirondelles.
THREE SCENTS FOR THREE STATES OF CRYSTAL

Since the Collection was meant to express crystal in the first person, it called for individual signatures. Lalique gave carte blanche to three women perfumers, each expressing her own distinctive style and temperament through a virtuoso interpretation of crystal in its different states.

In Sensuel, Karine Dubreuil-Sereni translates molten crystal: “To me, it represents sensuality, but also vibrant, warm colors like red, orange, amber.” Her woody oriental melds flame-hued fruit with the warmth of vanilla and tonka bean. Sidonie Lancosseur turns satinated crystal into Tendre, a floral oriental as delicate as a freshly blossomed rose petal and as enveloping as a breath of talcum powder. “I love the material,” she confides. “It makes me want to touch it. I love that velvety feel. To me, this fragrance is like a second skin.” As for Alexandra Monet, she was inspired by sculpted crystal: “To reflect its contrasts, I wanted to play on darkness and light, simplicity and sophistication.” In her floral chypre Lumière, she enhances white tuberose with a nocturnal accord of liquorice and bitter almond. As a final touch that ensures the lasting use of Mon Premier Cristal throughout the years, a 100 ml refill, presented in an elegant bottle, is available for each perfume.

“With transparent ridges and satín-finished hollows, it brings a lot of radiance to the bottle when light shines through it.”

MARC LARMINAUX, ARTISTIC AND CREATIVE DIRECTOR AT LALIQUE

“‘To me, it represents sensuality, but also vibrant, warm colors like red, orange, amber...’”

KARINE DUBREUIL-SERENI, PERFUMER, CREATOR OF SENSUEL FRAGRANCE

MON PREMIER CRISTAL HIRONDELLES: A BLACK BIRD DECKED IN GOLD

For Lalique’s 130th anniversary, the Mon Premier Cristal collection presents a precious Limited Edition of 130 numbered pieces. A celebration of the House’s emblem, the swallow, Mon Premier Cristal Hirondelles is also placed under the festive sign of gold. In this Anniversary Edition, the elegant swallows motif of the Mon Premier Cristal flacon is hand-painted with 23-carat gold. Black accessories bring out the radiance of this exceptional piece. Dark as a swallow’s wing, a graceful feather jewel adorns the neck of the bottle, with a matching puff spray. As a final touch of refinement, the black coffret offers a lavish setting for the most iconic of white flowers...
“For Lalique’s 130th anniversary, I imagined a very natural jasmine, magnificent, uncompromising.”

NATHALIE LORSON, MASTER PERFUMER, CREATOR OF MON PREMIER CRYSTAL HIRONDELLES FRAGRANCE

JASMINE AS AIRY AS THE FLIGHT OF THE SWALLOW

A Master Perfumer at Firmenich, Nathalie Lorson has authored many of the most iconic scents of the House of Lalique: Encre Noire, Perles de Lalique, Amethyst. To translate into olfactory notes the emotion evoked by Lalique Cristal and by the virtuosity of its master glassmakers, this generous, perfectionist perfumer prefers sleek, stylized formulas, polishing every facet of rich, bold, natural ingredients. For this Limited Edition, Nathalie Lorson has chosen to showcase an essence as precious as gold, harvested in countries where swallows migrate for winter, from Provence to Egypt and India. “Jasmine is one of the most emblematic flowers of perfumery, but it is seldom featured on its own”, she points out. “Today, we have extremely modern extracts at our disposal, which allow us to make it as fresh as a petal. For Lalique’s 130th anniversary, I imagined a scent as airy and poetic as the flight of the swallow. A very natural jasmine, magnificent, uncompromising, in a style as streamlined, polished and limpid as crystal!”

To pay homage to the blossom that in Grasse is dubbed simply “the flower”, Nathalie Lorson gathered the finest qualities of jasmine, yielded by years of research on extraction processes modernizing ancestral techniques. Grown in India where women wear it in their hair, jasmine sambac, “used for its very impactful vegetal character”, offers the solar radiance of its orange blossom facet, refreshed in the top notes by freesia’s bergamot and violet tones. Rounder and lusher, infusion of Egyptian jasmine grandiflorum wafts its airy scent in the heart of the fragrance, carried by the vegetal transparency of gardenia and satiny white tuberose. Finally, the rare Grasse jasmine, “addictive, animal, sensual”, adds an indispensable French touch of luxury. Enhanced by the warm voluptuousness of vanilla, it lends its addictive powers to this fascinating floral portrait. A bouquet of three flowers, harvested on three continents, melding into a single blossom. The quintessential jasmine, wafting from the wing of a swallow.

WE CREATE FRAGRANCES THAT IGNITE THE IMAGINATION

CPLAROMAS.COM
Following a significant investment of $850 million and four years of development, Singapore Airlines’ new Airbus A380 fleet comes furnished with even greater levels of comfort, additional choices across all exclusive Suites, first-class privileges and award-winning service.

“Singapore Airlines set new benchmarks for premium full-service travel when we introduced our first A380s. A decade later, we continue to receive highly positive feedback about the travel experience on the aircraft,” said Senior Vice President Product and Services, Marvin Tan.

A major strategic partnership between Lalique and Singapore Airlines means its Airbus A380 fleet will carry exclusive and innovative amenities as well as selected co-branded inflight items for its Suites. It is a fitting partnership that combines the savoir-faire and savoir-vivre of Lalique with the excellence of one of the world’s finest airlines, the six enlarged Suites tucked into the front cabin of the aircraft’s upper deck being more akin to a five-star hotel than an airline.

“In keeping with the heritage of Lalique in providing sumptuous interiors and surroundings for some of the most luxurious travel experiences, we are delighted to partner with Singapore Airlines,” commented Silvio Denz, Chairman and CEO of Lalique.

“Whether you are bedding down, working or unwinding during the flight, as a Suite customer you will be able to do so in a relaxed and contemporary setting – a personal oasis complete with lavish furnishing and finishes. Each Suite features plush mattress bedding, two pillows and fluffy cotton duvets complete with embroi- dery designed by Lalique.”

MARVIN TAN, SENIOR VICE PRESIDENT PRODUCT AND SERVICES, SINGAPORE AIRLINES
Amenity kits designed for both men and women stocked with Lalique toiletries and perfumes including fragrances and lip balms in a specially designed pouch will be provided. Unisex amenity kits containing lifestyle items designed as keepsakes and collector’s items, Lalique candles, lotions and soaps and, for limited periods only, a Lalique crystal fish sculpture will provide discerning customers with a constant element of surprise and delight.

The dining experience will be part of the treat. Lalique-designed glassware complements every meal to enhance the gourmet experience with a menu offering a large selection of fine wines and champagnes, sustainable ingredients and the freshest produce.

Customers travelling first class on board other Singapore Airlines aircraft will also enjoy the range of unique Lalique products available on the new A380.

As part of the partnership, a selection of Lalique products will be available for sale in the KrisShop inflight shopping guide. Additionally, Singapore Airlines Premium customers will be able to take advantage of exclusive packages to continue the Lalique lifestyle experience by visiting Wingen-sur-Moder in Alsace, where they can stay at the Lalique hotels and have access to bespoke tours of the Lalique factory and of the Lalique French national museum.

An unforgettable dinner at the two-Michelin-starred Villa René Lalique restaurant headed by Chef Jean-Georges Klein will round off this unique experience. Put simply, the Lalique experience should not have to end with the flight.

“In keeping with the heritage of Lalique in providing sumptuous interiors and surroundings for some of the most luxurious travel experiences, we are delighted to partner with Singapore Airlines.”

SILVIO DENZ, CHAIRMAN AND CEO OF LALIQUE

Lalique L’Amour and Néroli complementary kits
THE ESSENCE OF SPEED

2018 heralds the launch of a new collection, the Essence of Speed – a landmark collaboration born out of shared values, particularly performance and excellence. At its heart are three designs symbolizing speed; collector’s pieces, combining René Lalique’s mesmerizing talent for bringing the natural world to life in glassware, and McLaren, one of the most iconic and successful teams in Formula 1 history.

TEXT MELISSA BYRNE

The collaboration between McLaren and Lalique is a perfect fit. Both are leaders in their fields, with passion and dedication at their heart and a shared inspiration drawn from nature. McLaren possesses an outstanding racing pedigree and, over the years, has honed its expertise and pursued a relentless quest for speed in its cars, which are renowned for their engineering art. For McLaren, inspiration comes from some of the fastest animals on earth, on land or in the air or sea - intelligent, adaptive and blisteringly quick. Whether it’s the sharp edges of tailfins or the swept-back wings of a bird of prey when diving, there are so many natural designs adapted for speed across the animal kingdom.

René Lalique was also inspired by the other natural forms of ‘Flore, Faune et Femme’ (flora, fauna and the feminine) and his iconic car mascots reflecting all three were some of his best-known pieces created in the 1920s and 1930s, gracing radiator caps as a symbol of prestige. Each one is still sought after by fastidious collectors who seek perfection.

According to Nigel Moss, Director of Team McLaren: “The partnership with Lalique is truly synergistic. McLaren’s designers often look to the animal kingdom for inspiration. It’s what is known as biomimicry. A peregrine falcon might not be the fastest bird horizontally but, when it goes into a dive, it can reach a speed in excess of 200 miles per hour. You’d think it would throw its wings back to become like an arrow, but it doesn’t. It actually curves its wings forward and rocks them. It does everything that you think would not be aerodynamic, but its actions make it even faster.”

“We have looked to the natural world for inspiration, and the design team at Lalique has conceived some spectacular creations in crystal glass, the sprinting cheetah being the first of these to be released. It’s a masterpiece.”

NIGEL MOSS, DIRECTOR OF TEAM MCLAREN

The Essence of Speed collection will depict three stylized creatures in clear crystal, in two sizes and limited editions to be released over a three-year period. The first depicts a sprinting cheetah; a smaller standing edition limited to 375 (the same number as the limited-edition P1 supercar) and a spectacular larger piece created using the lost-wax technique in an edition of 20 to commemorate the 20 Formula One World Championships that McLaren has won so far. The collection will be enriched by a new design annually over the next two years.

“T he collaboration between McLaren and Lalique is a perfect fit. Both are leaders in their fields, with passion and dedication at their heart and a shared inspiration drawn from nature. McLaren possesses an outstanding racing pedigree and, over the years, has honed its expertise and pursued a relentless quest for speed in its cars, which are renowned for their engineering art. For McLaren, inspiration comes from some of the fastest animals on earth, on land or in the air or sea - intelligent, adaptive and blisteringly quick. Whether it’s the sharp edges of tailfins or the swept-back wings of a bird of prey when diving, there are so many natural designs adapted for speed across the animal kingdom.

René Lalique was also inspired by the other natural forms of ‘Flore, Faune et Femme’ (flora, fauna and the feminine) and his iconic car mascots reflecting all three were some of his best-known pieces created in the 1920s and 1930s, gracing radiator caps as a symbol of prestige. Each one is still sought after by fastidious collectors who seek perfection.

According to Nigel Moss, Director of Team McLaren: “The partnership with Lalique is truly synergistic. McLaren’s designers often look to the animal kingdom for inspiration. It’s what is known as biomimicry. A peregrine falcon might not be the fastest bird horizontally but, when it goes into a dive, it can reach a speed in excess of 200 miles per hour. You’d think it would throw its wings back to become like an arrow, but it doesn’t. It actually curves its wings forward and rocks them. It does everything that you think would not be aerodynamic, but its actions make it even faster.”

The Essence of Speed collection will depict three stylized creatures in clear crystal, in two sizes and limited editions to be released over a three-year period. The first depicts a sprinting cheetah; a smaller standing edition limited to 375 (the same number as the limited-edition P1 supercar) and a spectacular larger piece created using the lost-wax technique in an edition of 20 to commemorate the 20 Formula One World Championships that McLaren has won so far. The collection will be enriched by a new design annually over the next two years.

In the words of Silvio Denz, Chairman and CEO of Lalique: “This is a special collaboration that perpetuates the genius of René Lalique and our heritage in collaborations with car manufacturers. A natural synergy and shared values exist between McLaren and Lalique, and the result convenes the essence of speed through the medium of crystal glass. Each one is a superb example of engineering and design, harnessing Lalique’s unique know-how and perfectly capturing the sport and emotional engagement of our collaborative expertise and heritage.”
WHEN CRYSTAL ADORNS A SPACE

Since the creation of Lalique Interior Design Studio in 2011, its director Adeline Lunati and her team have shown tremendous drive in their efforts to offer Lalique’s clients exclusive objects made to measure for a variety of spaces and locations. A number of outstanding realizations are the proof.

TEXT ANEMARIE MAHLER
An idea, perhaps just a sketch, will become a project made feasible by the exceptional craftsmen from the Lalique factory in Wingen-sur-Moder. It all begins at the Lalique Interior Design Studio, whether it is to provide a branded interior design or a new collection, including objects made of crystal and glass that will be placed in a space designated by the client.

This is where the history of Lalique joins with the story of the commissioning client. Mikimoto, Japan’s leading jeweller, wanted a Lalique presence in its new flagship store in Tokyo, and asked the Maison to decorate the ceiling of the sixth floor, which is devoted to weddings. Kōichi Mikimoto (1858–1954), the inventor of cultured pearls, and René Lalique (1860–1945) were contemporaries who had a similar approach to the decorative arts. They were both bold and visionary jewellers. The towering Mikimoto Building was inaugurated on 1 June 2017 on the exact spot where the eponymous jeweller’s first store was located, over a century ago, in the main street of the Ginza district. Only the first six floors are accessible to the public; the rest are occupied by offices.

Adeline Lunati travelled to Tokyo on several occasions to meet the project teams at Mikimoto to discuss a suitable design that would reflect the theme of marriage and weddings. “I envisaged an oval-shaped garden of clover suspended from the ceiling that would be dotted with little four-leaf clovers – a universal symbol of good fortune and happiness. To enhance the impression made by the garden, we created all the elements in crystal, with tiny reflectors in metal. There will be 350 clover plants in three sizes, fashioned in crystal, electrified and signed by Lalique. Each clover was made by hand in the Lalique workshops at Wingen-sur-Moder, using moulds specially created for Mikimoto. My team and I completed our concept of a cloud and lightness by integrating LED lighting inside the clover plants.”
The spectacular main lobby of the Lily Garden residence in Taiwan, decorated with crystal and glass panels cut in an Art Deco frame. This project was realized on behalf of Far Glory, a company specializing in luxury apartments in Taiwan.

Lalique Interior Design Studio is receiving increasingly ambitious commissions from all over the world – for private residences, stores and palatial five-star hotels. For example, the Far Glory company – one of the main players in the design of luxury residences in Taiwan. For its Lily Garden apartments project, Adeline Lunati created three architectural pieces to express the refinement of an elegant lifestyle in an ambiance that combines a contemporary look with timeless qualities.

“For the walls of the imposing entrance hall, we created crystal and glass panels presenting variations of the fleur-de-lys – the emblem of the residence – with a decorative design of small flowers in great profusion. The spectacular hallway was also lined with later panels, mounted from floor to ceiling,” recounts Adeline Lunati.

A veritable “wall of crystal” greets visitors entering the VIP hall of the residence. Several crystal panels with the Merles et Raisins (Blackbirds and Grapes) and Lauriers (Laurels) motifs, designed by René Lalique between 1923 and 1928, were reproduced in the same structure in chrome-plated metal. In this Art Deco ensemble, the birds seem to be flying across laurel foliage.

Adeline Lunati, director of Lalique Interior Design Studio designed the main lobby of the Lily Garden residence.

“These creations made to measure are developed to elevate the standard of luxury living.”

ADELINE LUNATI, DIRECTOR, LALIQUE INTERIOR DESIGN STUDIO
“There will be more and more beautiful projects because crystal is a timeless medium.”

ADELINE LUNATI, DIRECTOR, LALIQUE INTERIOR DESIGN STUDIO

The staircase balustrade of the Oceania Cruises cruise ship Marina is somewhat reminiscent of René Lalique’s luxurious creations for the ocean liner Normandie. Conceived for the central hall of the Marina, the balustrade piece comprises a suite of Lauriers crystal panels set into the ironwork of the double staircase. On board another cruise liner, The World, the restaurant is lit by Ortho and Dôme ceiling lights, composed of champs-Élysées leaves in crystal with integrated LEDs.

One intention behind Adeline Lunati’s creation of these innovative panels is of course to develop new projects which highlight the architectural side of the brand. An example is the creation of a customized Anémone panel for the bedroom of a villa in Moscow. This panel depicts a floral composition consisting of crystal elements, cut and fashioned with meticulous care at the factory in Wingen-sur-Moder. “It’s a beautiful project,” says Adeline Lunati emphatically. “There will be more and more like it because crystal is a timeless medium.”

The Anémone panel in crystal, mounted as a partition. The crystal elements, based on a unique design, are cut and fixed on a glass tile, then the motif is added by manual sand-blasting. A made-to-measure creation for a private residence in Moscow (computer-generated image).

One of the Lauriers crystal panels set into the ironwork of the majestic double staircase.

A suite of Lauriers panels adorns the staircase balustrade in the central hall of the cruise ship Marina, owned by Oceania Cruises. The ensemble is completed by two back-lit columns in Savile crystal at the foot of the staircase and a Cactus table in the centre with an Angélique vase.
Great Wines of Alsace

Silvio Denz, Chairman and CEO of Lalique, and James Suckling, celebrated wine critic and CEO and Editor of JamesSuckling.com, wanted to pay homage to the finest wines of the Alsace winegrowing region by publishing a second edition of the guide Great Wines of Alsace.

If you looked up a map of France’s great wine regions, you might not even see Alsace at first glance. But this sliver of a region is one of France’s most exciting, thanks to a superb array of soils and microclimates and rigorous dedication to organic and biodynamic farming. Every year I visit to taste Alsace’s best wines at Villa René Lalique, close to the Lalique factory in Wingen-sur-Moder where we produce together the Lalique 100 Points by James Suckling, a high-end range of wine glasses and decanters. The gourmet Michelin-starred restaurant of this five-star hotel has an extraordinary wine list with over 2500 recommendations, and the cellar of Villa René Lalique is one of the finest in Europe. It houses more than 60,000 bottles, including an unrivaled list of Alsatian labels.

Alsatians are some of the world’s most idiosyncratic wine-makers. The best are hands-on, dedicated workers who craft unique reds and whites that cannot be duplicated anywhere else in the world. Most of the wines tasted in Alsace this year were from the 2015 vintage, and it is outstanding. During the course of my tasting, I also saw that 2014 may have been a tougher vintage than I initially thought. As we tasted more of them this time, they seem to be evolving faster than they should. If you got any, drink them. Don’t wait!

There’s much to celebrate in my Top 100 Alsace Wines of 2017 and I’m proud to highlight not just the region’s iconic producers, but also some newer vigneronniers who are making a name for themselves. The Top 10 wines represent the best of Alsace right now. Probably the most exciting thing for me is that 6 of the 10 are made from biodynamically grown grapes. Alsace is truly dedicated to the environment, and I applaud their rigorous efforts. Even beyond these Top 100, there are dozens and dozens of superb wines coming out of Alsace right now.

“Alsace is truly a special place. I tasted more than 500 wines with my Contributing Editor Stuart Pigott and we are in awe of so many of the excellent quality wines, both white and red. Alsace has a phenomenal range and diversity.”

James Suckling, CEO and Editor of JamesSuckling.com
“There is an unrivalled list of Alsatian labels, to which we give a place of honour at Villa René Lalique, including a selection of wines produced by promising young winemakers.”

SILVIO DENZ, CHAIRMAN AND CEO OF LALIQUE

THE TOP 10 ALSACE WINES OF 2017

<table>
<thead>
<tr>
<th>Rank</th>
<th>Name</th>
<th>Year</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DOMAINE OSTERTAG RIESLING ALSACE GRAND CRU MUENCHBERG</td>
<td>2015</td>
<td>98</td>
</tr>
<tr>
<td>2</td>
<td>MURÉ RIESLING ALSACE GRAND CRU VORBOURG CLOS ST LANDELIN SELECTION DE GRAINS NOBLES</td>
<td>2015</td>
<td>98</td>
</tr>
<tr>
<td>3</td>
<td>DOMAINE ZIND HUMBRECHT PINOT GRIS ALSACE GRAND CRU RANGEN DE THANN CLOS SAINT URBAIN</td>
<td>2015</td>
<td>97</td>
</tr>
<tr>
<td>4</td>
<td>ALBERT MANN PINOT NOIR ALSACE GRAND H</td>
<td>2015</td>
<td>97</td>
</tr>
<tr>
<td>5</td>
<td>SCHOFFIT GEWURZTRAMINER ALSACE GRAND CRU RANGEN CLOS SAINT THEOBALD SELECTION DE GRAINS NOBLES</td>
<td>2015</td>
<td>97</td>
</tr>
<tr>
<td>6</td>
<td>DOMAINE WEINBACH RIESLING ALSACE GRAND CRU SCHLOSSBERG VENDANGES TARDIVES</td>
<td>2015</td>
<td>97</td>
</tr>
<tr>
<td>7</td>
<td>ALBERT MANN PINOT NOIR ALSACE LES SAINTES CLAIRS</td>
<td>2015</td>
<td>97</td>
</tr>
<tr>
<td>8</td>
<td>FAMELE HUGEL RIESLING ALSACE ECKELS HAMMER</td>
<td>2009</td>
<td>96</td>
</tr>
<tr>
<td>9</td>
<td>FÉ TILLIBACH RIESLING ALSACE CLOS STE HUNE</td>
<td>2011</td>
<td>95</td>
</tr>
<tr>
<td>10</td>
<td>DOMAINE VALENTIN ZUSSLIN RIESLING GRAND CRU PFINGSTBERG VENDANGES TARDIVES</td>
<td>2015</td>
<td>94</td>
</tr>
</tbody>
</table>
The moment has finally arrived for lovers of rare tequila and exquisite crystal to savour the latest collaboration between Patrón and Lalique. The renowned makers of Mexico’s supreme tequila and France’s unparalleled master glassmakers, unveil to the world the latest fruits of their unique partnership, Patrón en Lalique: Serie 2, the anxiously awaited sequel to the pioneering crystal decanter and remarkable extra-aged tequila of Patrón en Lalique: Serie 1 that announced a new member of the exclusive club of elite premium spirits alongside XO cognac and rare malt whisky.

TEXT JOHN BRUNTON
PHOTOS PATRÓN SPIRITS INTERNATIONAL
Creating excellence takes time, and Francisco Alcaraz, the alchemist master distiller behind the forging of Patrón into the world’s leading tequila, began work to create a second special ‘extra añejo’ blend for a new Lalique decanter, from the day that Patrón en Lalique: Serie 1 was launched. Tucked away in the highlands of Mexico’s Jalisco province, the homeland of the indigenous Weber Blue Agave plant that gives tequila its special qualities, lies the traditional pastel hacienda distillery where Patrón faithfully follows ancient procedures; artisan harvesting of the giant agave plants, crushing the ‘piña’, the heart, with a traditional ‘tahona’ stone wheel, meticulously hand-labelling each bottle. And inside his personal tasting room, surrounded by huge wooden barrels filled with different batches of tequila, Señor Francisco and his team of experts patiently swirl, sniff and taste before agreeing on the perfect blend for Patrón en Lalique: Serie 2.

The master distiller explains that, “for this blend, I selected several tequilas that have been aging for seven years and longer, to develop the taste profile I was looking for. It takes a lot of careful testing of each component to find what works best – my intent was to create a blend that speaks to the elegance, complexity, and beauty of the Lalique bottle itself, and I’m very proud of the end result. This is truly one of the smoothest, most flavourful and sophisticated tequilas we have ever produced at Patrón. It is quite different from the Patrón en Lalique: Serie 1 blend for this release. I used some tequila that was matured in Spanish sherry barrels, which impart a distinct flavour of pecan nuts, as well as American and French oak. The result is a spirit that is marked by its bright crystalline colour, with a sweet aroma and taste of fruit – apple, banana and pear – vanilla and raisins, with a long pleasing finish.”

This new decanter for Patrón is a work of art in itself, and Silvio Denz, Chairman and CEO of Lalique proudly explains that, “creating such an exceptional piece is very challenging and represents countless hours of work due to the finesse of the design. Our master craftsmen put all their savoir-faire and passion into producing each bottle, which is individually blown, pressed, fashioned, cut, engraved, polished and signed. An unwavering commitment to mastery and beauty.” This striking artwork is characterized by straight lines and the graceful contrast between clear and frosted finishes, emblematic of Lalique’s iconic, signature style. Its simple yet refined design is inspired by Mexico’s Weber Blue Agave plant, and the rounded crystal stopper is amber in colour, to marry with the hue of the aged tequila inside the bottle, featuring Patrón’s iconic bee emblem, detailed in pure gold enamel. And as tequila is now such a prestigious brand across the globe, the bottle is presented in an equally elegant display case, which rotates to subtly reveal the bottle and stopper, perfect for a dramatic presentation in the home collection of a luxury connoisseur, in a swish cocktail bar or fine dining restaurant.

“For Patrón’s tequila I have been inspired by the artisan work – tending the agave plant throughout the year, cutting the leaves by hand, the distillation and tasting process that goes into the making of the product.”

MARC LARMINAUX, ARTISTIC AND CREATIVE DIRECTOR AT LALIQUE

The monumental French colonial-style Hacienda Patrón is more than just a distillery. In the words of Ed Brown, president and CEO of Patrón Spirits International, “historically, a Mexican Hacienda is a symbol of success and pride, so just as chateaux are to wineries, we are proud to call Hacienda Patrón our home.”

Handmade in Lalique’s factory in Wingen-sur-Moder in Alsace, the Patrón en Lalique: Serie 2 decanter combines a mastery of modern techniques and traditional skills throughout the complex crystal-making process.
The cultivation and delicate harvesting of tequila’s Weber Blue Agave plant is virtually unchanged for centuries, and the traditional harvesters, the “jimadores,” pass down their skill and knowledge from generation to generation.

One of the secrets of Patrón’s success is continuing to use skilled artisans to work by hand, such as the complex extraction and cutting of the “piña,” the heart of the agave plant, before it passes into the distillation process.

The crystal decanter for the initial Patrón en Lalique: Serie 1 was influenced by René Lalique’s early Art Nouveau style, which he introduced at the end of the 19th century. But the master of Lalique then became one of the leading spirits and influencers of Art Deco in the 1920s, and as both France and Mexico share a prominent heritage of Art Deco, this distinctive design movement was the perfect choice of inspiration for the extraordinary bottle for Patrón en Lalique: Serie 1. Lalique’s artistic and creative director, Marc Larminiaux, is the genius behind both of the decanters for Patrón, and he eloquently describes the complex creative evolution, saying that, “there is always a lengthy exchange between Lalique and the partners who want us to create a glasswork for them, be it Patrón tequila, a whisky maker, cognac or vodka house. Of course, I and my colleagues try the exquisite liquor itself, but we also need to understand what our partner wants from us. When we created the original Serie 1 for Patrón, we were agreed on an Art Nouveau approach, but following the history and developments of the Maison Lalique, we decided that for Serie 2 it was the moment to create a design more aligned to the Art Deco traditions of Lalique. For the case of Patrón’s tequila I have always been inspired by the artisan work that goes into the making of the product — tending the agave plant throughout the year, cutting the leaves by hand, the distillation and tasting process. For me there is a parallel with the artisan work that goes on in our ateliers in Alsace, in the physical creation of our unique decanters — the manual blowing process, polishing by hand.

The key to the unique colour, flavour and aroma of this extra-aged tequila is the use of different barrels; American casks that previously aged whiskey, French oak and Spanish barrels that formerly aged Oloroso sherry.

The cultivation and delicate harvesting of tequila’s Weber Blue Agave plant is virtually unchanged for centuries, and the traditional harvesters, the “jimadores,” pass down their skill and knowledge from generation to generation.

The crystal decanter for the initial Patrón en Lalique: Serie 1 was influenced by René Lalique’s early Art Nouveau style, which he introduced at the end of the 19th century. But the master of Lalique then became one of the leading spirits and influencers of Art Deco in the 1920s, and as both France and Mexico share a prominent heritage of Art Deco, this distinctive design movement was the perfect choice of inspiration for the extraordinary bottle for Patrón en Lalique: Serie 1. Lalique’s artistic and creative director, Marc Larminiaux, is the genius behind both of the decanters for Patrón, and he eloquently describes the complex creative evolution, saying that, “there is always a lengthy exchange between Lalique and the partners who want us to create a glasswork for them, be it Patrón tequila, a whisky maker, cognac or vodka house. Of course, I and my colleagues try the exquisite liquor itself, but we also need to understand what our partner wants from us. When we created the original Serie 1 for Patrón, we were agreed on an Art Nouveau approach, but following the history and developments of the Maison Lalique, we decided that for Serie 2 it was the moment to create a design more aligned to the Art Deco traditions of Lalique. For the case of Patrón’s tequila I have always been inspired by the artisan work that goes into the making of the product — tending the agave plant throughout the year, cutting the leaves by hand, the distillation and tasting process. For me there is a parallel with the artisan work that goes on in our ateliers in Alsace, in the physical creation of our unique decanters — the manual blowing process, polishing by hand.

Both of these are essentially human processes, and all this inspires me to arrive at the final design before going into production. Sometimes I think the creation that goes into a Lalique design resembles “La Cuisine,” a recipe if you like, different for each product; a whisky decanter tends to be masculine, maybe heavier, while cognac is more feminine, like delicate drops. Tequila has evolved into something different again, edgier and sharper, especially this year when we concentrated on the bee symbol of Patrón.”

The fruit of this unique collaboration for an exclusive new edition is limited to a mere 299 individually numbered decanters, irresistible for aficionados of Patrón’s exquisite extra single tequila and luxury collectors of Lalique crystal’s timeless elegance.
ODE TO PEERLESS REFINEMENT

Every aspect of this hotel-restaurant set in the vineyards of Sauternes is suffused with Lalique style. It will open its doors in spring 2018 – the 400th anniversary of Château Lafaurie-Peyraguey. Here’s a foretaste.

TEXT ISABELLE BUNISSET
PHOTOS VIGNOBLES SILVIO DENZ
T he world changes, and tastes change with it. Silvio Denz, Chairman and CEO of Lalique, knows this only too well. Since acquiring Château Lafaurie-Peyraguey in 2014, he has reflected on such questions as: How can we instill new life into Sauternes? How do we dispel the preconceptions surrounding this liquid gold? And how can we attract more visitors to the smallest Bordeaux Crus Classés. A world first…

Since acquiring Château Lafaurie-Peyraguey in 2014, he has reflected on such questions as: How can we instill new life into Sauternes? How do we dispel the preconceptions surrounding this liquid gold? And how can we attract more visitors to the smallest Bordeaux Crus Classés. A world first…

WHERE WORLDS AND VISIONS MEET

The success of Villa René Lalique in Alsace, awarded two Michelin stars in September 2015, just three months after opening, was bound to spur the owner to new heights. As Silvio Denz explains, Château Lafaurie-Peyraguey will be where four worlds – wine, crystal, gastronomy and hospitality – come together; all forms of creativity have something in common. One of the strengths of the project is the spirit of cooperation at its core. The enthusiastic words of David Bolzan, director of Vignobles Silvio Denz, are convincing testimony: “Our dream was to create a focal point where conviviality and the emotional engagement people feel with the region and its produce can be celebrated. No other wine in the world touches the emotions quite like the wine produced on this estate exudes remarkable finesse and is sought after for its vigour and bouquet,” recorded the lavish brochure Les Grands Vins de Bordeaux, published in 1939.

Château Lafaurie-Peyraguey is the work of several families of illustrious owners over the centuries. The epic story began with the construction of the medieval gatehouse, flanking wall and watchtowers. In 1618, Sieur Peyraguey, a noble ancestor of the line, saw the outermost potential of the land and planted a vineyard. Nicolas Pierre de Pichard, King’s Council and first president of the Bordeaux Parliament, ordered the area under vines to be doubled. Pierre Lafaurie, in his turn, worked to build up the vineyard’s reputation for excellence. His crowning achievement came in 1855 with the classification of Château Lafaurie-Peyraguey as one of the official Grands Crus of Sauternes. In 1865 Count Tamneguy Duchêllet, a former minister of the interior, spared no expense to enhance the estate by modernizing its plant and equipment. Duchêllet already owned the prestigious Château Lagrange, a Medoc vineyard. In 1917 the highly reputable and well-known merchant and winemaker Désiré Cordier, owner of Châteaux Talbot, Grasim Larose and Meyney, set his sights on quality vintages at a time when others were going for volume. “The wine produced on this estate exudes remarkable finesse and is sought after for its vigour and bouquet,” recorded the lavish brochure Les Grands Vins de Bordeaux, published in 1939.

Château Lafaurie-Peyraguey is the work of several families of illustrious owners over the centuries. The epic story began with the construction of the medieval gatehouse, flanking wall and watchtowers. In 1618, Sieur Peyraguey, a noble ancestor of the line, saw the outermost potential of the land and planted a vineyard. Nicolas Pierre de Pichard, King’s Council and first president of the Bordeaux Parliament, ordered the area under vines to be doubled. Pierre Lafaurie, in his turn, worked to build up the vineyard’s reputation for excellence. His crowning achievement came in 1855 with the classification of Château Lafaurie-Peyraguey as one of the official Grands Crus of Sauternes. In 1865 Count Tamneguy Duchêllet, a former minister of the interior, spared no expense to enhance the estate by modernizing its plant and equipment. Duchêllet already owned the prestigious Château Lagrange, a Medoc vineyard. In 1917 the highly reputable and well-known merchant and winemaker Désiré Cordier, owner of Châteaux Talbot, Grasim Larose and Meyney, set his sights on quality vintages at a time when others were going for volume. “The wine produced on this estate exudes remarkable finesse and is sought after for its vigour and bouquet,” recorded the lavish brochure Les Grands Vins de Bordeaux, published in 1939.

Since acquiring Château Lafaurie-Peyraguey in 2014, he has reflected on such questions as: How can we instill new life into Sauternes? How do we dispel the preconceptions surrounding this liquid gold? And how can we attract more visitors to the smallest Bordeaux Crus Classés. A world first…

MURMURS OF THE PAST

Château Lafaurie-Peyraguey is the work of several families of illustrious owners over the centuries. The epic story began with the construction of the medieval gatehouse, flanking wall and watchtowers. In 1618, Sieur Peyraguey, a noble ancestor of the line, saw the outstanding potential of the land and planted a vineyard. Nicolas Pierre de Pichard, King’s Council and first president of the Bordeaux Parliament, ordered the area under vines to be doubled. Pierre Lafaurie, in his turn, worked to build up the vineyard’s reputation for excellence. His crowning achievement came in 1855 with the classification of Château Lafaurie-Peyraguey as one of the official Grands Crus of Sauternes. In 1865 Count Tamneguy Duchêllet, a former minister of the interior, spared no expense to enhance the estate by modernizing its plant and equipment. Duchêllet already owned the prestigious Château Lagrange, a Medoc vineyard. In 1917 the highly reputable and well-known merchant and winemaker Désiré Cordier, owner of Châteaux Talbot, Grasim Larose and Meyney, set his sights on quality vintages at a time when others were going for volume. “The wine produced on this estate exudes remarkable finesse and is sought after for its vigour and bouquet,” recorded the lavish brochure Les Grands Vins de Bordeaux, published in 1939.

“To imagine the place as a focus of conviviality and people’s emotional engagement.”

DAVID BOLZAN, DIRECTOR OF VIGNOBLES SILVIO DENZ

A SUBTLE ESSAY IN STYLE

Four years of painstaking work followed. The aim was to enhance this magical place and create a haven of peace for guests who value privacy. Once again, a free hand was given to the celebrated interior designers Lady Tina Green and Pietro Mingarelli, creators of the Lalique Maison collection of furniture and accessories. Their great achievement will be the blending of rough-and-ready natural materials of the region with subtly contemporary effects. Lalique crystal will embellish unpolished oak. Timbered alcoves will lend shape to the rooms and suites, punctuated by touches of colour reminiscent of the variegated hues of wine. While the grapevine reigns as mistress of the estate, Lalique crystal creations will be the foundation stones of the future “Relais & Châteaux”.

A document dating from 1902 that was unearthed by Roland Kissling.

The cellars of Château Lafaurie-Peyraguey hold an exceptional collection of vintage wines, the oldest dating back to 1893.

Silvio Denz was especially struck by the estate’s rich history: “After delving into the château’s archives and tasting three older vintages, I commissioned the historian Roland Kissling to carry out some research. “Properties like this have a special relationship with time, characteristics that touch on the eternal. Any restoration work must be done with great sensitivity. The overriding priority was to preserve the site’s original identity and reconfigure the patchwork of existing structures without affecting the overall aesthetic effect.”

David Bolzan, director of Vignobles Silvio Denz, share a common bond. They are both driven by the quest for excellence and innovation. Both are convinced that the cellars of Château Lafaurie-Peyraguey hold an exceptional collection of vintage wines, the oldest dating back to 1893.
GREEN MANDARIN

Nestled at the heart of the ancient Sauternes vineyard, the glazed extension that houses the restaurant will serve inspired cuisine that is both clearly defined and playful. Rising to the gastronomic challenge is the brilliant Jérôme Schilling, formerly head chef at Villa René Lalique under the direction of Jean-Georges Klein. A native of Alsace, Schilling began his career with such great names of French cooking as Hubert Maetz, Joël Robuchon, Roger Vergé and Thierry Marx, to name but a few. Asked how he feels about this new venture, he is unreserved in his enthusiasm: “I am determined to overturn conventions and experiment more with Sauternes. I want to draw inspiration from infusion, maceration and fermentation and use grape must, wine sediment and vine shoots as ingredients.” Each new season he will devise a Sauternes menu, working in tandem with his colleague Romain Iltis, who won the Sommelier category of the Meilleur Ouvrier de France awards in 2015. “The dishes will unfold the potential of the Sauternes wines, and the vintages will be carefully matched to the recipes.”

Romain Iltis sparkles with the same enthusiasm as he describes the richly varied wine list. The château’s four cellars hold as many as 25,000 bottles: an abundance of rare nectars alongside humbler vintages. A few bottles originate from the personal collection of Silvio Denz, himself a great wine lover.

A lighter offering from the sumptuous bar will be the refreshing SweetZ®, a glass of Lafaurie-Peyraguey with a few ice cubes and tangy orange zest. The cocktail has already proved a big hit with a new clientele. Sipping a SweetZ is like conjuring up a ray of summer sunshine.

See you in springtime 2018…

“JÉRÔME SCHILLING, CHEF OF THE FORTHCOMING RESTAURANT AT CHÂTEAU LAFAURIE-PEYRAGUEY

HARVESTED IN MONTENEGRO, BRAZIL, WITH OUR PARTNER BIOCITRUS, WE ARE WORKING HAND IN HAND WITH LOCAL SMALLHOLDER FARMERS TO RESPONSIBLY SOURCE THIS MAJESTIC FRUIT.

Grown without pesticides and carefully extracted, emulating the traditional hand-pressed techniques, we are crafting for our creators and our customers the best qualities of this fresh, fruity and sparkling note.

The Mandarin Sfuma is one of the finest mandarin oils in the world.

Embark on a journey to discover the most beautiful natural ingredients for Fragrance and Flavors, the communities who grow them and the creators who bring them to life.

Experience the adventure on Firmenich.com/NaturalsTogether

#NATURALS TOGETHER

INNOVATIVE CRAFTSMANSHIP IN FRAGRANCES AND FLAVORS SINCE 1895
PIERRE-YVES ROCHON: MASTER OF ELEGANCE

Pierre-Yves Rochon, the great French interior decorator and designer, most celebrated for the palace interiors he has created across the world, has just produced his Signature collection for Lalique – four exceptional pieces unveiled at the most recent Milan Furniture Fair. Encounter.

INTERVIEW OLIVIA BÖLUND
PHOTOS EGOR FISOV AND TONY TRICHANH
What is your first memory relating to Lalique, and which elements of Lalique style have you incorporated into your décors over the years?

My love affair with Lalique began when I was 20. As soon as I could, I treated myself to glasses dating from the thirties, a period of creativity I am especially fond of because it marks the transition from classic to modern, and Lalique is one of the most consummate representatives of that period.

At the very start of my collaboration with Lalique, I was most drawn to the decorative elements for private residences, for example the Cactus table and the tableware. Later, I made sure that Lalique was also part of my hotel projects. If you look at the work of René Lalique and also that of his son Marc, interior design is ever-present.

For my part, one of the first times I incorporated Lalique crystal into my hotel designs was the Poissons fountain at the Savoy Hotel in London, and more recently, the ornate doors with Lauriers decorative panels at Hôtel George V in Paris.

Could you tell us about the origins of the collection you have created for Lalique?

If you create something for a brand, you do not make it for yourself. I took the time to immerse myself in the world of Lalique so that I could do justice to its identity.

Given that this was about interior design and furniture, I looked at Lalique’s commercial offering and catalogue and saw that there were very few grand tables. So I wanted to create one. I took my inspiration from Lalique’s identity and knowledge of working with metal and crystal. When I looked into existing table designs, I noticed that the tops are rarely worked differently from the base.

Your love of Lalique begins with the material, crystal, isn’t that so?

Crystal is a noble material that lends itself to many art forms – architecture, sculpture, table settings, jewellery – a material that I find extraordinary for its purity, but also because of its wonderful response to light. Thanks to the possibilities of lighting and other means available today with the latest technology, light enhances crystal to create something sublime. That is why crystal is a constituent element for interior designers when they are setting a scene.

Could you tell us about the origins of the collection you have created for Lalique?

If you create something for a brand, you do not make it for yourself. I took the time to immerse myself in the world of Lalique so that I could do justice to its identity.

Given that this was about interior design and furniture, I looked at Lalique’s commercial offering and catalogue and saw that there were very few grand tables. So I wanted to create one. I took my inspiration from Lalique’s identity and knowledge of working with metal and crystal. When I looked into existing table designs, I noticed that the tops are rarely worked differently from the base.

Pierre-Yves Rochon was inspired by the Coutard motif, a Lalique icon, to create this table in crystal, white nickel and extra-white glass.

My innovative approach was to create a rim in crystal, based on an existing motif, Coutard - very much in the spirit of the thirties. This table is a marriage of the past and the future. The choice of transparency - glass with bright nickel and a mirror reflection - is very modern. In a classic or contemporary setting, this piece will, I hope, evoke timelessness, an item of furniture that will live several lives in several different decorative settings. It also comes in a square version, a format that used to exist at Lalique in the thirties, but no longer does.

“Crystal is a noble material that lends itself to many art forms...”

PIERRE-YVES ROCHON
The second piece of furniture in the collection is the chest of drawers called Vibration, which is different in the sense that it needs to take its time to live. It does not correspond to Lalique’s traditional codes, but rather embodies the future. Instead of bright nickel, I have used bronze in this piece. The colour is golden and the crystal has been enhanced with highlights of gold leaf. Moon Gold is a very hot crystal which has been drawn, worked to its very core, like a smoothed out pleat. To personalise this chest of drawers, there is the option of handles in different designs.

The third piece is for the bathroom. It celebrates the feminine, Lalique’s great source of inspiration since its very beginnings. I had already created a set of taps for Lalique called Perle and so I decided to design a vanity unit – a basin surround – in bright nickel. I have mixed the panels, combining Soudan with Causeuses, the moulds for which were still intact.

The fourth piece, 2 Perruches, is a wall light in crystal and bright nickel, which revives a design that has never previously been used in a sconce. It contains three sources of light, in its base, in the interior of the lampshade and in the birds.

Is there to be a follow-up to your collaboration with Lalique? Have you already got other items of furniture and decorative objects in mind?

I would very much like that! I hope to make a very big chandelier and also sconces, chairs, armchairs, side tables. There are so many ideas, but it’s important not to try to do too much, either. The essential is this: each piece has to be right.

PIERRE-YVES ROCHON, THE SPIRIT OF THE FRENCH PALACE

Pierre-Yves Rochon is known the world over for his work as an interior designer in luxury hotels. His commanding knowledge of European classicism, and particularly French style and culture, which is at the heart of all his work, was acquired at the École Supérieure des Beaux-Arts et Arts Appliqués in Paris. Pierre-Yves Rochon has received numerous awards for his outstanding palace interiors. He has several Four Seasons hotels to his name, including the George V in Paris and the Four Seasons in London and Florence, as well as the Shangri-La Hotel in Paris, The Peninsula in Shanghai, and the Waldorf Astoria in Beverly Hills. His portfolio includes magnificent projects for French starred chefs of the likes of Joël Robuchon, Alain Ducasse and Paul Bocuse, as well as a number of private residences all over the world.
RENÉ LALIQUE: ARCHITECTURAL WORKS

While the jewelry and other gold, silver and glass creations of René Lalique are admired and coveted worldwide, his architectural works are not as well known, perhaps because most of them have been lost to subsequent renovations or demolitions. Nevertheless, they are exceptional and deserve to be studied and given their rightful place of honor.

TEXT CHRISTIE MAYER LEFKOWITZ
In the field of architecture, René Lalique was always able to integrate his own aesthetic, as well as his innovative genius.

In 1890, Lalique moved his workshop and his showroom to the third floor of 30 rue Thérèse, near the Paris Opera House. Because he worked incessantly, he ended up living there as well. As he constantly needed to nourish his inspiration, he conceived a brilliant décor—walls and ceilings covered with the images of a fantasy world of women mounted on galloping horses, exuberant vegetation and unusual furniture. Auguste Ledru and his son, both sculptors who worked for Rodin, realized this décor. Soon they were to become Lalique's in-laws when he married Auguste's daughter Alice Ledru. This place is still in existence, but the décor has been removed, and no photographs of its sublime interior have ever been found.

After the 1900 Universal Exhibition, Lalique became one of the most venerated artists. He was also a very wealthy man, enabling him to purchase land on the banks of the Seine near the Alma bridge, at 40 Cours-la-Reine (today Cours Albert 1st), where he would build his mansion, live with his family, exhibit his creations, and supervise the draftsmen, sculptors and engravers whom he employed. This building in High Renaissance style was constructed according to the specifications of the artist, who also designed the monumental front door, made of glass and steel, the ironwork, and the decoration of the façade, a lavish motif of pine cones in the high Art Nouveau style. Lalique also designed the furnishing, the light fixtures, the accessories, and the interior décor with walls and ceilings adorned with the same decorative motifs that can be seen on his jewelry and art objects—insects, flowers and women.
Having already imagined these two distinctive worlds, well known to all of his clients and also ‘le Tout-Paris’, many architects would soon commission the artist to work on interior décors. The first of such prestigious projects took place in 1908. Jacques Rouché, an art connoisseur with a passion for politics and the theater (later on director of the Paris Opera), had become a perfumer, the proprietor of L. T. Piver, as a result of his marriage in 1893 to Berthe Piver, the sole heiress to the very old L. T. Piver perfume house. Together they purchased a Louis XIII-style mansion at 30 rue de Prony, which had been built in 1876 for Léonide Leblanc, actress, courtesan, and close friend of the Duke d’Aumale. Rouché retained the architects Fournier de Saint-Maur and H. & A. Barberis to restore the exterior and the interior. The greatest artists of that time also participated: Edgar Brandt, Maurice Denis, Georges Rouault, Henri Matisse, Maurice Dufrêne, Louis Majorelle and many others. Lalique created the chandeliers, the sconces, the doorknobs and the windows, all with gilded bronze wisps of wheat ornamentation. He also designed the wall decoration of the entrance hall. The lack of fluidity characterizing this unexpected style was very different from the Art Nouveau style, announcing a more disciplined vision. “It is the best Lalique”, declared the magazine ‘L’Art décoratif’. The following year, at the request of Rouché, Lalique provided the starting point for an avant-garde movement, which would later be referred to as Art Deco.

Lalique provided the starting point for an avant-garde movement, which would later be referred to as Art Deco.

In 1911, for the Turin International Exhibition, the French State commissioned the construction of a charming pavilion, the work of the architect Charles Plumet. Lalique exhibited a circular boudoir, entirely conceived in a refined and delicate style reminiscent of the Directoire style, which had recently been made fashionable by the couturier Paul Poiret. The walls were covered with matte white ceramic tiles (made by the Manufacture nationale de Sèvres), inlaid with stylized branches of ivy in clear glass. A matching decorative motif was reproduced on the circular rug. The furnishings were understated. Therefore, with these designs Lalique provided the starting point for an avant-garde movement, which would later be referred to as Art Deco.

The following year, Lalique created one of his masterworks: a large-scale door for the living room of the couturier Jacques Doucet on avenue du Bois (today avenue Foch). Each of the six clear glass panels, which were set in a nicked steel frame, are decorated with a group of nude male athletes, thus revealing that this great artist was also an exceptional sculptor, on the same level as the most important Renaissance sculptors.

From then on, and until the end of his career, the artist realized numerous secular architectural elements for interiors and exteriors, such as furniture, folding screens, wall tiles, partition plaques, doors, banisters, fountains, as well as installations for department stores and ocean liners. There were also architectural commissions for churches, such as clear glass windows, altars and chapels.

Having already imagined these two distinctive worlds, well known to all of his clients and also ‘le Tout-Paris’, many architects would soon commission the artist to work on interior décors. The first of such prestigious projects took place in 1908. Jacques Rouché, an art connoisseur with a passion for politics and the theater (later on director of the Paris Opera), had become a perfumer, the proprietor of L. T. Piver, as a result of his marriage in 1893 to Berthe Piver, the sole heiress to the very old L. T. Piver perfume house. Together they purchased a Louis XIII-style mansion at 30 rue de Prony, which had been built in 1876 for Léonide Leblanc, actress, courtesan, and close friend of the Duke d’Aumale. Rouché retained the architects Fournier de Saint-Maur and H. & A. Barberis to restore the exterior and the interior. The greatest artists of that time also participated: Edgar Brandt, Maurice Denis, Georges Rouault, Henri Matisse, Maurice Dufrêne, Louis Majorelle and many others. Lalique created the chandeliers, the sconces, the doorknobs and the windows, all with gilded bronze wisps of wheat ornamentation. He also designed the wall decoration of the entrance hall. The lack of fluidity characterizing this unexpected style was very different from the Art Nouveau style, announcing a more disciplined vision. “It is the best Lalique”, declared the magazine ‘L’Art décoratif’. The following year, at the request of Rouché, Lalique provided the starting point for an avant-garde movement, which would later be referred to as Art Deco.
The decorative motif representing two angels in profile kneeling and facing each other, had been one of Lalique’s preferred themes since about 1902-1903, when he created a luxurious hair ornament, an Art Nouveau comb with an eccentric shape. In 1926, he revisited this theme for the Saint-Nicaise church in Reims. Lalique realized the large windows, the lighting fixtures and the Eucharistic dove facing the altar. There are 30 windows portraying angels. Among the windows, there are five identical groupings of three windows with angels kneeling on their left knee. In each grouping,

Les Sources de France (or The Springs of France), an illuminated fountain, was created in 1925 for the International Exhibition of Modern Decorative and Industrial Arts, and was erected on the Invalides Esplanade. It measured almost 50 feet in height, and consisted of 128 clear-glass caryatides, each one symbolizing a spring, a stream or a river of France.

The decorative motif representing angels had been one of René Lalique’s preferred themes since the beginning of the 20th century.

The decorative motif representing two angels in profile kneeling and facing each other, had been one of Lalique’s preferred themes since about 1902-1903, when he created a luxurious hair ornament, an Art Nouveau comb with an eccentric shape. In 1926, he revisited this theme for the Saint-Nicaise church in Reims. Lalique realized the large windows, the lighting fixtures and the Eucharistic dove facing the altar. There are 30 windows portraying angels. Among the windows, there are five identical groupings of three windows with angels kneeling on their left knee. In each grouping,