

DAVID THUNMARKER



ST JAMES'S

CORRESPONDENT

SUMMER 2013

DAVID THUNMARKER

Tiger of Sweden

JOHNNY VAN HAEFTEN

Master Paintings Week

SPRING/SUMMER 2013 FASHION

Gatsby

ISSUE 01

ST JAMES'S
CORRESPONDENT

SUMMER 2013

INTRODUCING THE CORRESPONDENT

- 03 The editor's letter opens the first edition of St James's local newspaper.

THOUGHT FOR THE QUARTER

- 04 Rev. Lucy Winkett chapters the resident's column with her experiences of being the 'lady vicar'.

POTIONS AND MIXING THINGS

- 05 Floris imparts the art of London's oldest perfumers.

THE SUMMER OF 1733

- 05 Straight from the archives, eighteenth century farce *St James's Park: A Comedy* shows the lewder side to the royal park.

MAIN FEATURE

- 06 Tiger of Sweden's CEO, David Thunmarker, talks new concepts, the suit as rock 'n' roll and the establishment of their London flagship store.

EVENTS DIARY

- 10 Book out June, July and August with these cultural highlights.

MASTER PAINTINGS WEEK

- 11 Co-founder and gallery owner Johnny van Haefen paints a picture of this acclaimed art event.

SPRING/SUMMER 2013

- 12 An edit from the original tailors and shirt makers to Jay Gatsby for this season.

NEW ARRIVALS

- 16 Details on new fashion retailers in St James's.

SHOPPING

- 16 A selection from Fortnum & Mason's new Jewellery Room.

BRIGHT YOUNG THING

- 17 Jewellery designer Tomasz Donocik broaches the timelessness of good jewellery.

BOROUGH BARISTA

- 18 Co-founder Tim Bloxsome launches St James's new coffee shop and St James's Barista Academy.

POP-UP

- 19 Dine Mile High recreates the glory days of flight, taking the dining experience to new heights.

RECIPE

- 19 St James's resident Michelin-starred chef serves up a seasonal treat and dishes the necessary know-how.

AN ICON RESTORED

- 20 Photographer Robin Gautier documents the restoration of No. 1 Regent Street in its transformation to a new restaurant space.

EAGLE PLACE

- 23 A new address, architectural gem and public art for St James's.

PROPERTY

- 24 An update from The Crown Estate on the progress of works in St James's, including public realm and available property.

Commissioned by
St James's London
The Crown Estate
16 New Burlington Place
London W1S 2HX
thecrownestate.co.uk

Online
stjameslondon.co.uk
editor@stjameslondon.co.uk
twitter.com/_stjameslondon

Design & Editorial by
dn&co.

ST JAMES'S
LONDON

THE CROWN
ESTATE

**EDITOR'S LETTER****Introducing
The Correspondent**

We often talk about London as a shared identity; an old friend or a new love, and can often be heard praising its virtues or even sharing the odd bugbear. The city's global personality is like many individuals, complex and multifaceted, but as a part of central London, St James's perhaps presents the quietly confident side of our fair capital.

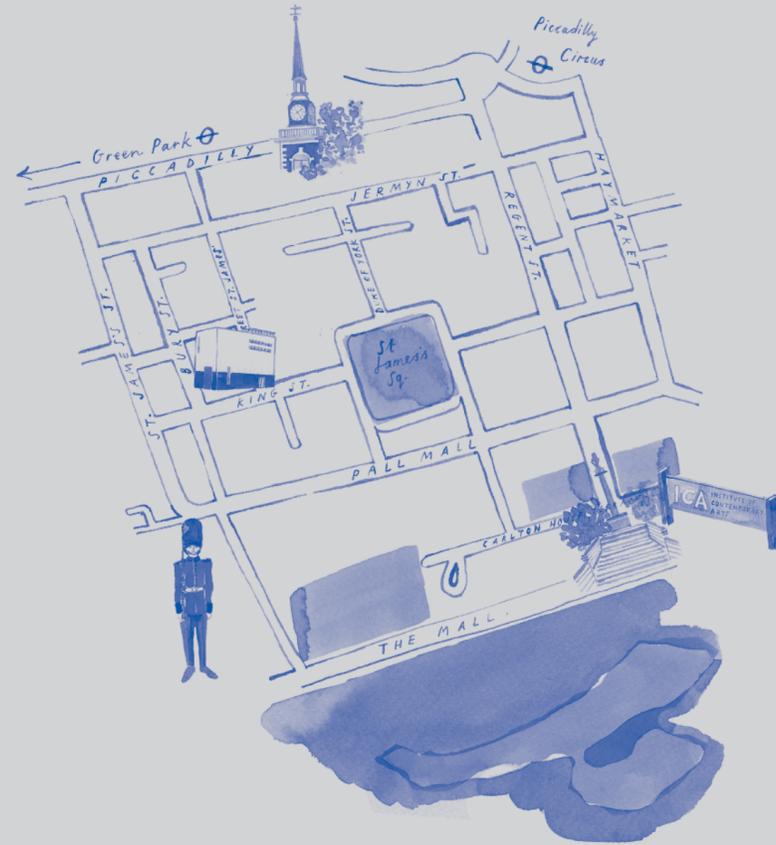
Between Piccadilly, Haymarket, Green and St James's parks, the tradition has always been for local businesses, many multiple generations old, to concentrate on establishing personal relationships with their valued customers. In many ways a time capsule, the now popular trend for good service and quality British produce and products is an approach the area has little deviated from. Far from sleepy, however, the success of this area, and the continuing longevity of its businesses, are built on established personal networks that spread internationally, which have created its reputation for art, fashion and food.

Today we have so many means of talking to each other, but the role of a trusted source remains crucial to navigating this world of information that we filter, capture, and redistribute, acting as sources, editors and consumers.

The Correspondent is St James's man on the ground, and having established our own strong relationships with residents, businesses and institutions, we provide an insight into the workings of this luxury quarter.

Global news is very much big business, but often the important local news, exciting events and the individual voices and stories of our immediate surroundings get lost. Our destination website – stjameslondon.co.uk – and new quarterly newspaper are modern remedies for St James's for the true native or passing visitor alike. It features sections on village news, culture, fashion, food and developments in the built environment. The content of the first edition of this local rag features, for example, pop-up restaurants, excerpts from eighteenth century satire, thoughts for the quarter from Rev. Lucy Winkett, and a recipe from Michelin-starred chef William Drabble. The factual and the anecdotal herein begin to reflect the distinct nature and exciting future of St James's, an area central to the London we know and love.

editor@stjameslondon.co.uk



RESIDENT'S COLUMN

Rev. Lucy Winkett

'You're the lady vicar!' I was walking along Piccadilly with a couple of friends at about 11pm recently and the Big Issue seller exclaimed with delight that he recognised me and would I like a copy. That late at night, I wasn't wearing my dog collar – and so I was impressed that out of context and in 'mufti' so to speak, he still knew who I was. It's often said that London is a very anonymous place. Of course that's true to a large extent; my study window faces out onto Piccadilly and last Saturday more than 4,000 people an hour were passing by. But it is also true that patterns of association have changed to such an extent that many people feel more closely connected, and certainly more familiar with the place they work than the place they live. So the web of relationships that exist, even in this most anonymous of central London patches, are often strong and enduring.

The church building dedicated to St James fills the space between Jermyn Street and Piccadilly. Probably most people know it as a short cut, through the church lobby between the two streets, and it's certainly true that hundreds of people do this every day. But turn into the church, and you see an amazing,

light and peaceful space whose proportions are unmistakably those of Sir Christopher Wren. St James's Church was built in 1684 for the residents of St James's Square, and the layout of the area makes sense if you go and stand in the middle of the square and look up towards the church. But now, we are here not only for the people who live here (about 1,000 people live within our parish boundaries) but mostly for the people who work here, visit here, or simply have nowhere else to be.

We face south towards the square and the clubs and north towards Soho: we find ourselves to be a meeting place for people from different backgrounds and on Sundays we build community by welcoming on average 120 people to the main service. As befits our neighbourhood, we are open all day every day, welcoming everyone who passes through the doors and always looking for ways to connect with and reach out to the local community of which we are a part.

St James's Church
197 Piccadilly, W1J 9LL

Illustration: Emily Robertson



Photo: Sistar

COMMUNITY

Potions and mixing things

Excited pupils from Soho Parish School in St James's were invited by The Crown Estate to visit one of the oldest perfumeries in London, Floris on Jermyn Street, as part of their 'potions and mixing things' topic. Edward Bodenham of Floris taught the 5–7 year olds historical background on perfumery and techniques used throughout history to make perfumes right up to the present day. "Established in 1730, our company is an independent family business and a long standing member of the St James's community and we certainly value and support these projects," said Mr Bodenham.

The children experienced some real potion mixing, smelt the different flowers and fruits used in Floris's perfumes, and had the chance to envisage their own scent by drawing ingredients within printed perfume bottle shapes. Cherries, mint, roses, chocolate and spaghetti bolognese were popular choices. At the end of the lesson all the children were given a sample of Floris perfume to take home.

"The trip was invaluable in putting

what the children were learning into context as well as giving them a behind-the-scenes glimpse of one of their local businesses," said Joffy Conolly Head Teacher at Soho Parish Primary. "The children are now busy concocting their own smell potions. Chanel, watch out!"

Joining the field trip and helping the children decide on ingredients was Anthea Harries of The Crown Estate, who organised the project. She explained: "As part of our long-term vision for St James's we seek to engage with members of our local community to help enhance the area for future generations. It is fantastic to see the children taking school projects outside the classroom into the wider world and we look forward to working on further projects with the school and retailers within St James's."

Floris
89 Jermyn St, SW1Y 6JH
florislondon.com

ARCHIVE

The summer of 1733

It was common for the 'deserving' ladies of 18th century St James's to avoid the dirty, congested and often morally dubious city streets, choosing instead the fashion of walking through St James's Park for their constitutional. However, as Mrs Lollup and Miss Wriggle discuss in the play *St James's Park: A Comedy*, exercise is not a lady's highest priority...

Mrs. Lollup and Miss Wriggle come forward.

Mrs Lollup
How delightfully pleasant it is! – if it were not for the odious custom of keeping continually on one's Feet, this Park would be a perfect heaven. I would fain have four or five Women of Condition join with me in bringing up a Fashion to throw ourselves down sometimes on the Grass in a careless Posture; it would not only ease the Fatigue of walking, but also give us an opportunity of discovering a thousand soft Graces, which are never seen but by Persons admitted to one's Chamber.

Miss. Wriggle
And that's enow [enough], Madam, in my opinion. Whom would you desire to engage beside your Husband for the command of his Purse, and Beau Stiffbeard for that of his Person? Both these are thoroughly acquainted with all the Charms that Art of Nature has Bestowe'd on you: And to what purpose then would you lay Snare for others?

Mrs Lollup
For a very pleasing one, I assure you. You are young yet, my Dear, and don't understand what the chief Glory of our Sex consists. 'Tis, Child, in being able to attract a multiplicity of Adorers. – I am as much asham'd of being seen long with one Lover, as I should be with one Suit of Clothes. – The greatest Wonder, they say, continues but nine days, and the World has envy'd me the possession of Mr. Stiffbeard more than twice that number.

Printed for John Cooper and sold by the pamphlet shops of London and Westminster, 1733.



There's a Swedish tiger on the loose in Piccadilly. With a 110-year heritage and stores in Scandinavia, Germany, South Africa and Canada, fashion label Tiger of Sweden is no start-up. But the move to London marks their official entry into one of the world's fashion meccas. And talking to Tiger's CEO, David Thunmarker, it seems they have some exciting ideas up their impeccably tailored sleeves.



INTERVIEW

David Thunmarker

CEO Tiger of Sweden

"Tiger is a full fashion house today, but we come from tailoring tradition. For us, tailoring is not stiff and old school – it is about fit and accentuating the body. A suit is very rock 'n' roll."



C Hello Sweden.
DT Hello London.

C You are opening a store in St James's later this year – exciting times for Tiger of Sweden then?

DT Yes, very. This is our first store in a fashion capital. A big step.

C It's not your UK debut though – Tiger has been available in Selfridges for a while now. How has that been for you?

DT It has been absolutely amazing. We started in the London store in Sept '11 with a tiny area and just grew from there. We have even been in their Super Brands area of the men's department with neighbours like Tom Ford, Dior and Balenciaga. The response has been really positive.

C So, of all the retail destinations and cultural hubs in London, why St James's?

DT The central location, the history, the mixture of old and new architecture, but most importantly it is an area that is going through a transformation and that is going to be new and fresh. We spent a lot of time checking locations out and getting a feel for areas, but when we came across St James's and heard about the plans to reposition the area it struck a chord with me. We were founded in 1903, but we have been able to transform ourselves from a very traditional gentlemen's suit tailoring company into a contemporary fashion brand with men's, women's, jeans, shoes and accessories. We are going to be new and fresh for London too.

C Are you rolling out an existing store concept or creating something new for London?

DT We have one store concept in all our existing stores and concessions, but we are currently developing a new store concept that the London store will be the first to feature. It will be the next generation of Tiger store, which is very exciting for us in itself.

C Tell us more about it, or is it a secret?

DT Of course it's a bit of a secret, but I can say that it will be very clean and minimalistic, very Scandinavian. We are using Swedish creative company Konzept – they have worked with us for ten years

and really understand our brand DNA. It's a big corner store on two levels with a ceiling height of about 4.5m. It has beautiful architecture, history mixed with modernity. It will be very cool to present our new concept in there.

C Will you offer an in-store tailoring service as well as ready-to-wear?

DT Yes, for men and women. We have a made-to-order service that has been a part of the company since we opened our own factory in Sweden – it is very popular. We do this in all of our stores, but we are making this a bigger part of our London store. The plan is that we should have a dedicated area of the store where customers can sit down and go through the options with one of our tailors to design or customise garments.

C Is your store going to be more than a retail space?

DT It will be a very cool place with lots of things happening in it but I don't want to reveal too much yet. It will be in response to the way we live today. People are freer now. They can be a banker or a lawyer by day and a drummer in a punk band at night. People cross borders now, their interests are mixing together, and that is why modern retailers offer more than just product in their stores.

C So who is Tiger for?

DT It is for men and women who appreciate contemporary tailoring – a modern businessperson or an urban creative. Tiger is a full fashion house today, but we come from tailoring tradition. For us, tailoring is not stiff and old school – it is about fit and accentuating the body. A suit is very rock 'n' roll for us. You can wear Tiger to work, to a bar or even to a club and look sharp. We try to do 24/7 fashion for 24/7 people. We design fashion that is not in your face; we have a more subtle take on it.

C Is Tiger inspired by London and British fashion heritage and attitude?

DT I don't think any country has influenced Swedish popular culture more than Britain has. In terms of tailoring, we cannot ignore the fact that the British gentleman, in one way or another, has always influenced us. I believe that British people can recognise themselves

in Swedish fashion and definitely see British fashion influences in Tiger.

C Is Tiger into collaboration?

DT Yeah if it's genuine and it's people that really like what you do. The music and creative scenes have always been very close to Tiger. When we repositioned the brand in '93 grunge was big and no one was wearing suits. Our response was to make razor sharp tight-fitted suits with bold checks and the first people to pick up on it were in the creative scene – a lot of musicians, a lot of rock 'n' roll people. We seem to become friends with creative people. We have some ideas for collaboration in our new London home, it's too early to say exactly what they are, but there are some interesting things around the corner.

C In St James's you will be in fine food, drink, luxury goods and fashion company. Is that the right scene for Tiger?

DT Definitely, I really believe that to be able to succeed in this you need to have a strong partner, and I really think that The Crown Estate is the right one. They have proof of concept with what they've done so far with Regent Street and other areas where they have a long-term perspective on how to lift an area and form it into something new.

Tiger of Sweden is due to open in August 2013
210 Piccadilly, W1J 9HL

Selected Events

MASTER PAINTINGS WEEK

28 June–5 July
Various galleries in St James's

Now established as one of the key art events in the summer calendar, Master Paintings Week is a collaboration between twenty leading galleries and three auction houses. Each of the participating galleries, all of which are in the heart of London's Mayfair and St James's, will stage a special exhibition, an event or unveil new discoveries, emphasising the unrivalled expertise to be found in London.

masterpaintingsweek.co.uk

THE ST JAMES'S CONCOURS OF ELEGANCE

6–7 September
Marlborough House Gardens,
Marlborough Road, SW1A 1BS

A Concours garden party for elegant people and magnificent machines. For three days only, St James's celebrates the power and the glory of the historic car, showcasing sixty of the rarest motor cars from around the world. From the dawn of the age of motoring to the supercars of today, all in the garden of a very rarely accessible royal residence.

concoursofelegance.co.uk

Summer Events

TRADE ROUTES

3 May–27 July
Hauser & Wirth
196A Piccadilly, W1J 9DY

This group exhibition presents a diverse picture of where trade routes stand in today's globalised society through the works of artists based in Africa, China, Europe, India, and the Middle East. Expect video installations, sculptures and two-dimensional pieces.

hauserwirth.com

JAC LEIRNER
HARDWARE SILK

17 May–6 July
White Cube
Mason's Yard, SW1Y 6BU

Sculptures and installations by the Brazilian conceptual artist, made with everyday objects and materials through a process of collecting and ordering. Combining seriality and bold colour, she references Arte Povera and Minimalism and makes the banal complex and fresh.

whitecube.com

THE BEATING RETREAT

12–13 June
Horse Guards Parade Whitehall,
SW1A 2AX

Horse Guards Parade plays host to the floodlit musical spectacular of Beating Retreat by the massed bands of the Household Division.

Tickets and info: 0844 8472435
royalparks.org.uk/parks/
st-jamess-park

CHAMPAGNE HONEY
AFTERNOON TEA AND
TWILIGHT ROOFTOP HIVE
TOUR WITH BEE-MASTER

20 June, 6.30pm
Tasting Room (Fourth Floor)
181 Piccadilly, W1A 1ER

One hundred and twenty feet above Piccadilly, Steve Benbow, bee-master, shows the landmarks visited by the Fortnum's discerning bees, and explains the workings of the four unique hives and their bee colonies.

Reservations: 0845 602 5694
fortnumandmason.com

ANTON CHEKHOV'S
VAUDEVILLES AND OTHER
SKETCHES

24–29 June
Jermyn Street Theatre
Jermyn Street, SW1Y 6ST

Mercurius revive their sell-out production of Anton Chekhov's *Vaudevilles*, a collection of the comic vaudeville sketches that Chekhov wrote for satirical magazines and revues, adapted and translated by Michael Frayn. Bookings open from 17 May 2013.

Tickets and info: 020 7287 2875
jermynstreettheatre.co.uk

BUILT

25 June–07 July
Mall Galleries
The Mall, SW1Y 5BD

As part of the London Festival of Architecture, Built at the Mall Galleries showcases the work of four prominent British artists who have made drawings, paintings and sculpture, depicting and responding to the construction of signature buildings in the UK.

Tickets and info: 020 7930 6844
lfa2012.org

THE ART OF BEING SEEN

28 June – 5 July
Theo Johns Fine Art
4 Bury Street, SW1Y 6AB

In collaboration with Master Paintings Week, Theodore Johns presents an exhibition of 16th–19th century British and Continental portraiture, in pastels and oils. On display are portraits of artists, diplomats and gentry, including new discoveries of Sir Joshua Reynolds, Sir Godfrey Kneller and Richard Cromwell.

masterpaintingsweek.co.uk

FORTNUM'S CELLAR
TASTINGS IN THE CRYPT:
RIESLING

10 July, 6.30pm–8pm
Fortnum & Mason
181 Piccadilly, W1A 1ER

The last in the series of Fortnum's tastings in the crypt brings you Riesling. A brilliant transmitter of terroir the Riesling is able to produce flavours ranging from floral to lime to a richer peachy fruit character. Taste the differences between German off-dry to dry styles as well as Rieslings from Alsace, Wachau, Clare Valley, Marlborough and Waipara.

reservations:
jennifer.darbyshire@
fortnumandmason.co.uk
0207 973 4136

BLAKE & THE LEFT
HEMISPHERE

16 July, 7.30pm
The Meeting Room
The Rectory, St James's Church
197 Piccadilly, W1J 9L

Author Roderick Tweedy explores themes from his book *The God of the Left Hemisphere: Blake, Bolte Taylor and the Myth of Creation*, which draws connections between the part of the human brain William Blake termed 'Urizen' and the powerful rationalising and ordering processes that modern neuroscience identifies as 'left hemisphere' brain activity.

blakesociety.org

THE ROSE ABOVE THE
DOOR – RUMI CONCERT

29 July, 7.00pm–8.30pm
St James's Church
197 Piccadilly, W1J 9LL

Coleman Barks brings his acclaimed Rumi poems to St James's Piccadilly for the first time. He is joined by international singer of the soul, Chloe Goodchild, founder of The Naked Voice.

alternatives.org.uk

CULTURE NOW:
STUART SEMPLE

2 August, 1.00pm
ICA
The Mall, SW1Y 5AH

Another lively Friday lunchtime conversation for the culturally curious. Guest speaker, artist and curator Stuart Semple, talks over his traumatic near death experience and the catharsis he found through his work. He produced over 3,000 pictures by the age of 21, which he sold via eBay, and is now part of major international collections such as the Getty, Langen, David Roberts and Niarchos foundations.

Tickets and info: 020 7930 3647
ica.org.uk

REFLECTIONS ON THE
LITTLE VAGABOND

18 August, 1.00pm–4.00pm
Captain's Cabin
4 Norris Street, SW1Y 4RJ

The William Blake poem, *The Little Vagabond*, has been the inspiration for the Vagabonds group. This session celebrates their 15th anniversary, and several speakers will give reflections on what the poem *The Little Vagabond* means to them, referring specifically to spiritual exploration.

sjp.org.uk/vagabonds.html

AFTERNOON TEA

Inn The Park
St James's Park, SW1A 2BJ

In the warmer months there's nowhere in London quite like Inn The Park. Nestled among the plants and ponds of St James's you can let your senses be revived by the surroundings. The food is all about experiencing the best of British produce, cooked with respect and great flair. Enjoy the long summer evenings on the terrace—with the best views in London!

peytonandbyrne.co.uk

INTERVIEW

Master Paintings Week:
Johnny van Haeften

"A geek in the highest." Johnny van Haeften has always collected stamps. He is a philatelist. A diligent hobbyist, his keen eye for detail and enthusiasm took him straight from school to the stamp department at Christie's. But it was inevitably a hobby in search of a career, and stamps soon made way for old masters. "It's all about the minutiae." The knack for the diminutive came in handy when distinguishing the idiosyncrasies of Dutch and Flemish artists. And despite instruction from experts on how to present a painting to potential purchasers, and training on press dealings—which included being restrained by *The Times* for the blanket releasing of a scoop to the whole of Fleet Street—van Haeften's desires for a move to the paintings department were stymied by the auction house. The time came for sweet farewells as the van Haeften's wed in the main auction hall, with speeches projected from the podium and punctuated by the auctioneers' gavel.

Newly married, recently moved and jobless, van Haeften took a third floor room on New Bond Street, above dressmakers on the middle floors and Boucheron at street level. High in the rafters proved no place for a new old masters dealer, and the fledgling business was suffering in the middle of an 80s recession. However, with a choice encounter on Duke Street St James's, and a moment of bravery from his bank manager, Johnny van Haeften Ltd opened their gallery at No 113, part of the tranche of prestigious galleries on the walk between Sotheby's and Christie's. The prime situation and the specialist nature of the business, in Dutch and Flemish old masters, proved a success, and two weeks after its launch, a buyer popped in on the off chance and bought two paintings, covering their initial investment.

Today, old master paintings are as rare as hens' teeth. Painted before 1850 within Europe, a finite number were made, of which, though initially many, the numbers are now dwindling. Through natural waste; fire, flood, other acts of God, and the steady amassing by large collectors and national galleries and museums, it will come as no surprise that their value is invariably on a steady increase. Van Haeften describes the days when Christie's would hold an old masters auction every Friday, with over 150 items simply described in a catalogue

without illustrations. Gone too, he explains, are the velvet curtains, as the marketplace is changing, with broader public appeal, greater interest from overseas, and an increasingly younger demographic. Master Paintings Week was established by three galleries, Richard Green and Colnaghi in Mayfair and Johnny Van Haeften in St James's, and now includes 23 galleries across this world-class art patch. The event opens its doors to an international crowd, breaking down the intimidating and closed-world feel associated with the trade. It has also been about celebrating the old masters for their colour and vibrancy of paints as well as their complex scenes, full of intrigue and iconographic signs and symbols. The paintings have depth of meaning as well as depth of field, and these added dimensionalities require a different sort of appreciation from modern art. The event, its guidebook, map and, let us not forget, drink receptions, similarly provide an excuse for the international collector's visit as well as the humble enthusiast.

There is another level of appreciation in visiting an old masters gallery. These paintings are historical artefacts as well as pieces of art. They were created for a specific reason or individual, and then have moved through the hands of many owners or the inventories of family houses. The provenance of a work often paints an equally evocative picture, and the necessary detective work is a key component to work at Johnny van Haeften. This has been especially true with War Restitution, which allows families to claim back paintings stolen or 'forced sold' during war, the legalities of which are complex and the results potentially heart- as well as bank-breaking.

Technology has added another string to the dealer's bow, helping to draw sources of provenance as well as determine the authenticity of a painting, with microspectroscopy, dendrochronology and techniques using ultraviolet light. Having just sold their 4,650th work, how frequently has this come into play? "Six times." We read between the lines and it is clear that his unbesmirchable reputation is his currency.

Works in his gallery come from across the world and surface in the most surprising ways. When we talk of the changing attitude to restoration work (including the trend in the 60s/70s for 'improvements' over authenticity), he



mentions the small portrait beside his chair. Having sat on a mantelpiece in Canada, the painting by Gerrit Dou (1665) slowly accumulated layers of soot and smoke damage, which the dutiful owner simply varnished instead of cleaning. The restoration process was lengthy but has revealed a beautiful distillation of 17th century Dutch life, with the subject momentarily pausing between notes at the harpsichord to catch our eye.

As we part ways, and we're on our way out of the gallery, I spot a large magnifying glass hanging from the wall. And perhaps because we have been talking about the visual power of metaphor, I can't help but think this device for seeing represents the function of Master Paintings Week. Not scrutiny per se, but to hold up and reveal the beauties of St James's galleries often hidden by our own feelings of trepidation entering into this world of geeks in the highest and works of genius.

Master Paintings Week
28 June–5 July
masterpaintingsweek.co.uk

"I've got a man in England who buys me clothes.
He sends over a selection of things at the beginning of each season, spring and fall."

He took out a pile of shirts and began throwing them, one by one before us, shirts
of sheer linen and thick silk and fine flannel which lost their folds as they fell and
covered the table in a many-coloured disarray. While we admired he brought more and
the soft rich heap mounted higher-shirts with stripes and scrolls and plaids in coral
and apple-green and lavender and faint orange with monograms of Indian blue.

Suddenly with a strained sound, Daisy bent her head into the shirts and
began to cry stormily.

"They're such beautiful shirts." She sobbed, her voice muffled
in the thick folds. "It makes me sad because I've never seen such-such
beautiful shirts before."

Taken from *The Great Gatsby* by F. Scott Fitzgerald

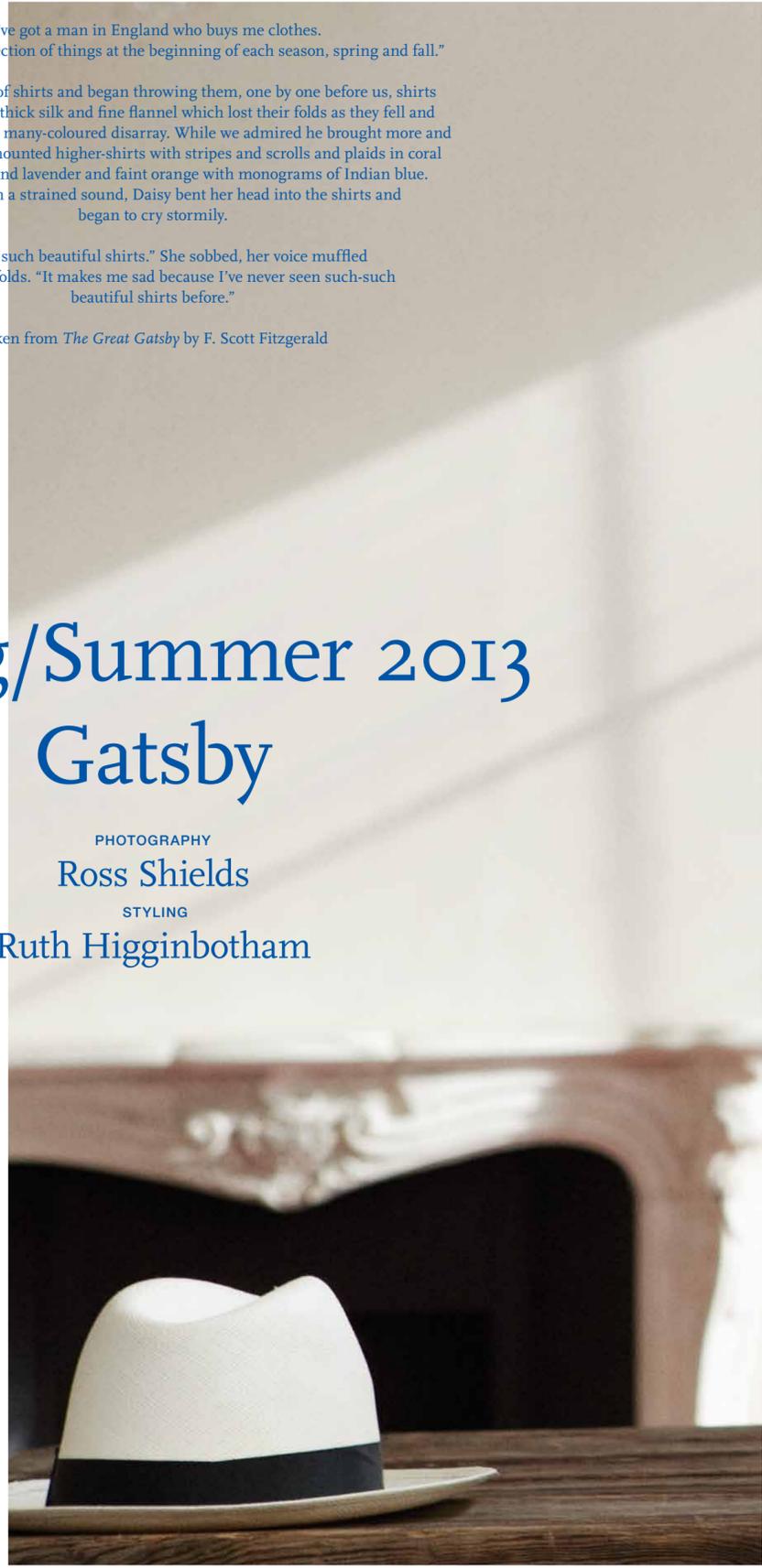
Spring/Summer 2013 Gatsby

PHOTOGRAPHY

Ross Shields

STYLING

Ruth Higginbotham



Max wears blue merino wool lounge suit by Apsley with classic pink shirt by Turnbull & Asser and panama hat by Lock & Co.



Despite the incredible sartorial showmanship of Ralph Lauren, when it came to making the original Robert Redford classic version of *The Great Gatsby*, he stayed true to the original and stuck British. The shirtmakers of Jermyn Street here providing the scene-stealing 'many-coloured disarray'.

It's not often that menswear talks about beauty. Fine materials, smart cuts, the details, yes, but another of the key facets of *The Great Gatsby* is an appreciation of beauty. Perhaps as a by-product of his excess-to-impress, or the way he uses it as a means of making

a bold impression, Jay Gatsby fashions moments of beauty amidst his personal chaos. And this approach is something St James's embodies. Off busy Piccadilly, its menswear quietly concentrates on providing garments crafted with consideration and a good eye. This latest selection from the outfitters of St James's pieces together a few such examples. Beyond just a trend of licked hair and pastel shaded shirts, applying the Gatsby approach is seeing fashion as a means to delight.



Above
Max wears azure blue mohair suit by Favourbrook with pocket square by Hilditch & Key. James wears beige double-breasted suit by DAKS.

Below
Max wears navy camdeboo mohair suit by Dunhill, blue washed oxford shirt by Hackett and brown suede ankle boots by JM Weston. James wears pale pink brioni cotton shirt by Emma Willis, beige trousers by DAKS and brown suede oxford shoes by JM Weston.

Opposite
James wears pale green brioni cotton shirt by Emma Willis and camel cashmere crew neck jumper by DAKS.



Apsley
13 Pall Mall, SW1Y 6LU
Tel. +44 (0)20 7925 2238

DAKS
101 Jermyn Street, SW1W 6EE
Tel. +44 (0)20 7839 9980

Duchamp
68 Jermyn Street, SW1Y 6NY
Tel. +44 (0)20 7839 8430

Dunhill
48 Jermyn Street, SW1Y 6LX
Tel. +44 (0)20 7290 8609

Emma Willis
66 Jermyn Street, SW1Y 6NY
Tel. +44 (0)20 7930 9980

Emmett London
112 Jermyn Street, SW1Y 6LS
Tel. +44 (0)20 7925 1299

Favourbrook
55 Jermyn Street, SW1Y 6LX
Tel. +44 (0)20 7493 5060

Hackett
87 Jermyn Street, SW1Y 6JD
Tel. +44 (0)20 7930 1300

Hilditch & Key
73 Jermyn Street, SW1Y 6NP
Tel. +44 (0)20 7930 5336

JM Weston
60 Jermyn Street, SW1Y 6LX
Tel. +44 (0)20 7629 9494

Lock & Co
6 St James's Street,
SW1A 1EF
Tel. +44 (0)20 7930 8874

Turnbull & Asser
71-72 Jermyn Street,
SW1Y 6PF
Tel. +44 (0)20 7808 3000

SHOPPING

Fortnum & Mason's Jewellery Room



PHILIPPE FERRANDIA KHEOPS SMALL CLIP EARRING—£90

This collection of bold, simple shapes in soft, muted colours creates a stunning pair of earrings that reference the elegance of the Art Deco era.



MISSOMA 18CT GOLD VERMEIL & AQUA CHALCEDONY TRIPLE DROP EARRINGS—£245

Combining Missoma's passion for modern design and intricate details, these contemporary and striking earrings are made from 18ct gold vermeil set with brilliant aqua chalcedony.



CATHERINE ZORAIDA SPREAD YOUR WINGS BRACELET—£420

Made in England, this beautifully designed 18ct gold-plated bracelet features an intricately detailed tiered feathered leaf design.



ALICE MENTER ANYA WING NECKLACE—£210

Statement jewellery reaches a new level with this beautiful necklace, made with gold-plated wing nuts and silver-plated hexagonal nuts. A fluid, spine-like design, it is threaded on a leather cord with a sterling silver chain and clasp.



TOMASZ DONOCIK HAEMATITE STAR WRAP STUD EARRINGS—£150

Each earring is made from a ball of haematite half-encircled by a gold star clasp. These earrings are part of Tomasz Donocik's Rising Star Collection, which draws on military influences from the Soviet era to create a bold and androgynous look.



MAJORICA PEARL LARIAT NECKLACE—£105

This beautiful necklace features champagne and white baroque Majorica pearls on a sterling silver gold-plated chain.

OPENING AUGUST 2013

Tiger of Sweden



Modern tailors Tiger of Sweden are opening their British flagship store at 211–214 Piccadilly this summer.

OPENING JUNE 2013

Christy's Hats



A new millinery specialist coming to 12A Princes Arcade, Piccadilly, making ready for the hat season.



INTERVIEW

Bright young thing: Tomasz Donocik

Fortnum and Mason launched their new Jewellery Room in March. A now established feature, the opening months also saw the exhibition of the Rock Vault, a collection of top British jewellers straight from London Fashion Week. As part of both, Tomasz Donocik is one of the industry's brightest young things and it was an absolute pleasure to visit him in his studio in East London.

It is a privilege to visit an artist's studio. A completely different world of work, they are places of inspiration and function, with works in various states of progress and refinement. Donocik's arches were no disappointment. With all kinds of heavy-duty machinery, and walls hanging with tools you've certainly never seen in your dad's shed. The desks are shaped like scallop shells, encompassing the designer or worker, they are a reformulation of the classic workbench for people who think three-dimensionally. This is not the only practical idiosyncrasy of the jeweller's process. Working in precious metals,

time here too is different. Beginning with a hand carved wax 'master', or CAD drawing, pieces also go through feats of engineering in miniature, with joints, clasps, hinges, not to mention stone setting or the incorporation of elements non-metallurgical. The beauty of his work can be found where bold design meets innovative craftsmanship.

With the length of his labour, Donocik says he feels the pressure of the unrelenting turnover in fashion, and admits that this is something with which he struggles to wholly embrace or deny. Fashion and jewellery have collided in approach in recent years, with jewellery collections also coming from fashion houses Givenchy and Ann Demeulemeester. "Jewellery should always have a much longer shelf life though", he asserts, adding that the timelessness of the material should be matched with classic designs. The split of his business, between his 'bread and butter' ready-to-wear collections, which form a more approachable slice of his

workmanship (pieces are all but stone set in the studio), and the bespoke couture pieces, bridge this divide in contemporary jewellery. He is solely interested in quality, however, and concessions in department stores in Japan, Dubai, and elsewhere, including Fortnum & Mason, are worldwide standard bearers in this luxury preoccupation. In fact, in Japan, the precisionist appreciation is so fervent that he adds, "if you can sell in Japan, you can sell anywhere."

On opening his vault, Donocik showed us a spectacular pair of toucans, squaring up to each other, their bills made from mammoth's tusks and their plumage curling under to form a ring. It is difficult to represent the beauty, craft, tactility, luxuriance of his work, but I do know of a place: the second floor of N° 181 Piccadilly.

tomaszdonocik.com
Fortnum and Mason
181 Piccadilly, W1A 1ER

INTERVIEW

Borough Barista & St James's Barista Academy: Tim Bloxsome

It's one of those strange historical ironies. St James's nurtures a few tea shops with traditional sandwich lunches serving as essential worker fuel-stations, but the infamous grand 'coffee houses' have long gone cold, despite once being at the centre of the original caffeine-craze. Seventeenth-century Pall Mall and St James's Street were home to numerous establishments, serving rakes and dulcineas hooked on a rough mix of coarsely ground coffee beans tempered with wine. But inevitably, with growing imports of this strange exotic fruit, coffee's production increased and its value decreased. The fashionable trend was locally replaced by chocolate, then gambling, then politicking, then the establishment of the gentlemen's clubs, dedicated to philanthropic causes or private concerns. Coffee became a modern ubiquity. At its most romantic, a late night euphemistic invitation. Today, that has all changed, and we met with Tim Bloxsome, founder of Borough Barista and the St James's Barista Academy to talk reeducation, reeducation, reeducation.

Borough Barista is St James's new coffee shop. In fact, Borough Barista is St James's coffee shop. With grey walls, dark granite table tops and monochromatic branding, it is definitely a modern, grown-up enterprise. This is their third shop, with their first in Portman Village, and their second in the American Embassy, or "the outpost" as Bloxsome calls it, "set up on an old concierge desk in the main hall, surrounded by paintings of past presidents." He is the kind of multitalented bloke you never wish to meet. An ex-model, foodie with entrepreneurial gumption and business nous. He is also pleasantly garrulous, which in his soft Australian accent is like the excitable chatter of an old friend. With experience travelling the world, he ended up in London wanting to set up something with permanence, and, alongside business partner David Adams, opened in St James's in March.

Borough Barista beans are roasted by Bewley's on Dublin's Grafton Street. The Irish roasters have been in operation

since 1840 and provide a bespoke roast to the shop. Bloxsome explains that this is somewhere around the fourteen minute mark, between the 'first crack' and the 'second crack', the point at which the coffee beans momentarily hush between the popping waves of the roasting process. This provides beans with a light roast with darker notes, and caramel, chocolate and honey flavours smooth and deep.

Orders include the long black, flat black, and 'stretto' (a condensed double espresso). Borough Barista means to spread the Antipodean way of taking coffee, adding dimension to the Great British public's drinking habits. When we, inevitably, mention Starbucks' addition of the flat white, he rebuffs, "What about them? They're helping me. They're educating for me. Starbucks customers may now already know what to ask for, but this is still very different coffee. They won't have tasted anything like this before. It's quite powerful, and we have to warn customers. It's not always instantly apparent, but sure enough they feel it." The role of the barista is to educate in the multifarious ways of ordering and experiencing coffee today. He goes on to add that so many others get the coffee right, but forget to contextualise it properly, mystifying the process and putting people off. He suggests that people in St James's appreciate the finer points of things and aren't afraid to ask about process, source and production – the perfect customers for a coffee shop education. We blush, but we're not sure whether it's the compliment or the aforementioned caffeinated after kick.

Borough Barista has reason to be proud. One of their baristas, Jordi Mestre, is Spain's barista champion, and came 16th in the world championships. And their continued championing of the barista craft has led to the development of an academy in the basement of their tardis-like shop on Charles II Street. This recent venture aims to produce a sustainable supply of trained and talented baristas for the coffee industry at large. Supported by Westminster City Council and The Crown Estate, a programme of



Photo: Ivan Jones

barista training will take unemployed young people from the borough and provide them with skills, qualification and work experience that will supply talented staff for the woeful shortage of baristas in the capital. The scope of this industry is international and its impact is increasing. The world championships is a televised event with a huge following, where baristas are judged live on the performance of their coffee-making as well as the elegance of their delivery.

We arrived to meet Tim late afternoon, long after the morning fix, lunchtime coffee needs, but it was clear that Borough Barista also provides a meeting place. It seems appropriate that once again the coffee house could become the hub of St James's, and as if he's read my mind, Bloxsome adds, with perfect timing and presentation, "Coffee is a culture, and a community. When I travel, my biggest advice is to visit a really good coffee shop. Not only for the coffee, but because you know that where the good coffee shop is, the good shops and community are also."

Borough Barista
15 Charles II Street, SW1Y 4RW



Photo: Mandarstudio

RESTAURANTS

Pop-Up Dine Mile High

People talk of the glory days of flying. It is not something we personally remember, but it seems clearly caught in the public consciousness (though few can provide verifiable anecdotes). Dine Mile High perfectly cruises this memory-scape, and with on-the-day destination details, provides the exhilaration of being whisked away to... did you say Beirut?!

Pop-up restaurants provide a momentary experience often in the most unlikely of places. Standing outside a long-walked-passed building in St James's, we were beckoned inside with a questioning inflection, "Mile High?" At the flight desk, we were handed our boarding pass and passport, with directions to go straight to the bar to receive our visas. Here, we were charmed with the slanty slurring sibilances of a 'downtime' pilot, and served our 'visas' – a jallab martini – with a wink and half-cocked leg; the clichés were flying thick and fast. The sweet, deep red vodka martini was mixed with its namesake, a Middle Eastern syrup made from date, raisin and rose, and smoked with incense, and served with embalmed pine nuts.

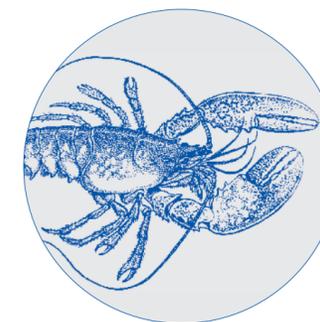
Our party was called first, a rare privilege (were we flying first class?), and was seated at a long table with a bottle of red and white, well received after two dutifully stamped 'visas.' The service was swift and pleasant, another treat, bringing large bowls of fresh, zesty salad – a take on fatoush, with spoonfuls of smoked labneh, parsley, plenty of broad beans and thick stalks of asparagus, with the odd sour cherry or square of crisp bread that though dry, acted like a sponge, each encapsulating the dish in one crunch.

Next came an airplane food impossibility, grilled squid soft like thick butter in the sunshine, with fresh pea purée, morsels of braised celery and nuggets of salsify, a subtly sweet root vegetable, all banded together with more lemon and chilli.

Mid-flight, roasted lamb belly was beautifully delicate (and not at all fatty), and was accompanied by fondant potatoes (perhaps not particularly Lebanese, but nonetheless welcomed) with tomato and almond salad. The garlic was prodigious, which would not be desirable in the circulating air of a confined cabin, but this was just a simulation so it was relished. The dessert, a sort of Middle Eastern take on the good old English trifle was aromatic and floral, with rose and pomegranate jelly, cardamom custard and half sponge/half biscuit.

There's a tendency with the experiential and spectacular qualities of pop-up restaurants to get carried away and forget the food. Here, carried away? Certainly, and metaphorically, yes, but Ollie Templeton has clearly earned his wings and the food was grounded in good practice and punchy flavours. Talking of which, with arak the aniseed-based screamer of an aperitif, the anxious cries of a stewardess quickly reminded us that it was soon time to land and return to an altogether less romantic adventure; the long journey home. Like she said, 'where's my valium?!'

dinemilehigh.com



RECIPE

William Drabble: Warm salad of lobster & summer vegetables

INGREDIENTS

1 400g native lobster
2 Jersey Royal potatoes
5 morels, trimmed and cleaned
1 handful of fresh peas
1 handful of fresh broad beans
2 small New Forest wild garlic leaves
3 or 4 sprigs of Chalk Valley watercress
1 small onion chopped
2 carrots chopped
1 stick celery chopped
½ small leek chopped and washed
1 clove of garlic
3 sprigs of thyme
3 sprigs of tarragon
Olive oil
2 tablespoons brandy
1 tablespoon tomato purée

METHOD

To prepare the lobster, place the lobster into the freezer for half an hour.

In the meantime, put a big pan of water on to blanch the lobster and have a big bowl of ice water ready to submerge the lobster in.

In another pan, sweat down in olive oil the onions, carrots, celery and leek until soft then add the tomato purée. Cook out a little longer and put to one side.

Once the water is boiling, place the lobster onto a chopping board and kill it by using a big sharp knife cutting straight through the brain then remove the tail and claws and place them into the boiling water (about 20–30 seconds) until the shell starts to turn red and the tail turns up. Put the claws in the water, re-boil it and then leave them to cool down in the liquid.

Remove lobster tail from boiling water and plunge straight into iced water.

Remove tail meat from the shell and place in the fridge.

Crush all the lobster bones, put the pan with the sweated

vegetables back on the stove. Heat up and add the lobster shells to the pan and cook until the protein has started to set.

Add a little brandy and reduce. Then add just enough water to cover the bones. Add the thyme, bring to the boil and cook for 10 minutes then add the tarragon and cook for a further 3 minutes. Remove the pan from the heat leave to stand for a couple of minutes before passing through a fine chinois into a small pan. Bring back to the boil.

Take claws out of water and remove meat from shell. Put to one side in a fridge.

Cook the peas in boiling salted water.

Pod the broad beans and cook in boiling salted water before removing the outer skin from bean.

Cook the Jersey Royal potatoes in salted water until soft and slice whilst still warm. Season with salt and pepper and a little bit of the lobster oil from the top of the lobster stock.

Sautee the morels lightly in a little olive oil then add the wild garlic to wilt it.

Put the watercress into a bowl

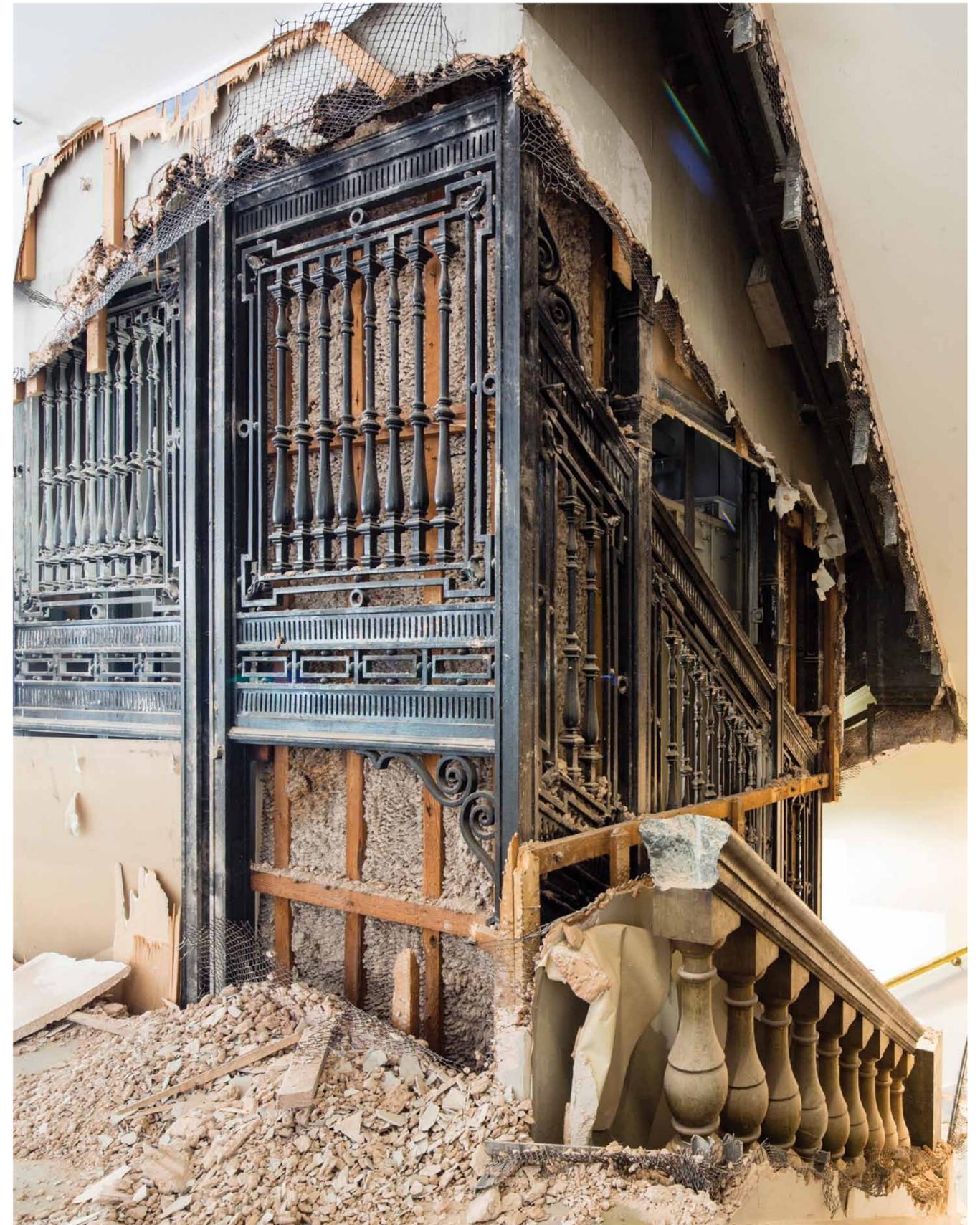
Bring the lobster stock up to the boil, plunge in the lobster tail and bring back to the boil. Remove the pan from the heat and leave to stand for 3 minutes. Remove the lobster tail from stock, leave to stand for another 3 minutes whilst placing the claw meat into the stock to warm for 2 minutes.

Place all the vegetables into a bowl – they should all be at room temperature. Dress with a little olive oil, salt and pepper and arrange nicely on a plate, slicing the lobster into 4 length ways. Season and place on top of the salad then put the claw meat on top and drizzle a tiny bit of the lobster stock over the top. Serve straight away.

St James's Hotel & Club
Seven Park Place
7-8 Park Place, SW1A 1LS
stjameshotelandclub.com/
restaurant-piccadilly
Reservations:
+44 (0)20 7316 1615

An Icon restored N°1 Regent Street

PHOTOGRAPHY
Robin Gautier





The Crown Estate has a duty to St James's. From its very construction as an area of London in the mid-seventeenth century, to today with their current ownership of half of the area, as well as their ongoing commitment to its stewardship and guardianship, the architecture of this beautiful quarter is under constant preservation and improvement. This architectural photo story from photographer Robin Gautier follows the journey of one particularly special building, N° 1 Regent Street, and the annals of The Crown Estate's archives reveal the story behind this unique example of turn-of-the-century architecture.

In 1914, the site of N° 1 Regent Street, which had seen the earliest enterprise of Victorian restaurant entrepreneur Auguste Oddenino, made way for the designs of architect Alfred Burr, commissioned by the Agent General for British Columbia. The brief was to create a building that served both as the home of official provincial business in London and as an exhibition of the products of the colony. An article in the journal, *The Builder*, on the building's completion, elucidates that N° 1 Regent Street, or British Columbia House as it became known, was itself a testament to the quality of the province's materials, with 'as far as possible, materials from the colony used in constructing and finishing the building...' The article goes on to detail cedar, fir, bronze-work, hemlock, maple and marble, the last of which is most prominently identifiable on the

grand staircase that rises to the mezzanine level in the original exhibition hall. The fine Portland stone façade also includes a number of stone friezes, beautifully representing British Columbian trademark exports. Sawn timber wrapped in chains, lustrous ears of corn tied with string, a ram guarded by dogs and a cross of rifles, all adorn the main frontage, while bounties of fish and heavy-laden vines hang from the Charles II Street façade. The final frieze depicts a 'caduceus', a symbol of Hermes, that, with its two serpents encircling a staff and pair of wings, describes the reciprocal nature of trade and the commercial gains to be found in the New World.

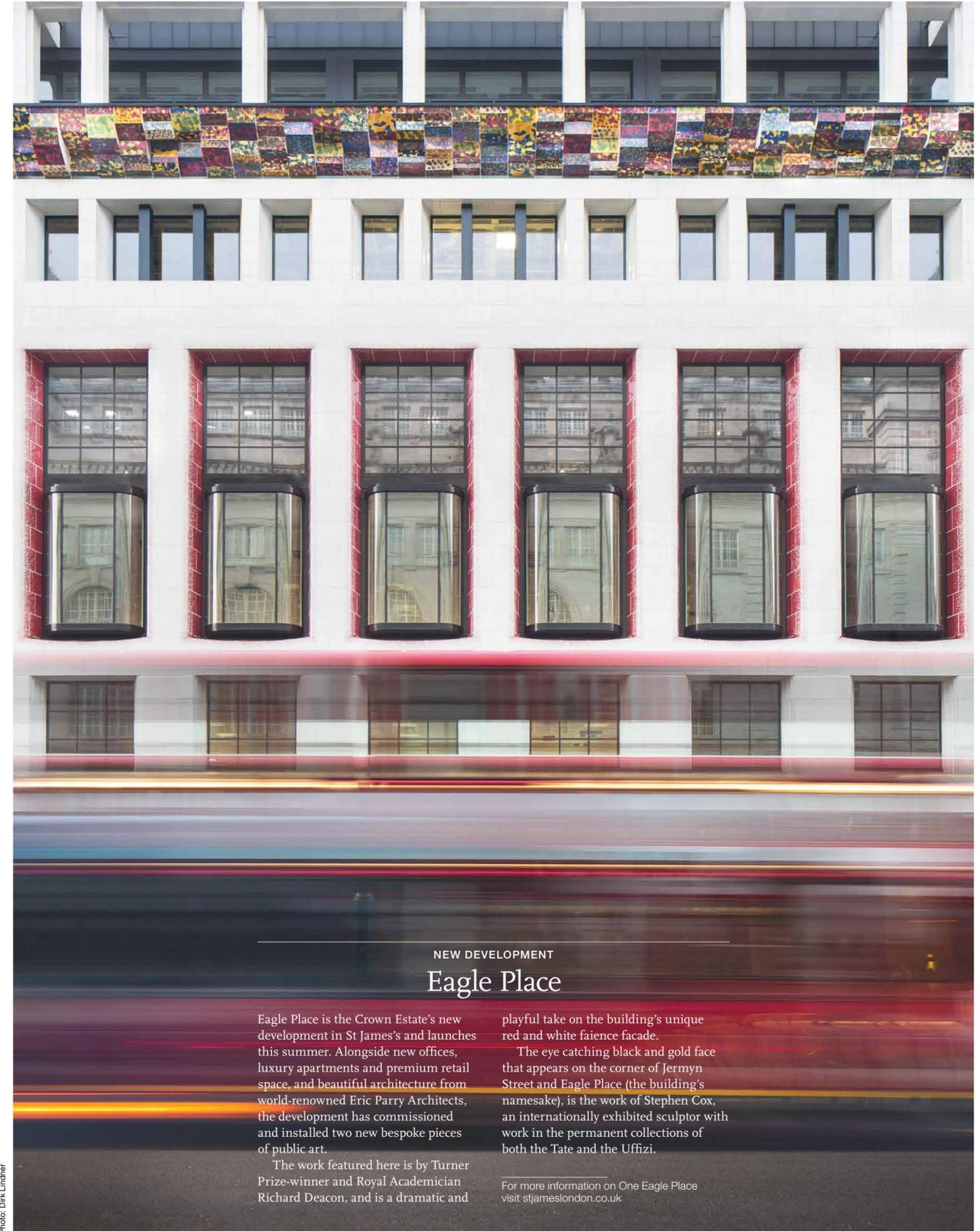
Shortly after the completion of the main building, Burr commissioned a sculptural piece for the grand entrance. FW Pomeroy had been making waves as a pioneer in the 'New Sculpture' movement, which valued naturalistic representation of neo-classical themes. His work was often monumental or architectural in scale, and suited the grand ambitions of the building's design and purpose. His sculptural and allegorical scene depicts Justice with her scales overlooking Industry on her left and Progress on her right. Industry holds a beehive, the ultimate statement of nature's productivity, and kneels upon a scythe. Progress cradles a ship at speed with its sails full with a fair wind, while resting her feet on an axe. Pomeroy would go on to design the memorial to Gladstone in the Houses of Parliament

and the statues of Old Bailey, most notably its infamous gold figure of Justice.

The main entrance opened onto the grand exhibition hall, which was fitted with mahogany cases, and decorated with deep cornicing, scagliola columns and pilasters ornamented with bronze. The showpiece of the building, the marble staircase rose wrapping round a lift in a wrought iron cage, which was generally thought to be 'the most up-to-date in any building in London', with collapsible gates and of the 'push button type.'

Though remaining as a highly successful presentation of the riches of this faraway land, progress and industry proved just symbols for the fate of the residence as British Columbian interests were eventually superseded by an independent Canada. N° 1 Regent Street went on to become a bank, and, as another exhibition to the beauties of a fair land, the British Visitor Centre. Surviving two world wars and the equally damaging years of enthusiastic Modern architecture and city planning schemes, N° 1 Regent Street held onto its treasures waiting for the right patron and an appreciative audience. Just shy of a century later, the time is nigh, as The Crown Estate prepares the building in its new incarnation as a beautiful restaurant and premium offices above.

N° 1 Regent Street will launch autumn 2014



NEW DEVELOPMENT

Eagle Place

Eagle Place is the Crown Estate's new development in St James's and launches this summer. Alongside new offices, luxury apartments and premium retail space, and beautiful architecture from world-renowned Eric Parry Architects, the development has commissioned and installed two new bespoke pieces of public art.

The work featured here is by Turner Prize-winner and Royal Academician Richard Deacon, and is a dramatic and

playful take on the building's unique red and white faience facade.

The eye catching black and gold face that appears on the corner of Jermyn Street and Eagle Place (the building's namesake), is the work of Stephen Cox, an internationally exhibited sculptor with work in the permanent collections of both the Tate and the Uffizi.

For more information on One Eagle Place visit stjameslondon.co.uk

PROPERTY



20 Jermyn Street



One Eagle Place



11 Waterloo place



15 Jermyn Street

Air Retail

JERMYN STREET FROM 1,055 SQ FT

Matt Hyland
Tel. +44 (0)20 7152 5280
matthew.hyland@
eur.cushwake.com

David Bannister
Tel. +44 (0)20 7290 4569
dbannister@nashbond.co.uk

Offices

11 WATERLOO PLACE FROM 4,153 SQ FT

11waterlooplace.com

Julian Woolgar
Tel. +44 (0)20 7861 1008
julian.woolgar@
knightfrank.com

ONE EAGLE PLACE FROM 10,904 SQ FT

eagleplace.com

Richard Smart
Tel. +44 (0)20 7182 2577
richard.smart@cbre.com

Alex Walters
Tel. +44 (0)20 7318 5043
alex.walters@
struttandparker.com

11-12 PALL MALL FROM 1,120 SQ FT

Anna Field
Tel. +44 (0)20 7747 0144
anna.field@dejlevy.co.uk

Apartments Rental

15 JERMYN STREET 1&2 BEDROOM

Nina McDowall
Tel. +44 (0)20 7235 9959
nina.mcdowall@
struttandparker.com

Karen Carpmael
Tel. +44 (0)20 7306 1654
kcarpmael@waellis.co.uk

Apartments Sales

20 JERMYN STREET 1&2 BEDROOM

Claire March
Tel. +44 (0)20 7318 5070
Claire.March@
struttandparker.com

Oliver Gibson
Tel. +44 (0)20 7306 1652
OGibson@waellis.co.uk

For more information visit
stjameslondon.co.uk

Public realm

Public realm plans are under way and will concentrate on Haymarket, St James's Market, Regent Street St James's and Waterloo Place. Under one considered plan, these streets will be stripped of years of accumulated street furniture and be made into pedestrian-friendly destinations, with widened footpaths, safe crossings and the reinstatement of its grand theatre entrances. A central median will be installed to Regent Street St James's, to follow the same success as Piccadilly in allowing visitors to easily traverse either side of this famous thoroughfare.

Waterloo Place is to be returned to its previous grandeur. Reductions in traffic and car parking alongside comprehensive resurfacing will reclaim this beautiful square and open it up to public use, making the most of its connection to St James's Park via the Duke of York steps.

Works are due to start in September 2013, with the works in front of 11 Waterloo Place being undertaken first and lasting one month. Regent Street St James's will complete in August 2014.