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AUTUMN/WINTER
STYLE SPECIAL

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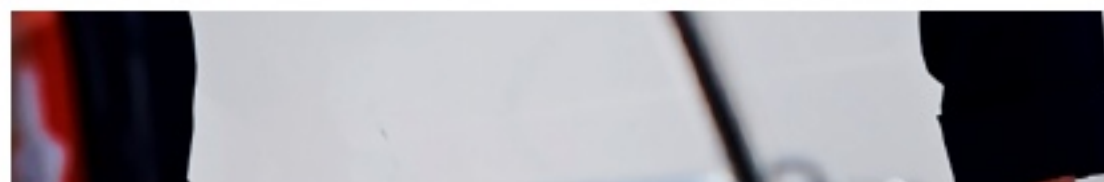
HOW TO WEATHER
THE WINTER IN **STYLE**

THIS

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MONTH'S

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ZOEY GOTO

Zoey Goto is a London based freelance writer specialising in art, design, lifestyle, and fashion. She regularly contributes to China's leading lifestyle title, Modern Weekly, as well as others. This issue she profiles family-owned Italian suiting institution Brioni.



DAVID GANDY

The world's best known male supermodel shot to fame as the face of Dolce & Gabbana, and his angular chops have barely been out of the fashion magazines since. He's also a lover of fast cars, fine watches and whisky; just like us, then, but better looking...



DUNCAN MADDEN

Duncan Madden has spent the best part of 20 years dragging his body and board along the coastlines of the world in search of empty waves, natural wonders and the perpetual sensation of always being on holiday. True to form, this issue he visits Austria's super-luxe Chalet N.



DAVID CHARTERS

David Charters is a former diplomat and investment banker, who left the City after 12 years of working on many large international flotations and privatisations. He has published six novels including the Dave Hart series. Here, he laments the death of the long City lunch.





CUT FROM A DIFFERENT CLOTH

THE BRIT BEHIND THE WHEEL AT BRIONI, ONE OF ITALY'S ENDURING FASHION LEGACIES, IS TAKING THE ROLE OF MASTER BLENDER. BRENDAN MULLANE TELLS ZOEY GOTO HOW THE KEY TO MIXING SPORTS-CASUAL AND FORMAL WEAR IS A SWAPPING MATTER



CULTURALLY, SOME OF the most interesting moments have occurred when the spheres of high and low have collided. Think of Andy Warhol selling pop culture to the elite, Comme des Garçons and Lanvin collaborating with the high-street giant H&M, and the warbling American songbird Mariah Carey teaming up with the Italian opera-singing legend Luciano Pavarotti. Sometimes this meeting can create magic, but sometimes the results are just outright bizarre.

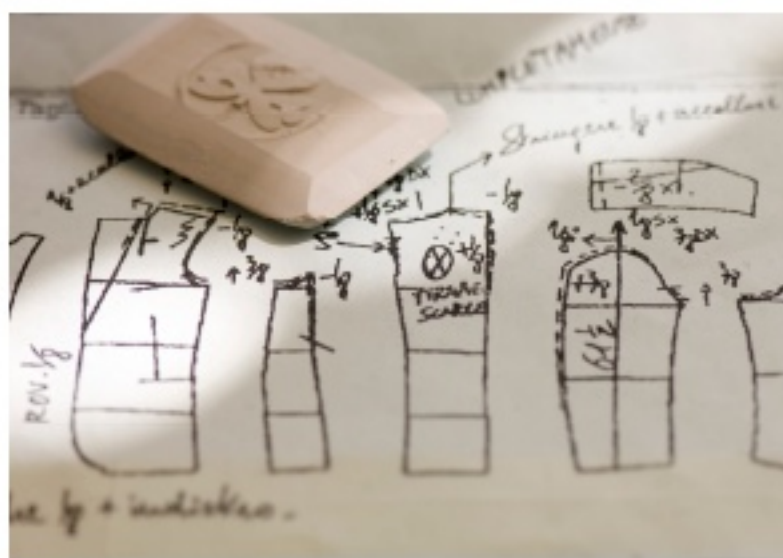
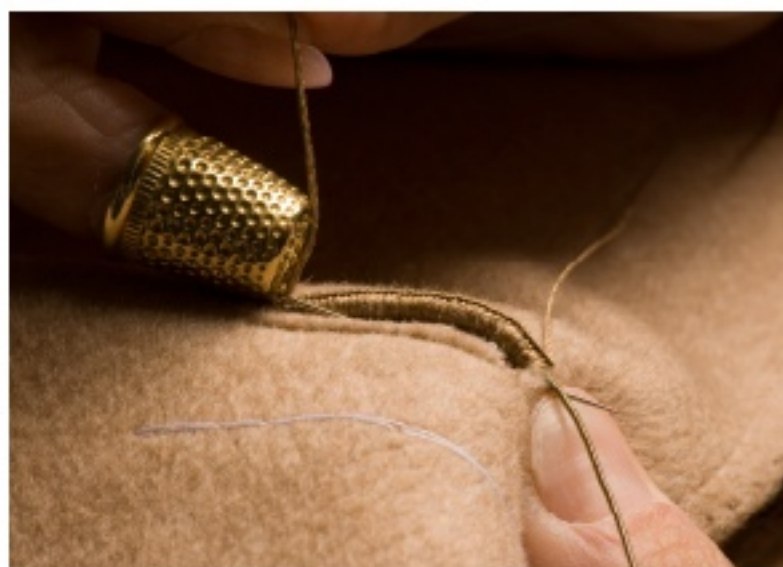
Brioni's pairing of sports-casual with formal tailoring falls firmly into the first category. During the Italian house's 68-year history it has been credited with staging the first men's fashion show in 1952, adorning Hollywood greats such as John Wayne and Clark Gable, and from 1995 to 2006, dressing fictional international style icon James Bond (a privilege now in the hands of Tom Ford).

Brioni's 'bottom-freezer' short jackets, high-closing lapels and narrow trousers defined the 1950s Italian look and brought youthful fashion into the mainstream. Until recently it was considered one of the great heritage brands of menswear, but looked set to become a dusty relic of fashion history. However, last year young British designer Brendan Mullane was hired as creative director to inject new vitality into the brand.

And he's done just that, creating a whole new aesthetic and tailoring language for Brioni, with a debut collection set to arrive in stores this Autumn/Winter. "I took us outside of our comfort zone and offered something weird, but in a good way," laughs Mullane.

The confident new style brings together graphically tailored suits with bomber jackets, parkas and duffel coats, and





manages to make it look like an ideal marriage. Oversized poncho scarfs are paired with tailored, velvet trousers; fur-hooded parka jackets with double-breasted suits, and an Astrakhan turtleneck with slim fitting, formal trousers. Mullane says that when designing the collection, he started to “question why a suit couldn’t be worn with a beautiful cashmere roll-neck? Why shouldn’t you wear a shirt and tie under an aviator jacket?” When he was unable to find a good enough reason not to do so, he forged on ahead.

Before you attempt to throw your old sportswear into the tailoring mix, there are a few guidelines for creating a polished overall appearance. Traditionally, tailoring and casual wear have been separate collections and have created a divide within the brand for the luxury customer. Mullane considers that the future of menswear is to bring these elements together. “Most men own a duffel coat, but how can we put it in his wardrobe next to a £7,000 suit without it looking odd? The answer is for casual wear to use a sartorial imprint.”

The secret to successfully achieving this look is to choose relaxed outerwear that has been treated in the same way as traditional suiting. The Brioni duffel coat has been made using a double-faced cashmere fabric, for example, which is traditionally used in unlined, tailored

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During Brioni’s 68-year history it has staged the first men’s fashion show and dressed James Bond



overcoats. And its reversible bomber jacket may at first glance look like velvet, but on closer inspection it is actually luxurious mink that has been shaved right down to half a centimetre of fur. "We're making sartorial sportswear but in fabrics that are traditionally used in suiting," Mullane explains.

Next is the way traditional tailoring techniques are being applied to casual wear. The Brioni jeans, for example, have double AMF stitching down the seams – a typical suiting feature. Finally, it is about creating a cohesive style, using complementary colours, fabrics and details throughout the garments when mixing

casual with formal. By way of illustration, Brioni has matched the buckles on its Jet Bag holdall with the finishes on its coats and belts. Accessories should be in keeping with the outfit, goes Mullane's thinking, rather than an afterthought. The overall aim should be a harmonious style. This new style should be one that fits around your lifestyle, from work to play. "For our winter presentation we put a man in a suit next to a guy in an aviator jacket and it didn't look odd," explains Mullane. "You could see that it was probably the same person getting out of his office, putting his jacket on and getting on his motorbike. Admittedly he's probably



getting on a beautiful motorbike; the Brioni man is living this kind of lifestyle and expects the best.”

Although Brioni may be presenting new ways to wear the suit, Mullane has been conscious of designing the suits with the brand’s rich heritage in mind. He has tweaked the tailoring shape to create a longer silhouette, so the armhole is now 4cm higher and the sleeve has more of a swing forward.

Yet he has kept true to the fundamentals of the Brioni suit, with its lean back and shoulder with the ease distributed across 12 points rather than the standard three or four, which creates an organic shape. There are also still 3,000 hand-stitched operations within the suit that the eye cannot detect.

Once each suit is complete it is given a week to rest on the rails before the final pressing. Mullane laughs as he says that, upon joining the company, he asked to see the suits and was confused when he was told they were “resting”. “It is about giving the clothes respect and treating them like pieces of art,” he explains.

So how does it feel to be an Englishman at the helm of an Italian tailoring empire? Mullane says that he sees the major distinctions between the two tailoring styles as being that the English tradition is “very strong, with the basting and the chest. It is more structured – you see it from the outside and feel it from the inside. For the English, the suit is put on to be powerful and austere. The Italian suit is like putting on a second skin, rather than a shell.” But despite this, Mullane does see some similarities. “Both styles of tailoring are about hiding your defects. As a result, putting on a suit should feel like a complete transformation.” ■

