

ISSUE 05

ST JAMES'S
CORRESPONDENT
SUMMER 2014

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Jermyn Street St James's

BOWMAN SCULPTURE GALLERY

In Private Hands

BILBAO BERRIA

Ash Mair

ST JAMES'S
CORRESPONDENT

SUMMER 2014

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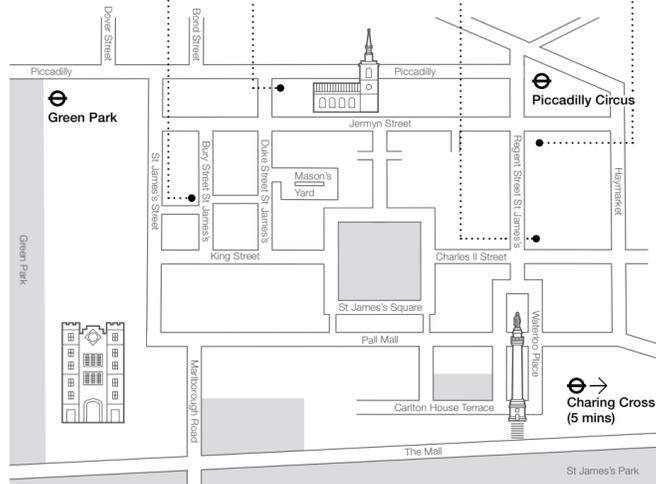
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SINCE 1661

stjameslondon.co.uk
editor@stjameslondon.co.uk
@_stjameslondon

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

Cover photo by
Josh Shinner

Design and editorial by
dn&co.

ST JAMES'S
LONDON

THE CROWN
ESTATE

EDITOR'S LETTER

Brushing up on St James's

We have an unerring appreciation for tools. Not the block-head bad-boy kind, but those strangely shaped thingamijigs created for often incredibly specific jobs. Perhaps unsurprisingly, with its preserved history and litany of modern heritage brands, the area has quite a few, but this observational geekery has begun to take on a specific and possibly obsessive turn. Working on Issue 5 we have come to notice, appreciate, covet even, the brushes of St James's.

I guess you could say it all started at the film shoot for Jermyn Street St James's, as they prepared their presentations for London Collections: Men. This series of know-how films from local experts – the Head Butler at The Ritz, Andy Rowley from Budd Shirts, Simon Maloney of New & Lingwood et al – brings the true value of skills to the fore, offering invaluable insights into their niche interests and the bespoke industry. Oh, and, quite a few brushes.

Standing stiff and motionless, and topped with a column of black fur, the guardsmen of St James's Palace are one of the calling cards of the area. With occasional swapping march, their shoes, buffed and polished, glint in the sunshine. In regimented rows laid out in front of the camera, Captain Martin Brennan set up his equipment before demonstrating how to achieve this reputable shine. At the centre of which were two straightforwardly-named brushes – the on brush and the off brush. Applying polish or removing excess, these brushes have distinct purpose.

Then, as we covered the careful, tantalising unpacking of Bowman Sculpture Gallery's Rodin exhibition – In Private Hands – stripping strata of paper, bubble-wrap, foam and wood, we noticed the delicate removal of lint and dust by deft hands with soft bristled brushes.

You see the thing about brushes is that they make things better. Untangling knots or applying a new lick of paint, removing the dog hair from the new work jacket or even brushing aside unhelpful criticism.

St James's then is full of brushes. Not just the physical tools, but its people. This issue is full of individuals who contribute to making St James's a shining example. From Ash Mair toiling on his first restaurant to Amy Dawson, who is proving that new buildings can engage established communities. Or Dr Cindy Lawford, who can reel off the many historic figures we brush shoulders with everyday walking down Jermyn Street. We welcome you then, to take a moment to sit and enjoy brushing up on summer in St James's.

editor@stjameslondon.co.uk



RESIDENT'S COLUMN

Dr Cindy Lawford

Last Friday I was in Jermyn Street earlier than usual because, rather than arriving in time for the late afternoon tours of the street I have recently started giving as Jermyn Street Theatre's Education and Development Officer, I had an appointment to take a tour with the archivist of Fortnum & Mason, Dr Andrea Tanner. I wound up learning more than I expected from this tour, not just about Fortnum & Mason, but about a commitment to retail that verges on an inspiring love.

Covering the store's three hundred years of history, Dr Tanner proceeded to show me around every floor and demonstrate an astonishing knowledge of the latest products on offer along with histories of most departments. Her passion for retail was inspiring, largely because it was very much based on human stories, in individual designers who were creating Fortnum & Mason's hats or particular groups of mothers who loved Fortnum & Mason's tea-tasting parties.

That afternoon, I was left with a lot of longing, and not just for some rare China tea and vodka-flavoured marmalade to be tasted while wearing a black and white feathered hat tilted wittingly. I longed more than ever to know more about the exquisite products on sale in so many

of Jermyn Street's shops. Indeed, I now think I feel the need to acquire this better appreciation almost as a duty to the street that gives our theatre a home.

As Jermyn Street Theatre's representative, I have been hoping for over a year to find many means to unite the history of Jermyn Street's inhabitants with the individual histories that surround its shops, restaurants, art galleries and beautiful church. My tour is a start, and it, of course, has required that something or other be said about what type of goat cheese is on sale at Paxton & Whitfield or what fedoras at Bates. Yet last Friday, as I found myself lingering in Floris in the midst of giving the tour, I felt a certain weight of responsibility added to the urge to pick up one of the beautifully wrapped perfumes and explain its ingredients, trace its origins to the European monarch who paid for its creation and name the bygone celebrities who loved it. The spray of one scent calls forth all of these very human stories just as it elicits desire itself. For the deep past tangibly lives in so many of the products we can smell, taste or hold in our hands on Jermyn Street.

There are people, as we know, who never think of walking down the street because they imagine its products on sale

to be all too pricey or, perhaps, just too male. Yet those same people might happily admire the objets d'art in the British Museum or V&A. Would that they understood the wealth on offer to hungry eyes and ears in a retail atmosphere that is welcoming, personal and, above all, kind. These are stories of craftsmanship and its highest ideals, as one visit to the shoe workshop above Foster and Son makes plain. The street's salesmen and women are doing much more than selling, and their presence demonstrates a concern for values that can never be easily measured on a spreadsheet. In some sense, they are all the best archivists, selling a living past in the form of products whose high currency needs no apologies for its price tag.

Jermyn Street Theatre
16b Jermyn Street, SW1Y 6ST
jermynstreettheatre.co.uk
@JSTheatre

Illustration: Lucille Clerc



Photos: Courtesy of Balfour Beatty

COMMUNITY

Building links with St James's

With big developments come big opportunities. Or that's certainly how Stakeholder Manager Amy Dawson from Balfour Beatty sees it. She is in charge of engaging the local community, from work experience students and local businesses, to introducing the concept of construction safety to primary schools.

As you will read from our report on progress on St James's Market in our built environment section, the development is coming to a turning point, from wrecking balls to new walls. This time is also proving crucial for Dawson as she begins to chip away at a commitment to fulfilling ten apprenticeships, twenty work placement students, and a total of 7.5% of works completed by those in training over the duration of the build.

Early projects saw her and the team at Balfour Beatty reclaim a pallet's worth of old broken slate tiles, which they have donated, along with their time, to creating new gardens at Westminster's Essendine Primary School. They have also organised for the steel frame of a scrap kitchen to be installed in the kitchen of Grace Sotinrin of Harvest of Grace, a food programme in South London.

With our local primary, Soho Parish School, on the other side of Piccadilly, her team are volunteering at Soho Food Feast, a weekend event that pulls together the best of the area's restaurant talent to set up stalls and give demonstrations. The money raised will be contributing to a new mezzanine play area, providing invaluable space for a school that currently staggers playtime and lunch over the day to accommodate all years.

St James's Market
14-20 Regent Street St James's, SW1Y 4PH
52-56 Haymarket, SW1Y 4RP
sjmkt.com @sjmkt



Photo: Courtesy of Aquascutum

NEW ARRIVALS

Opening Soon

AQUASCUTUM

Inventors of the first waterproof cloth in 1853: Aquascutum are bringing their luxurious fabrics, attention to detail, and fine craftsmanship to Jermyn Street.

Opening June 2014

CHUTNEY MARY

The original contemporary Indian restaurant, responsible for redefining quintessential Indian cuisine. Chutney Mary is relocating from Chelsea to the refined St James's Street.

Opening Nov 2014

For further information of new openings in St James's visit stjameslondon.co.uk



Illustration: Lucille Clerc

ARCHIVE

No.76
Jermyn Street

One of my ridiculously fond hopes is that some day in the distant future, I will be able to walk down Jermyn Street and know the history of every address. Just to stand before a space, regardless of whether a particular old building is still there, and know that in that space so-and-so sang and danced, and be able to tell others about the singer and dancer is perhaps to feel the inevitable poignancy of our connection to what may appear not to have left even a trace.

At the moment, I think a couple of interesting facts about No.76, now a building of highly desirable flats, are worth imparting. Two hundred years ago it was the site of the St. James's Hotel, one of the many hotels that used to line Jermyn Street and keep The Cavendish company. The hotel's barber was the young Juan Famenias Floris, who had just immigrated to England from Menorca. He would have scented many of his customers' hair and wigs, so the idea to make and sell his own perfumes probably occurred to him while he was working at the hotel. Marriage brought him the dowry necessary to set up his own shop on Jermyn Street in 1750, from which he and his descendants sold brushes and combs as well as perfumes for many decades. The oldest perfumer in the UK and second oldest in the world, Floris remains in family hands to this day.

One hundred years later, St. James's Hotel was the scene of the poet Walter Scott's last

days in London, when his poor physical state drew the attention of innumerable poetry lovers to Jermyn Street. "The mighty master of romance and song" lay semi-conscious for three weeks in a second-floor hotel bed, having been rushed back from the Mediterranean. His children stayed by his side at the hotel as well as some of his closest friends, but he was unable to speak to anyone. Apparently the sound of the carriages on busy Jermyn Street disturbed him often.

To appreciate the significance of Scott's demise, we should recall that when his early long poems were first published, they sold as no poetry ever before had. Only Byron was his equal in poetic fame until his novels like *Waverley* (1814) and *Ivanhoe* (1819) doubled that publishing success. So when, on 7 July 1832, Scott was finally able to leave St. James's Hotel, a large crowd was waiting on Jermyn Street to catch a final glimpse. One Victorian reports that, as Scott was lifted into his carriage, "There was said not to be a covered head nor a dry eye." Scott died at his home in Abbotsford, Scotland, on 21 September 1832.

Perhaps blessed by Scott's brief appearance, No. 76 went on to lead yet another fascinating and somewhat romantic existence as a Turkish bath. But that story must wait for another day.

Dr Cindy Lawford
Jermyn Street Theatre
16b Jermyn Street, SW1Y 6ST
jermynstreettheatre.co.uk
@JSTheatre



Photo: dn&co.

MAIN FEATURE

LONDON COLLECTIONS: MEN

Jermyn Street St James's
Autumn/Winter 2014 presentation

"It's a fact that St James's has always been the heartland for gentlemen's wear, it's just that modern fashion has caught up in understanding the importance of bespoke skills and quality."

SIMON MALONEY
NEW & LINGWOOD



“London Collections: Men has been transformative for St James’s. It’s tremendous that it’s highlighting the quality of craftsmanship of British manufacturers and that there’s a lot of good work being done here.”

—
CHRISTOPHER MUNDY
BUDD SHIRTMAKERS

“London Collections: Men has brought greater recognition of the diversity in menswear. It’s not only the new designers, it’s not only tradition, but really the synthesis of the two, that’s what makes London special and still extremely relevant.”

—
NICOLAS PAYNE-BAADER
LOCK & CO.



“For Budd Shirtmakers, London Collections: Men has been very important in broadening our appeal, with greater interest in heritage pieces that have true history and true meaning to the modern man.”

—
ANDY ROWLEY
BUDD SHIRTMAKERS

There has always been a strange void in menswear. If fashion knowledge is a house, with bargain basements at the bottom and haute couture ateliers at the top, then there are floors of confusion at its centre. This is the territory that unscrupulous brands will gleefully direct us to, for brand awareness has come to replace fashion knowledge. More specifically, today, we are more likely to recognise the more impressive label than the better-made garment.

London Collections: Men has built an incredibly strong and powerful platform for British menswear fashion houses to start to direct how they are talked about. It has globally reasserted the power of London’s radical fashion attitude as well as championed the subtler fashion arts – quality materials, craft expertise and luxury goods – of which St James’s is a true Master.

But with the second ever presentation by the area’s craftsmen on 17 June, we propose that contrary to their elitist reputation, St James’s is perhaps more passionately willing and able than any other area in the fashion industry to begin to bridge that knowledge void. *The Correspondent* joins the team behind Jermyn Street St James’s on set as they prepare a very special, highly informative presentation.

In an empty space right on Piccadilly, spot-lit local experts and trusted voices take turns sharing industry insights or helpful hints to camera, imparting simple wisdoms they have picked up over the

years. The know-how films will feature in a beautiful presentation at Fortnum & Mason, marking the beginning of the last day of London Collections: Men’s A/W 2014 season. Covering the spectrum of St James’s expertise, they let you in on the secrets of their specialist fields, and open your eyes to the differences that set luxury items apart.

In the limelight, Nicolas Payne-Baader of Lock & Co. charms us with hat facts and etiquette, while Simon Maloney of New & Lingwood identifies key shirt collars and how to choose the best for you. The appropriate intricacies of the pocket square is unravelled by Christopher Mundy of Budd Shirtmakers, after which Andy Rowley, also of Budd reveals how to recognise a good quality tie over poorly-made alternatives. Head Butler at The Ritz, Jaen-Pierre Joubert opens up on the real solutions to packing perfection and Carmelo Guastella lets us in on the secrets of the closest shave. The last, and rogue outsider, is Cpt. Martin Brennan, of the Irish Guards, who polishes up our knowledge on how to achieve a guardsman’s shoe shine, transforming all behind scenes into veritable buffing boffins.

The films can be roughly separated into covering two distinct fashion skills; how to recognise quality, and how to maintain items of quality. These are surely the core tenets of buying well and looking great, but who educates us in these simple truths? And how do these

questions measure up to the louder, brasher question; how will these clothes express me?

The answer is in recognising that St James’s is the real radical. It is an area that has rebuffed trends and rejected short-term quick-gain faddism. It innovates, but part of recognising that innovation is in understanding its craft. And that education is part and parcel of being a customer in St James’s. The high value (rather than cost) of a bespoke shirt is the knowledge of its materials, its production and its maker.

Part of the problem in promoting this description of St James’s, has been that the area has relied on quality awareness rather than investing in brand awareness. This is something their collective involvement — as the only area presenting at London Collections: Men — attempts to change.

But don’t just listen to *The Correspondent*, take it from the clothes horses’ mouths – watch the films online and see for yourselves the impact of London Collections: Men and the ever-relevant, increasingly radical role of St James’s in the future of British menswear.

Jermyn Street St James’s
jermynstjames.co.uk
#jermynstjames
London Collections: Men
londoncollections.co.uk

SELECTED EVENTS

Phillip King



Photo: Courtesy of Thomas Dane Gallery

11 June – 26 July
Thomas Dane Gallery
3 & 11 Duke Street, SW1Y 6BN

Thomas Dane welcomes Phillip King, one of Britain's most significant living sculptors, on the occasion of his 80th birthday. This exhibition concentrates on King's masterful use and combination of colour and form over a period of fifty years.

Occupying most of the gallery space is *Blue Blaze* (1967), one of King's largest indoor works, a multi-part architectural arrangement painted in a bright royal blue that combines shapes inspired by surrealism, classical archaeology and even Lego. Underlying each work is a poetic, lyrical sensibility, and a desire to stretch materials to their most beautiful limits.

Tel. +44 (0)20 7925 2505 thomasdane.com @thomasdaneldn

Mattia Bonetti: New Works 2014



Photo: Courtesy of David Gill Galleries

26 June – 31 July
David Gill Galleries
2–4 King Street, SW1Y 6QP

Nobody creates furniture quite like the Swiss-born, Paris-based artist and designer Mattia Bonetti. He is a regular in many of the world's leading museums and galleries. These fantastic creations, ranging from the wildly baroque to the minimal are always playful and witty. In this new collection of twenty-five richly sculptural pieces, Bonetti uses a variety of distinctive materials – bronze, tufo, rock crystal, wood and upholstery.

Tel. +44 (0)20 3195 6600 davidgillgalleries.com @davidgillgalleries

CALENDAR

Summer Events

SOHO FOOD FEAST

7 – 8 June
St Anne's Church Gardens
Soho, W1D 6AF

Some of the area's finest restaurateurs descend on the beautiful nook of St Anne's Church Gardens for a weekend of fine food and family fun. Expect stalls representing The Ivy, Groucho Club, Violet Cakes and many other renowned names. More than just a culinary experience, you can try your hand at vegetable printing or enter the famous vegetable sculpture competition. There is also chance to catch sight of art works by supporters Sarah Lucas and Gavin Turk. And this feast is for a good cause. Soho Parish School, the only primary school serving St James's, needs local support to keep open in times of reduced school funding. Much, much more than your average school fete.

Tel. +44 (0)20 7432 7320
sohofoodfeast.org.uk
sohofoodfeast@gmail.com

SOUTH AFRICAN SEASON

10 June – 12 July
Jermyn Street Theatre
16b Jermyn Street, SW1Y 6ST

Five weeks celebrating some of South Africa's most acclaimed playwrights and best-loved performers. *Fever*, by Reza de Wet, is a haunting tale of an English governess working for a Boer family in South Africa during the 1890s. *Statements: After an Arrest Under the Immorality Act*, by globally respected playwright Athol Fugard, is the story of two lovers from different backgrounds – a white middle class librarian and a family man from a shanty town, who are forced to explain their illegal love. *District 6: Our Buckingham Palace*, co-authored and performed by Basil Appollis, depicts a community ripped apart by grand apartheid fantasies. For a more active experience, a series of special workshops and events accompany the season, including readings directed by BBC Theatre Fellow at the Bush @ Lyric, Roy Alexander Weise, and a discussion chaired by Dr Cindy Lawford featuring Audrey Brown, the presenter of Network Africa on the BBC's World Service.

Tel. +44 (0)20 7287 2875
jermynstreettheatre.co.uk
@jstheatre

DAYTONA

30 June – 23 August
Theatre Royal Haymarket
18 Suffolk Street, SW1Y 4HT

Following its critically acclaimed world premiere at London's Park Theatre last year, *Daytona* moves to the West End. Set in New York in 1986, the play has at its heart not one, but two love stories. Joe and Elli share a love of ballroom dancing, and despite their constant bickering, a love for each other lasting nearly fifty years. Then one night, out of the blue, Joe's long-lost brother Billy bursts back into their lives with an extraordinary story to tell. Theatre legend Maureen Lipman stars alongside Harry Shearer, known to millions as the voice of Mr Burns, Principle Skinner and Ned Flanders of *The Simpsons*. A haunting and ripping story about moral dilemma, personal identity and the relationships that bind us all.

Tel. +44 (0)20 7930 8800
trh.co.uk
@trh.co.uk

ARTISTS' FILM BIENNIAL 2014: CHRISTIAN JANKOWSKI

6 July, 9.00pm
ICA
The Mall, SW1Y 5AH

Steven Cairns, ICA Associate Curator of Artists' Film and Moving Image, curates an instalment of the Artists' Film Biennial 2014 at the ICA, which charts German artist Christian Jankowski's work from the early 1990s to present day. A provocateur testing the boundaries between high art and mass culture Jankowski repeatedly co-opts the space of commercial television and cinema and distorts it. What has mass appeal in the everyday is subverted, poked fun at, and in turn the structures of the art world is paralleled with that of, among other things, organised religion and the cult of the celebrity.

Tel. +44 (0)20 7930 3647
ica.org.uk
@icalondon

AN EVENING WITH RAINBOW ROWELL

15 July, 6.30pm
Waterstone's Piccadilly
203 – 206 Piccadilly, W1J 9HD

The New York Times bestselling author Rainbow Rowell will be discussing and signing copies her new adult novel *Landline*. Rowell completed the first draft of *Fangirl* for National Novel Writing Month in 2011 and became an immediate sensation. Her next book *Eleanor & Park*, described by the New York Journal of Books as a "deliciously warm-hearted nerd power ballad destined for greatness." This is only her second visit to the UK so book your ticket now.

Tel. +44 (0)20 7851 2400
waterstones.com
piccadilly@waterstones

BERRYS' ONE-DAY INTRODUCTORY WINE SCHOOL

26 July, 6.30pm
Berry Bros. & Rudd
3 St James's Street, SW1A 1 EG

The perfect course for wine rookies, and hosted by Berry Bros. & Rudd, the oldest wine merchant in London, there is no better way to start educating your palate. Barbara Drew, of the BBR wine school will give her in-depth knowledge and insight into twelve wines, including examples from Bordeaux and Burgundy as well as the essential grape varieties seen in classic wine across the world. Build confidence in your palate, hone your wine preference, and don't miss out on the Wine Matching Luncheon that follows. A riot of flavour, deliciousness and fabulous company, this is when you learn how to perfectly match your wine with your food.

Tel. +44 (0)800 280 2440
bbr.com
@berrysbro Rudd

JAPAN VS SCOTLAND WHISKY 'MATCH'

31 July, 6.00pm and 7.30pm
Fortnum & Mason
181 Piccadilly, W1A 1ER

Fortnum & Mason present an unusual whisky match between Japan and Scotland. In the depths of the Fortnum's underground crypt a fantastic array of whiskies, peated, unpeated, no-age-statement and aged, they will all battle for supremacy in an intriguing evening's entertainment. Leading the Scottish team of Auchentoshan Valinch, Bowmore 15 Year Old Darkest and Glen Garioch Virgin Oak, is Alasdair Dickinson. Meanwhile in the Japanese corner Tatsuya Minagawa of Suntory leads a team of Hakushu Distiller's Reserve, Yamazaki 18 Year Old and Hibiki 12 Year Old. You can bet the quality will be high and so will the spirits. Guests may also take advantage of discounts on the competing whiskies.

Tel. +44 (0)20 7292 4653
fortnumandmason.com
hilarioribeiro@fortnumandmason.co.uk

EVENT

Fabrizio Moretti : Master Paintings Week

The velvet curtains will once again be parting on the closed world of Old Masters as global visitors seek out some of the oldest, highly-prized art at Master Paintings Week. But not only has interest in the event involving twenty-two specialist dealers in Mayfair and St James's become evermore international, is it also set to follow Frieze and TEFAF (The European Fine Art Fair) in attracting an ever-younger following. Behind this surge in appreciation are the dealers themselves and none is a more tireless and passionate servant to master paintings than Fabrizio Moretti.

An Italian from Prato, he is a rule breaker yet to break forty – quite an achievement considering he is already one of the most renowned and respected Italian Old Masters dealers. At twenty-two, just out university, Moretti opened his first gallery in Florence. Immediately, he set out to specifically deal in what fell "out of the line" and specialised in gold-ground and Renaissance paintings from the 13th to 18th century – an unpopular area with dealers and collectors at the time.

Six years later, in 2005, and he was challenging new territory by pioneering a move to London. In a one-room office on the fifth floor of a Bond Street building, Moretti initially welcomed clients by appointment only, but by 2007 increasing numbers were walking in off the street. Even a broken elevator did not perturb a hundred and fifty guests who hiked the five flights of stairs to the gallery on the eve of the first Master Paintings Week. The next step came in 2011 when he moved the gallery to Ryder Street and joined the famous clutch of Old Master dealers in St James's.

This was where *The Correspondent* was to meet Moretti and peruse the gallery. A minimal, angular space, grey walled and gently lit, the only thing old was the art itself – indicative of Moretti's desire to attract clients by making them see master paintings differently.

Across the hall the team introduced themselves. Unsurprisingly they embody the gallery's youthful, progressive image:

two are childhood friends of Moretti, all are in their thirties, and all have been with the gallery for at least seven years – long enough, indeed, to create their own unique patois of Italian-English. In fact, they are more like siblings than colleagues. "We listen, we work, we fight, we love and we are all in it together." And on what the gallery had in store for this year's Master Paintings Week, they are preferring "to get a feel for the season and to keep people guessing." With Moretti still in meetings, the irony was not lost on us all.

He slipped quietly in and his team parted. He wore a pinstriped suit, offered a tranquil, elegant smile and in soft, precise, accented words began with a story of his father, Alfredo Moretti, a clear inspiration behind his can-do, must-do attitude. Alfredo Moretti spent the '60s and '70s scouring northern Europe for paintings and artefacts to sell in Monte Carlo, Paris and Milan by simply "opening his truck and selling to the people." It was an innovative strategy at a time when art trades frowned upon a sales emphasis.

Moretti's Italian heritage is also critical to the day-to-day running of the business. Although London may be the brain of the operation, dealing with 95% of the business, Florence is definitely the soul. Restoration, cleaning and framing is a common part of the gallery's requisite – they carry out services for public galleries and museums, recently framing Leonardo Di Vinci paintings for the National Gallery – and Florentine artisans are always used. "No one else lives and breathes the same air."

Of course art buying is a risk. Provenance is continually disputed re-evaluated, and paintings can decrease as well as increase in value dramatically. For connoisseurs like Moretti, this only adds to the allure. With faith in his eye, his team, and a simple underlying philosophy to "buy what you love", the gallery has seen some remarkable success. None more than when they purchased a small painting depicting the *Temptation of Anthony* from Sotheby's in 2008, which was later attributed to



Photos: Iwan Jones

Michelangelo. The story hit global headlines and the painting now hangs in the Kimble Art Museum in Texas.

Before we left, Moretti drew attention to a large gold-ground crucifix on the wall painted by Giovanni Da Rimini. Its complicated provenance involves war, Nazi occupation and journeys from Milan to Amsterdam to Germany to America to Holland to London. The original four additional panels, one at each end of the cross, have been removed and either destroyed or lost. The wood is marked and scared from centuries of movement – look closely and you can see the ancient gold finish behind the more recent blue-black paint.

The more Moretti explained, the clearer it became that Old Masters are not just art or artefact but witnesses to the past and inevitably to the future. Like wise old men of our time, it is no wonder a younger demographic is paying closer attention to their mastery.

Master Paintings Week
4–11 July 2014
masterpaintingsweek.co.uk
@MPW_London





Photos: Courtesy of Robert Bowman

IN PRIVATE HANDS

Rodin at Bowman Sculpture Gallery



Slumped over and seated on a stump, one arm supporting her lower back, this is a woman at the end of a long journey. Dark brown, black and blue, she appears to look down to the point where her shadow hits the gallery wall. But here, rather than a silhouette to match her crooked, knackered nakedness, the outline depicts that of an elegantly poised and strong female figure.

She Who Was Once the Helmet-Maker's Beautiful Wife is a sculpture currently on display at the Bowman Sculpture Gallery. 'In Private Hands' is an exhibition that brings together the most significant selection of works by Rodin since the extensive retrospective at the Royal Academy. Not only that, it is possibly the largest-ever gathering of private market works, with all sculptures either having been sold in the last five years or currently being sold by the gallery.

This particular sculpture captures the personal journey of a woman who modeled for Rodin after arriving at his studio in Paris, having walked from Italy to see her son – himself a model of Rodin – one last time before she died. And the exhibition catalogue is much like a poetry anthology, with title, descriptions of form and anecdotes relating to the piece's subject or individual provenance. But during our visit, perhaps the most striking riddle is the ups and downs of both Rodin and Modern Sculpture's own popularity.

First off, not all Rodin sculptures are created equal. They vary in cost according to when and how many were cast. Namely; lifetime casts, the early Musée Rodin casts and the post-1952 limited editions. These relate to specific plot points in the story of Rodin.

Rodin enjoyed great success in his own lifetime, but, often associated with Romanticism with hugely successful pieces *The Kiss* and *Eternal Spring*, and the increasing abstractionism of sculpture from the '30s onwards, the Father of Modern Sculpture was simply becoming seen as old-hat. Now, it is near impossible to fathom, but there came a point where Rodin had fallen off the curriculum, with few pieces on show in public galleries outside of Paris.

Immediately after his death, The Musée Rodin ensured that limited editions would continue to be cast according to his instructions. These

early Musée Rodin sculptures make up the second most expensive of his works, after lifetime casts. But as with the fall in interest, the museum too fell into decline.

Enter B. Gerald Cantor, an American financier with the passion and the means to raise Rodin back to his rightful position as "the greatest sculptor since Michelangelo." Cantor persuaded the museum to start making limited editions, meaning that Rodin could be more universally admired in a greater number of museums. These casts make up the final period of the sculptures on the market today, and represent the most accessible items, fetching a third of the earlier Musée Rodin casts, which in turn reach a third of lifetime casts.

The story of Rodin's resurgence heralded a growing popularity in all sculpture. Bowman recounts how his heart would sink when he would tell people he was an art dealer and they would reply "and in what kind of paintings do you specialise?"

"You can chart the change with American TV shows" he adds. "The successful guys always used to have paintings hanging behind their desks, but now it's nearly always sculpture." Bowman also attributes the rise of the YBAs, nearly all sculptors, as crucial in showing the medium's ability to communicate a powerful cultural statement.

The last five years have been good for the gallery, and this exhibition is in part a celebration of this success. We caught up with Bowman in both the planning and execution stages, and discussed the big picture logistics of curating pieces from across the world – the malefets of bubble-wrap on bronze patina or the eye-watering costs of temporary import duty – as well as the finer points

of how to best lay out and light such a comprehensive show, itself another facet of his storytelling skills.

It is clear too that this exhibition provides Bowman and his team with a way to re-educate people on Rodin's contemporary importance as well as his place at the birth of modern sculpture, inspiring contemporaries such as Koons, Moore and Kapoor. Like with *Iris*, the statue of a woman prostrate, legs outstretched and boldly open, it is a shocking reinterpretation of a figure known as the messenger of the gods. This is a piece conceived in 1894 and exhibited as early as 1896, and yet, we joke, perhaps even too bold to print today (and truthfully so, as you may have noticed). Nobody had seen the brutal beauty of realism before.

A contorted leap, absurd and black-comic as he holds his own foot, the sculpture *Nijinsky* is an amorphous, muscular form with the trapped majesty and restrained strength of a malevolent sprite. It captures the essence of what the real *Nijinsky* was doing to dance – a forceful, expressive break from romantic themes and beautiful displays of skill to true, raw, aggressive and rough realism.

After shocked-silence at *Nijinsky's* premiere performances, Rodin was the first to stand, enraptured, solely lauding the performance and its creator. "Here" Bowman recites Rodin "is a man who is doing in dance what I am doing in sculpture."

Bowman Sculpture Gallery
6 Duke Street St James's
London, SW1Y 6BN
bowmansculpture.com

URBAN FABRIC

Summer 2014

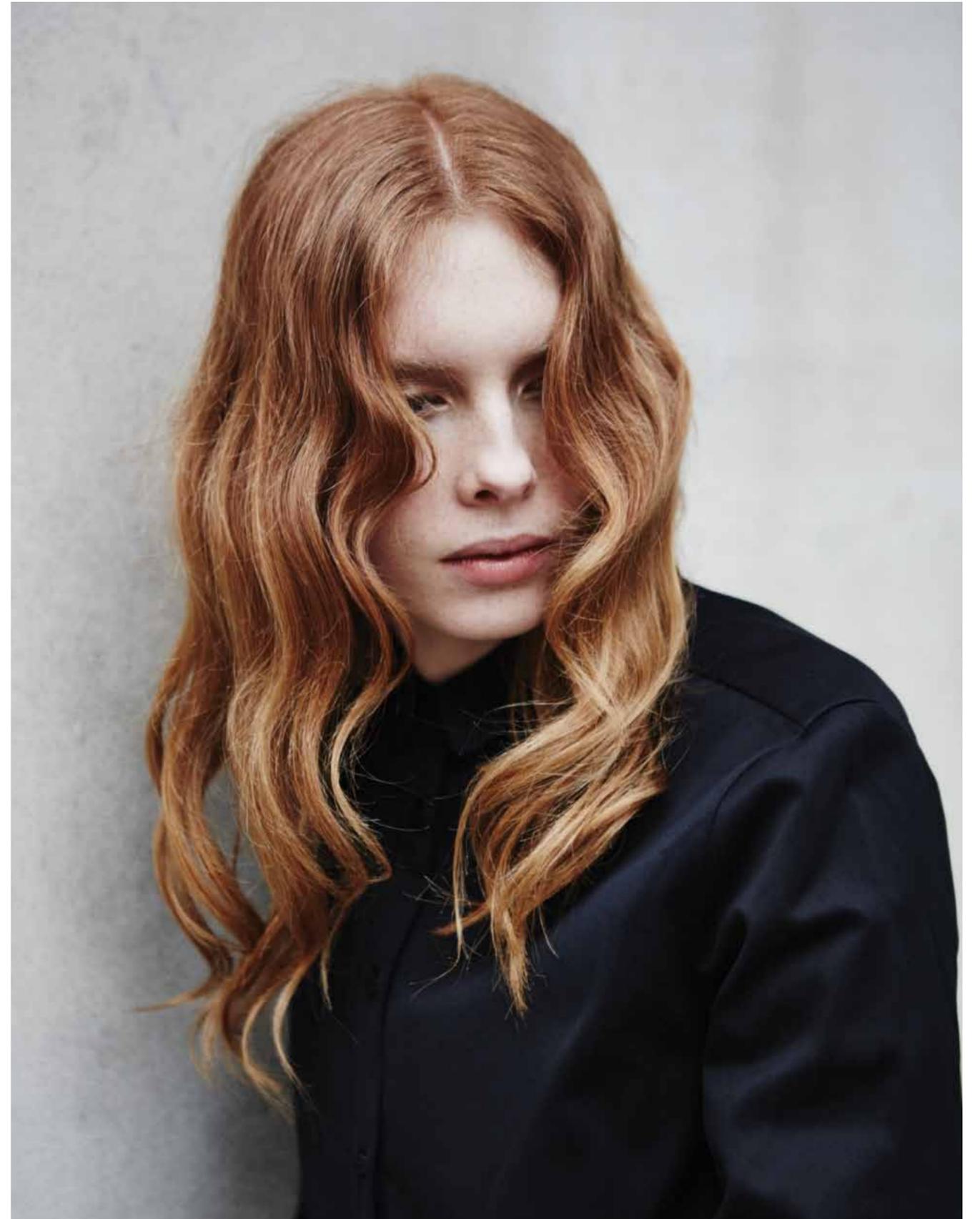


With sunshine overhead, the material make-up of our garments are under spotlight. A peep of skin through threadbare elbows or dark scuffs on long-loved shoes – this light has no mercy. With bright whites and tones of stone, tactility and texture lavish in its warmth and melt into the fabric of our beautiful city in the summer.

PHOTOGRAPHY
Josh Shinner

STYLING
Cynthia Lawrence-John

GROOMING / MAKE-UP
Gary Gill / Gina Blondel





DAKS
101 Jermyn Street, SW1Y 6EE
Tel. +44 (0)20 7839 9980
daks.com

Grosvenor
18-19 Jermyn Street, SW1Y 6LT
Tel. +44 (0)20 7734 7055
grosvenorshirts.com

John Lobb
9 St James's Street, SW1A 1EF
Tel. +44 (0)20 7930 3664
johnlobbtd.co.uk

Sunspel
21a Jermyn Street, SW1Y 6HP
Tel. +44 (0)20 7434 0974
sunspel.com

Tiger of Sweden
210 Piccadilly, W1J 9HL
Tel. +44 (0)20 7439 8491
tigerofsweden.com

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

Previous:
Jamel wears white cotton shirt and silk pocket square by Grosvenor, navy blue cotton trousers by Sunspel, blue suit jacket by DAKS and navy suede loafers by John Lobb.

Anna wears black shirt-dress by Sunspel.

Above:
Jamel (left) wears white cotton shirt by Turnbull & Asser, patterned trench coat by Tiger of Sweden.

Jamel (right) wears white cotton shirt by Grosvenor and cotton knit sweater by Tiger of Sweden.

Right:
Jamel wears white cotton shirt by Grosvenor and grey cotton and embossed leather trench coat by DAKS. Anna wears white cotton t-shirt by Sunspel and silk check coat by DAKS.



SELECTED
Shining Examples

There may be troubles ahead.
It's that season for music and moonlight and love and romance.
Best pick out a pair, and prepare to dance.

01
JM WESTON

Oxford shoe in black boxcalf leather
£505

02
JOSEPH CHEANEY & SONS

Kelly shoe in black patent leather
£250

03
FOSTER & SONS

Claverton shoe in bookbinder calf leather
£365



Photo: dn&co.



ASH MAIR

Bilbao Berria

PORTRAIT

Ivan Jones

"Ash Mair is a supreme talent. He pushes himself to the absolute limit, and always delivers. Ash has got the gift, the gift of culinary genius. His food is outstanding."

— MICHEL ROUX JR.

We've been told it's lazy to start with a quote. But by gosh what a quote. What an endorsement. This is the kind of statement you get framed, chiselled even; real epitaph stuff.

It comes from when Mair won *Masterchef: The Professionals* back in 2011. It was the series that re-launched the TV brand. It focused on knowledge and skills and sought real industry innovators, all intensely scrutinised and judged with the surprise smiles of Roux or the screwed-up face of incredulity of Monica Galetti. It was the series that, in essence, professionalised the franchise.

No doubt, Mair is probably tired of the *Masterchef* talk. But at the time of the show, we were struck by his modesty, sincerity and humility, clearly he's a highly talented individual. So when we heard the news that he would be spear-heading the opening of Basque restaurant Bilbao Berria's first out-of-Spain tavern in St James's, it was with some curiosity that we visited the man himself to see if he would match up to his TV image, and find out what he'd been up to since those splendid words were uttered.

On finishing *Masterchef*, he hints that there were a few offers on the table, but it was only really the concept of Bilbao Berria – literally 'the new Bilbao' – that won through. The Basque-owned restaurant celebrates those humble bar snacks, pintxos – Basque tapas often skewered to bread – a cooking format with great chieving possibility, with potential for creativity and variety based on combinations of high quality ingredients.

Working the alternating summers between Tasmania – his homeland – and London, Mair first travelled to the Basque Country in 2000. Little did he realise the profound impact it would have on his career and his life, acquiring "a complete passion" for its food and way of eating, as well as a girlfriend.

But his work with this independent restaurant group signals a change of tack. Tired of being behind the service hatch, this opportunity means that he can foster his love of the region's specialities, travelling from supplier to supplier, as well as creating fully-rounded menus, dining concepts and driving the vision of a restaurant.

We first met back in October in another stressful environment; the construction site of his first restaurant space. Concrete slabs and bare plaster,

the only recognisable element was the half-built brick bar. The space on Regent Street St James's – opposite the flagship Villandry and new site of Europe's first Milos, a haute-cuisine seafood establishment from Montréal – was at this point the quintessence of "potential."

"My Spanish is... okay" he admitted as we unsuccessfully try to negotiate removing his hardhat for a photo, to the complete indignation of head honcho builder, probably correctly. For the Bilbao Berria team has come, one and all. And for that reason, the final product will be an unusual mix of a truly Spanish-produced restaurant and culture with the refinement of Mair's skills in flavour combination and exemplary delivery.

Upstairs, he indicates, a small open kitchen will prepare pintxos to accompany drinks at the bar. Downstairs will be a more traditional restaurant arrangement, offering larger dishes as updated takes on traditional Basque cuisine. "I find a lot of Spanish dishes quite heavy. It'll mainly be about lightening them up."

"Large or smaller dishes, still all for sharing. It seems to be the way people in London like to eat too now; less interested in the formal experience."

There is also a small room in the back, "it's a real Spanish thing. Every place has a little room for private dining."

But is the offering likely to just fade into the melee of other tapas establishments? "It is still going to be about making patatas bravas, but you've just got to make the best patatas bravas."

Mair is very careful to express the balance in this concept; modern and traditional, honest and innovative. "Respecting what people like about the favourites and finding ways to modernise them. But not messing around with a classic. It's tricky finding the distinction."

Many months later, and shortly before its inaugural night, we re-entered the fray. The space is unrecognisable. Replacing the builders, hoards of chefs were preparing tray upon tray of pintxos, all brandishing skewers in orderly rows like battalions ready for the front, which in this case will be the upstairs bar. Trooping the colours, there were sauteed Padrón green peppers, silver Cantabrian anchovies in pickled garlic dressing and the full spectrum of Ibérico pork from soft pink to deep crimson.

Mair was especially keen to introduce us to Jospier – a large charcoal oven imported, much like the cooking staff, from Barcelona. It is the focus of the kitchen, involved in everything from the cooking of meat and charring of vegetables to infusing the sauces with its deep, intense smokiness. Though the oven has added extra complication to the complex ventilation system,



variously refigured to balance a smoke-free environment with one that did not sap the heat from every prepared dish.

On balance, and after multiple delays in the launch, Mair openly states that it's not been an easy ride. "I'm not a builder and I'm not an engineer, but I'm working and learning."

As he laughingly mocks himself for struggling with the new equipment manuals, all in Spanish, we are struck by the key character trait the original TV programme failed to capture. There's still his earnest, effusive and extremely open, friendly nature, and a serious, whole-hearted dedication to food, but also a dogged resilience and quiet determination.

It certainly takes a certain type of individual to open a restaurant in central London, and another to do it with staff who speak a completely different language, but it is extremely rare to find one with such focused conscientiousness and integrity to his vision. Just like Roux Jr. said – a supreme talent indeed.

Bilbao Berria
2 Regent Street St James's, SW1Y 4LR
bilbaoberria.co.uk
@bilbaoberriauk
@_ashmair



Photo: Courtesy of BAFTA

EVENT

Edible Cinema: Bafta

It's April but the sun is hot and strong and light streams through the large windows and skylights of the bar atop No. 195 Piccadilly. Basking, two Hawaiian shirt-clad bros lean on the counter top, sharing jibes in what appears to be good humour until they turn to ask "Montague, or Capulet?"

195 Piccadilly is the headquarters of BAFTA. The beautiful turn of the century building was built as a gallery for the Royal Institute of Painters in Water Colours and the busts of Cozens, Girtin and Turner still face off to the Royal Academy opposite.

Today, it is mainly offices, housing the team that organise the annual film awards, television awards, gaming awards and full events programme. But of course, it would not be complete without a screening room... and bar. This is the new residence of Edible Cinema, a venture that fuses food and film, and promises true visual feasts. On this occasion, being our Sunday lunch, we were served Baz Luhrmann's '96 adaptation of *Romeo and Juliet*.

Listing off ingredients to the tune of a fatal toxicology report, the jeering louts both handed us each a different cocktail. The Montagues proffered a zingy, sharp gin and orange, while the Capulets thrust us a tropical punch with punch. With blood in the cheeks, ushers gestured to us to begin queuing.

Now here's the thing. When you take your tray with boxes labelled 1 to 8, then locate and settle into your red BAFTA chair – surely the best cinema seats in London? – and the lights begin to lower, only now, plunged into darkness, do you release that you have unsuspectingly entered into a strange, con-sensual pact.

For Edible Cinema is an experiment in the senses. It combines the sound and vision of film with the taste, smell and touch of food. With instructions to unwrap each box when the corresponding number is projected in the left and right wings, by the time the number 1 appears, the first furtive unwrappings and tentative nibbles were full of suspense.

"Do you bite your thumb, sir?," the shouts rung out as we bit down on bits of pork skin, and the chilli flakes, charcoal powder and something called grains of paradise squared up to the intensity of the opening gas station stand-off. Things were heating up.

As young flesh danced and glistened on the beach, reflecting the colours of the night-time funfair, we munched on soft sweet, tender chorizo. Similarly, imploring looks shared through the bluey-green aquarium were washed down with dry vermouth and rose water, while an impassioned kiss was accompanied by ox tongue and duck liver parfait.

The element of the unknown and the ability of food to conjure feelings of joy, wonder and lust, creates an exciting way to re-experience these old films. And though the act of turning passive viewers in to active audiences has often become a wrong road to the sensationalist over the sensational, or equally underwhelming and token, this experiment proves a welcome if not powerful one.

But beware! Like all stories, it is rarely smooth runnings. Like the action, so does the food sour. Though purposeful, the bitter, bitter metallics of desiccated black pudding added extra wince to Romeo's enraged killing of Tybalt. Box number 8, however, was truly and evocatively bittersweet. As Juliet lies on an altar of a thousand melting candles and strewn petals, we took our pieces of white chocolate and edible flowers in total audience silence, all the while waiting, poised, with vial of poison in hand.

Edible Cinema will be returning to BAFTA this Summer. 195 Piccadilly, W1J 9LN ediblecinema.co.uk @ediblecinema bafta.ticketsolve.com @bafta @195piccadilly

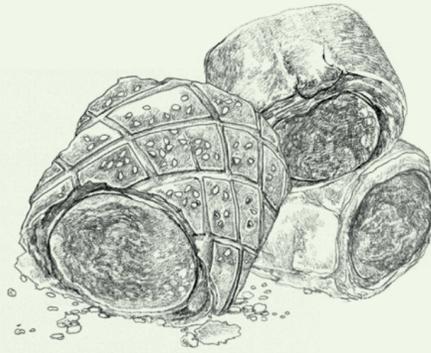


Illustration: Lucille Clerc

RECIPE

Chop Shop: Pulled pork sausage rolls

INGREDIENTS

Pork shoulder mix
3 kg pork shoulder (on the bone)
2 medium onions
4 cloves garlic
400ml cider
100ml white wine vinegar
100g seeded mustard

Trotter mix
1 kg pork trotters
1 onion
1 carrot
4 Bay leaves
½ bunch thyme

Seasoning
1 whole nutmeg grated
1 tsp cinnamon
1 tsp coriander
1 tsp black pepper
Salt to taste

Puff pastry

METHOD

For the roasted shoulder of pork, slice onion and garlic and place in large baking dish, rub the mustard over the pork and place in the dish.

Pour over the cider and vinegar, cover with tin foil and roast in the oven at 160°C for 4 hours until soft and tender.

Once cooked, discard the skin and bone, shred all the meat and mix with the onions and juices.

For the trotter mix, place all ingredients in a large pot, cover with water and simmer for 4 hours or until falling of the bone.

Once cooked, strain off all the water and leave to cool slightly. Remove and discard all bones, place remainder in a food processor and blend to a paste.

Mix the paste with the shredded roast pork and add the seasoning mix.

Place a layer of cling film on a work top. Put approximately 100g of the mix onto the cling film and roll into a sausage shape. Place in the fridge to set and repeat with the rest of the mix.

Once set, remove the cling film and place each piece on to a sheet of puff pastry that is the same length and twice the width. Brush the pastry with egg wash and roll tightly around the sausage mix. Again, brush all over with egg wash and place on a greased tray in the oven 180°C for 12 minutes.

Serve hot with spicy tomato relish.

Chop Shop
66 Haymarket, SW1Y 4RF
chopshopuk.com
@chopshoplondon
The recipe will also be demonstrated at the Taste of London event @tasteoflondon

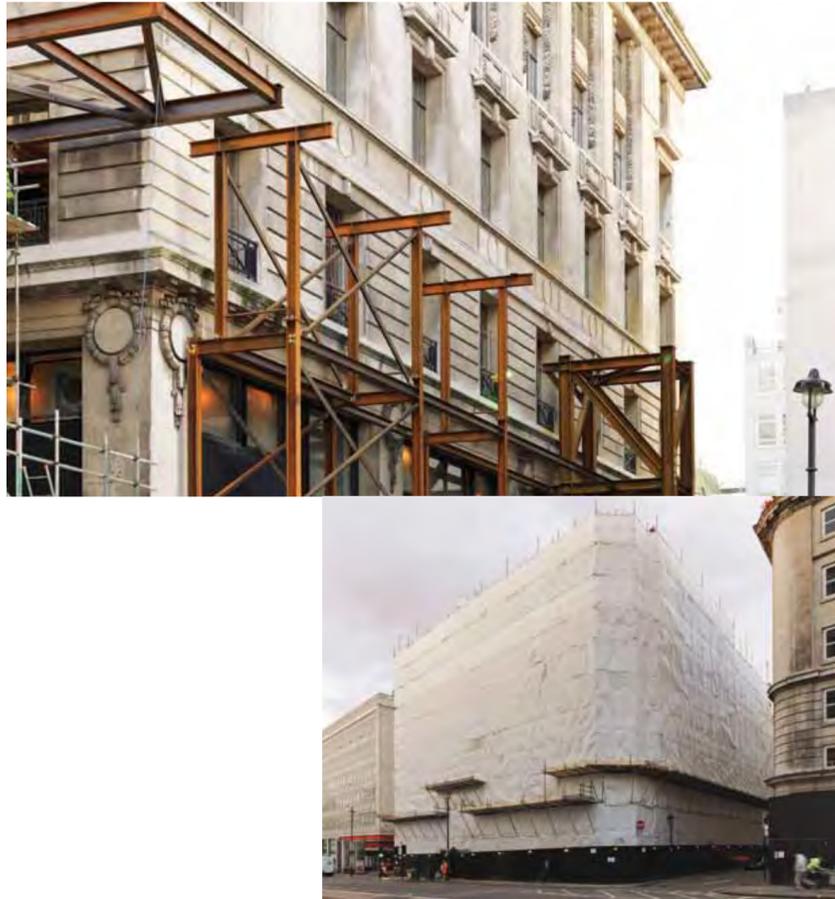
Covering two blocks and with the largest retained facade in Europe, we went to peek behind the hoarding and discover the trick to getting a building out of the ground.



Photo: Courtesy of Balfour Beatty

BEHIND THE FACADE

St James's Market



We dare to bet that if you should raise your nose from this paper and look down the street where you have no doubt stood transfixed by the remarkable content of this local rag, you will be able to spot a building under construction.

For between the black cabs and red buses, it is a sight so common in London it is normally quite beyond note. And with their familiar deep-hum drilling or shouts from somewhere overhead, they are much like the workings of a drawn-out magician's tricks, revealing very few secrets before a grand reveal.

But you may have noticed the gap appearing. A bald patch in St James's substantial mid-eighteenth to early-twentieth century urbanism. From the makeshift offices of Balfour Beatty on the top floor of a neighbouring building, engineer Dylan Wright points out the full extent of progress at St James's Market.

SAVING FACE

A curtain of steel struts has descended on Regent Street St James's, but behind, the stage is nearly empty. Slowly but surely workmen are removing the core of the building, using goes-through anything diamond saws to cut the beautiful, listed, sixty-metre-long, six-storey-high facade

loose from its now defunct interior.

This complex steel structure has been built to support the facade, which tapers from a metre at its base to the width of an average ruler at its top. A piece of perfectly balanced engineering, it recreates the solidity of the whole of the old building into a frame the depth of the pavement it overhangs.

The crux of the trick is the four strong columns, or cores, which are supported by concrete piles driven deep into London's clay. They spread the load and support the delicate facade in high winds, meaning that Balfour Beatty and their subcontractors can guarantee a sway of less than 5cm in winds of 70mph, far sturdier than government guidelines. This support is also achieved with less steel. Tested in wind tunnels, the team were able to reduce the amount used by 25% and still maintain effectiveness.

The wrapping steel structure also houses twelve 'welfare cabins' with toilets, showers, washing and drying facilities, offices, a health and safety centre and canteen. Platforms at every level provide access for work, including the first stone restoration survey, which, up until this point, had been calculated from hi-res photography and binoculars from the roof of the building opposite.

MAKING A CONNECTION

Looking at the demolished side, the exposed back of the facade is lined in black felt, which prevents the fossil deposits in the Portland stone from getting wet and leeching an unfortunate organic brown stain.

On the black felt, spray-painted lines crisscross the complete facade. They mark out the original 1920s steel framework in red, where the new steel will go in green and the eventual concrete floors in blue. This allows them to physically plot and resolve every one of the hundreds of connections between new and old architecture.

Wright is quick to add that the facade will not take any of the structural burden of the new building, but instead latches on, connecting through a series of joints that allow vertical movement and settling.

The installation of this engineering solution poses a difficult logistical matter however. The facade was built over a number of decades. The later parts coincided with the early development of steel, onto which these vertical connections can be welded. As with earlier sections, dating from 1880-1910, they will have to be hand-drilled.

Photos courtesy of Balfour Beatty



UNCOVERING THE SECRET

On Haymarket – the section with Pret A Manger, Pizza Hut and a SPAR – has been completely demolished. "Only with demolition do you see the secrets" Wright adds as he illuminates that what should have been a straightforward job was beset with delays as they uncovered vein after vein of asbestos. Sectioning each area off under suction-filtered tents and specialist removers in cumbersome safety suits – this was no quick fix.

Of the demolished building, all the materials are sorted on site. Old concrete is crushed and either used to help machinery grip to the slippery clay soil or sold at such a high specification that this site's excess is being used in the restoration work of Chelsea Barracks. From skips of timber, metal and glass, they are also currently averaging a total of twelve trucks per day, overall fulfilling their commitment to a recycle or reuse rate of 95%.

HITTING ROCK BOTTOM

After dramatic demolition, but before you can see any building progress, there is a lull. This is the point where you can

find yourself asking why they aren't just getting on with it? But this is the period they call "in the ground."

London's ground is particularly troublesome. A river basin lined with clay and topped with gravel, 'perched water' sits and collects just below the surface making excavation and foundation work difficult. And as Wright neatly puts it, "a box wants to fall in."

A tightly-packed ring of steel and concrete posts are sunk into the perimeter of the site and mark an outer wall within which the ground can safely be dug out. These temporary posts must also withstand the pressure of the encircling roads also wanting to join in, a load of up to 30 tonnes per metre. "The problem with going down is you don't know the condition into which you're digging and it varies." Wright lists the full gamut of London underfoot, "water, gas, electricity, sewage, fibre optics, highways, not to mention the Bakerloo Line."

THE REAL TRICK

St James's Market will be completed in early 2016, pulling back the curtain to reveal two buildings of exceptional architectural and construction quality set around a new public square of

beautiful restaurants and pavilion for works of art.

But the real trick of this development will not just be the ability of Balfour Beatty and The Crown Estate in partnership with Oxford Properties to build it, but to see into the future. For what we see right now, the abstract weaving lines of red, green and blue spray-paint or the apparent lull in activity, they see the careful, efficient delivery of potentially the most exciting new development in the West End.

St James's Market
14-20 Regent Street St James's, SW1Y 4PH
52-56 Haymarket, SW1Y 4RP
sjmkt.com
@sjmkt

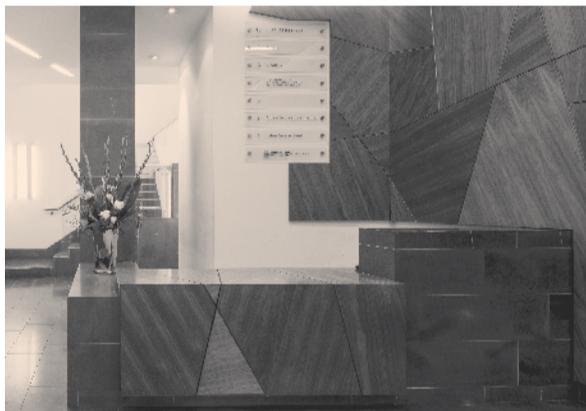
PROPERTY



Eagle Place Retail



32 Dukes Court



14-16 Charles II Street

A1 Retail

PICCADILLY, JERMYN STREET AND REGENT STREET ST JAMES'S FROM 1,055 SQ FT

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

Sarah Parish
Tel. +44 (0)20 7290 4580
sparish@nashbond.co.uk

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

Laura Harvey
Tel. +44 (0)20 7152 5998
laura.harvey@eur.cushwake.com

Offices

34-45 ST JAMES'S STREET FROM 1,500 SQ FT

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

Roger Holmes
Tel. +44 (0)20 7747 0140
roger.holmes@levyllp.co.uk

31 ST JAMES'S STREET FROM 1,800 SQ FT

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

Roger Holmes
Tel. +44 (0)20 7747 0140
roger.holmes@levyllp.co.uk

14-16 CHARLES II STREET 3,400 SQ FT

Julian Leech
Tel. +44 (0)20 7522 8525
jleech@mellersh.co.uk

George Reynolds
Tel. +44 (0)20 7522 8524
greynolds@mellersh.co.uk

Guy Milne
Tel. +44 (0)20 7318 5042
guy.milne@struttandparker.com

Alex Hunt
Tel. +44 (0)20 7318 5038
alex.hunt@struttandparker.com

13 CHARLES II STREET 2,500 SQ FT

Guy Milne
Tel. +44 (0)20 7318 5042
guy.milne@struttandparker.com

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

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

Luke Armstrong
Tel. +44 (0)20 7182 2687
luke.armstrong@cbre.com

32 DUKES COURT FROM 1,956 SQ FT

Julian Leech
Tel. +44 (0)20 7522 8525
jleech@mellersh.co.uk

George Reynolds
Tel. +44 (0)20 7522 8524
greynolds@mellersh.co.uk

Nick Rock
Tel. +44 (0)20 7338 4485
nick.rock@bnpparibas.com

Chris Valentine
Tel. +44 (0)20 7338 4322
chris.valentine@bnpparibas.com