Paul Smith: Just relax seemed to be the message at Paul Smith’s spring show. The key looks — there were two of them — were based on men’s tailoring cut with plenty of breathing room.

Smith repeated a breezy Bianca Jagger suit in a multitude of colors — cornflower blue, black, white and buttercup yellow. Then he broke up the suit, showing a similar, if not identical, pants suit with a button-down shirt, some done in a sunny print or with a washed-out herringbone embroidery for a whirl of novelty.

The borrowed-from-the-boys attitude continued with cuffed and cropped extra-large pants worn with large, loose shirts, and riffs on the shirtdress, ranging from a mini to billowing bohemian maxis.

J.W. Anderson: What with his Versus collaboration last spring and reported interest from luxury giant LVMH, Jonathan Anderson has seen his fashion profile skyrocket. His spring collection delivered on his reputation as London’s new ideas man. Anderson delved deeper into the conceptual minimalism he’s been developing for the past few seasons, here with a pronounced influence from the Comme des Garçons family.

He started with the relatively feminine: sheer baby-doll tops and long skirts — one white, one black — that were banded to create soft tiers of blouson pleating. From there, Anderson built "textural landscapes" that teased the eye. "Is it leather, is it silk, is it organza?" he asked backstage. In fact, all of those fabrics made appearances, as well as nylon and lether. They were sculpted into 3-D chevron pleats and pudders on stiff tops and wrap skirts that were short in back, long in front. The more engineered fabrics had a DIY finish to them. (After all, Anderson doesn’t have luxury conglomerate support yet.)

There were great moments of strange beauty, often quite wearable, too. A see-through column gown with an exaggerated obi belt was striking, and printed sequin skirts were pretty. Everything was worn with leather ankle boots and the sensible shoes of the season.

Mulberry: In her final collection for the brand, creative director Emma Hill was faithful to her favorite English themes. Among this season’s inspirations were the stately homes and their gardens, and the cartoons from the “Mr Men” series of children’s books.

It translated into a femininity — but restrained — collection that featured pieces of bright flowers, as in splashy prints on silk dresses and trousers; embroidery around collars, and sequins and sparkles spilling down the seams of trumpet sleeves. Flowers also were woven on silk jacquard coats and clutch bags.

Leather played a big role, too, in the form of dark coats with pony skin panels and skirts and tops with chunky, horizontal suede stripes.

LWren Scott: A merger of two very distinct aesthetics, the collection fused 18th-century Japanese robes with LWren Scott’s own exciting style of dress. Titled “Tagasode,” meaning “Whose Sleeves?” in Japanese, the collection’s origin was a Momoyama-period screen decorated with kimonos, which was considered a sort of makeshift fashion show for the women of the time, Scott explained during a preview.

Choosing such a culturally specific style offers the opportunity for inventive updates of traditional motifs — Japanese florals, structured silhouettes, in this case — and the risk of too literal interpretations, such as costumes. For the most part, Scott stayed in the familiar camp, working the kimono effects with relative subtlety on clean, crisp day looks before developing them into grand gestures.

There was an obvious focus on sleeves. They came slashed open on a white dress with elaborate wisteria embroidery and tidy tailored jackets. The simple the silhouette, the better it fished with the Eastern details. So the pretty obi belts and colorful thread work on Scott’s signature strict dresses and some more relaxed styles felt the most modern.

The show ended with theatrical drama, including a fetishistic black-and-red houdini motif, and a lean white gown elaborately embroidered with floor-sweeping sleeves. An example of impeccable workmanship, it was also nearly impossible to imagine off the runway. Then there was a fetish of a different sort: the shoes done with Brian Atwood. The lacquered sculpted platforms that wrapped up the ankles put the models on Scott’s flat-footed height of 5 feet, 3 inches.

“I wanted all the models to be taller than me,” she said.

Jonathan Saunders: Jonathan Saunders developed the trippy sport aesthetic he introduced for resort into a compelling vision for spring. Anchored in psychedelic colors and Seventies athletic gear, one might call the look slacker chic — a combination of coolness, relaxed streetwear cool and offbeat beach. Saunders softened the bold acid palette of resort into warmer tones of burgundy, light brown, aqua blue, blush and orange, which brought to mind tacky retro interiors yet didn’t feel cheap. He chose expensive-looking fabrics — silky satin and organza — decorating with impressive floral embroideries and appliques. Classic rockabilly shirts were recast in sheer organza with satin collars and colorful thread work. The early Eighties tracksuit was reimagined as streamlined satin jackets and lugged shorts that snapped up the sides and rode low on the hips. Large-scale Hawaiian prints and rainbow dégradés appeared throughout.

Mary Katrantzou: Sal’s Fifth Avenue gave its giant shoe department its own Manhattan zip code. Now Mary Katrantzou exhibited footwear with a collection using men’s brogues, sneakers and elaborate evening pumps as the jumping-off point. Photo prints of the brogues were blown up to woman size or bigger and applied to relatively simple shapes: roomy jackets, jaunty shorts and bubble-shaped bustier dresses.

For the sneaker portion, Katrantzou pushed her techniques to the limit. Scuba dresses and racer-style jackets
Russia accounted for 6 percent of the total spending in Moscow in 2013, while Qatar, Kuwait and Latvia each generated 5 percent of the spend, with those figures rising in the high double digits year-on-year.

As Bond, Mount and Brunt Street becomes oversubscribed, couture and Albebrer Street, are emerging as up-and-comers. According to real estate agent Savills, Dior has agreed to a deal for a ready-to-wear and accessories shop at 26 Bond Street that will open in March, while Jimmy Choo will open a store at number 19.

John Varvatos plans to open a store at numbers 12 and 13, which, at 2,000 square-foot retail development is in the works on the corner of Detroit and Savile Row. In addition, Louisa Guinness Gallery, which specializes in jewelry made by 20th-century artists including Picasso, Alexander Calder and Anish Kapoor, will open on the street.

Albebrer Street, which runs parallel to Bond and Dover Streets, has been one of Mayfair’s sleeper sites of late—despite long-term luxury resident Brown’s Hotel—& is set to blossom soon. According to a real estate source in London, a single landlord with a “clear vision” has been snapping up properties with an eye to transforming Albemarle into a hot retail destination. Earlier this month, Paul Smith opened an expanded shop on Albemarle, selling men’s and women’s clothing and furnishing, in addition to special pieces and one-off designs.

“We have had our furniture and interior design shop at number 19 Albemarle Street since October 2005, which has always been on the market,” says Donahue, who owns the bulk of his retail properties worldwide.

Bodlew, the luxury jeweler, is also on Albemarle, as is Amanda Wakeley, which is moving to a townhouse at number 13 South Molton Street. Brown’s Hotel, later in the fall. The new space will span 3,000 square feet, with a Gallery and showroom, and showcase a new retail concept.

“Having a home in Mayfair is integrated into both a business and brand-image standpoint. We think it will expand our customer base, attracting different customers on Saturday,” said body and couture and our concession in Harvey Nichols in Knightsbridge,” said Dior, the body’s CEO.

Melandria Curley, a director at Savills, which is advising leasing on Albemarle, said firms including Degrade2 and Jacob Hirsch Farms, which include Club 21, whose portfolio includes A/X Armani Jeans, have expressed interest.

Mayfair’s prices per square foot vary greatly depending on the street: Bond is the most expensive, commanding up to 1,350 pounds, or more than $2,000 per square foot, while Albemarle is fetching 500 pounds, or $800, and Dover 250 pounds, or $400. Tenants on Mount Street can expect to pay up to 500 pounds, or $700, per square foot, a key money while Conduit command up to 350 pounds, or $500.

Mayfair may not be super prime, two other neighborhoods are gaining momentum.

Albebrer Street is a fashion destination, with Harrods and Harvey Nichols, as well as the designer boutiques on Sloane Square, which is attracting, thanks to several new developments. There is One Hyde Park, a residential development that includes a luxury hotel and a private club, and on the corner of Sloane Square, as well as the luxury asset investor Chelsfield Partners is expected to open a 350-million-pound, or 118 million, program to create a luxury shop and private club.

At the north end of Albemarle Street, a major redevelopment of Liscartan House, on the southern edge of Green Park, is expected to open in the spring of 2015, with facilities for six large retailers, nine smaller ones and a restaurant.

With contributions from：only SID JUILLIARD AND JULIA NEEL

FASHIONS

EASY RIDERS: David Beckham is to front Blainkal’s campaign for spring. At the party to celebrate the brand’s first store in London’s New Bond Street, the retired England star arrived to confirm rumors of his latest modeling gig. He shot the campaign with Peter Lindbergh on location in the English countryside, and will be the central figure in a group of models.

Beckham, with his love of motocycling, was a natural choice for the job. He has two bikes in Los Angeles and told of his love of riding at the opening of the Belstaff party.

“I love riding and the freedom part,” he said. “When you’re out there, no one else knows that it’s you. You have a full-face helmet on, so you enjoy just being alone.”

The only thing he has been missing is the brand since he came to love bikes. “About five or six years ago, I sat in a vintage store and said, ‘I want to be around riding bikes, I was looking for a cool bike jacket.’ So I went into this vintage store and came across this vintage Belstaff jacket. I bought it and have worn it ever since.”

And he has said he’s unlikely to get his wife, Victoria, on a bike anytime soon. “She always wanted to be—key money—while Conduit commands up to 250 pounds, or $350.

Next Bond Street itself was closed for the event—not seen since Louis Vuitton opened its flagship store in 2007—and offered a great opportunity to ciclo a motorbike parade, in a nod to Belstaff’s heritage.

Inside the shop, bearded and tattooed motorbikes mingled with the likes of Lord March, whose Goodwood Estate hosts several annual motorbike events, as well as Jade Parfitt, Jenna Kidd, Eddie Campbell, David Candy, Tommy Hilfiger and Pique Lott. There was a sense of a brand moving from the book to the bike, practically grown up on the back of a motorbike. When I was little, like seven, I had my own helmet and gloves. When summer would come, Dad [Simon Le Bon] would put us on the back and ride us around the back garden. Mum would shout at him to stop, but she’d ride us, stop it, you’ll ruin the lawn.”

ROLE PLAY: “This show always makes me want to bring my dog, but then I always think he’ll misbehave and embarrass me, so I have second thoughts,” said Douwe Bob, following the Mulberry show Sunday, which featured a model in designer gear as well as canine guests.

Booth, who’s headed to Los Angeles to start promoting “Roméo and Juliet,” joined a crop of other globe-trotting actors, including Lisa Seydoux, Robert Hall, Brit Marling and Nino Temp in the front row.

Seydoux is at work on “Saint Laurent,” a biopic about the late designer in which she plays his muse-turned-designer Louise de la Falaise. She read some books about Saint Laurent, but said research wasn’t too difficult. “I know about this life—this is life of our partner in France,” she said. After the show, the actress planned to return to France to promote her latest film, “Blue is the Warmest Color,” a lesbian love story that won the Palme d’Or at the Cannes Film Festival earlier this year. “I think that confirmed that she will start filming.

Far From the Madding Crowd next month, directed by Thomas Vinterberg.

SAMANTHA CONTI AND JN.

HELI YSEL: “This is sort of a ‘happening,’ like something designed to get you off,” said Manolo Blahnik, who made his first appearance on the London schedule in a very long time—at the Covent Garden Hotel.

Who cares about the shoes? I love the movie,” he said Sunday, just before a screening of the short film, “Le Jalousy,” he commissioned Michael The Scotts to avert a five-minute film of joy. Michael captured the mood of the collection, which is very much part of the London collections, but with a twist.

The film featured Rupert Everett (“How beautiful is the bastard?” asked Blahnik). Lucy Bening and lots of other names, and then it ended with a & S, touch. There were several shots of handsome men with shoes on their heads. For the actual collection, Blahnik played two motifs for spring: flowers and an African influence. The former could be seen in sandals decorated with dainty daisies, while the latter is a collection with multicolored suedes and fringes, and the piece de resistance, the Apagpax, an ankle-wrap style with a metal stiletto heel. “The danger shoe, I love,” said Blahnik.

MUSIC MEN: The Rolling Stones’ 50 & Counting tour wrapped up in July at the O2, and Mick Jagger has already had a hand back on a series of projects. “I love songwriting—I write—it’s a joy.”

NICK JAGGER

SOUTHERN CONFINE: W wonder continues to expand its stores. On Friday, it opened a 3,000-square-foot outlet at 255 King Street in Charleston, S.C. To mark the occasion, the mayor of Charleston, Joseph Riley Jr., cut the ribbon with Chris Burch, chief executive officer of Burch Creative Capital.

The Charleston store marks W wonder’s 20th location, though the company has stores in Atlanta and Orlando, Fla., and, in the next two months, plans to open new stores in Birmingham, Ala., at The Summit and in Raleigh-Durham, N.C. The store at Southpoint. Next year, additional Southern locations will be added to the lineup.

Sundays market for us and we have exceeded our expectations in our current locations and we are looking to do the same in Charleston,” said Riley.

“Durham,” said a W wonder spokesperson, who declined to give first projections for the new location. The women’s and girls’ apparel line, which carries women’s apparel, shoes, jewelry and accessories, housewares, home decor and women’s and men’s shoes, was launched in the fall of 2013.

LISA LOCKWOOD