

ISSUE 06

ST JAMES'S  
**CORRESPONDENT**

AUTUMN 2014

GROUND FLOOR PROJECT

A MATTER OF FACTORY

**Joseph Cheaney & Sons**

PASSAGE TO ST JAMES'S

**Chutney Mary**

NEW ART PRIZE

**Ground Floor Project**

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CORRESPONDENT

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EDITOR'S LETTER

03 Opening with conclusions, and our other unusual journeys.

RESIDENT'S COLUMN

04 Head Chef Eddie Pérez flies the flagship for grand café Villandry.

NEW ARRIVALS

05 Luxe books specialists Assouline start a new chapter on Piccadilly.

THE MEMORIAL AND THE POET

05 Remembering how to take a stanza one hundred years on.

MAIN FEATURE

06 The story of a brand new shop, and the shop behind a new brand story: Joseph Cheaney & Sons steps onto Jermyn Street.

CALENDAR

12 Things not to forget and... remind me again.

GROUND FLOOR PROJECT

13 The art of making an entrance with Lola Lely and RCKa.

PASSAGE TO ST JAMES'S

18 Famed restaurant and mecca of Chelsea, Chutney Mary converts to St James's.

RECIPE

19 Game for a bit of spice?

SPORTS LUXE

20 An exercise in putting St James's fashion through its paces.

THE ALLURE OF LURES

25 Inspiring oohs and ahhs, we meet St James's captain of hooks.

BESPOKE CYCLING

26 The new village bike shop pedals towards final finishes at No.59 Jermyn Street.

LONGINES GLOBAL CHAMPIONS TOUR

26 Professional horsing around and generally making a parade.

TEAM ST JAMES'S

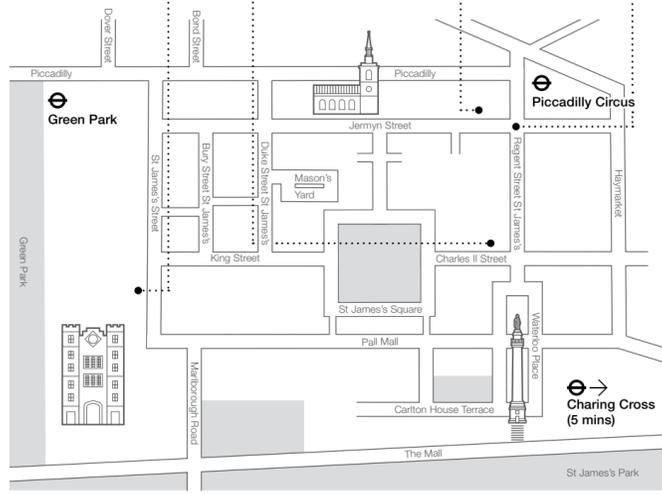
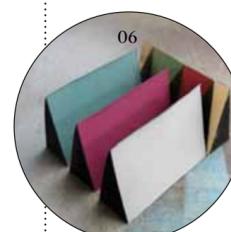
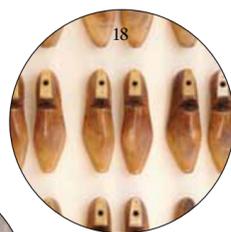
27 A new feature, we introduce the team members putting proper into property.

WHAT'S IN A NAME?

28 Signs of the times for a street ahead.

PROPERTY

32 Home to The Crown Estate's availability list and progress of works.



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ST JAMES'S  
LONDON



EDITOR'S LETTER

The journey is everything

We have a room with a view. From just above the double-decker buses our windows overlook the junction of two busy West End streets. Everything over the top of the computer screen is alive with the movements of London.

We have to admit that we often get lost in the to-ings and fro-ings of the city – but in one of those moments of reverie the significance of the millions of journeys in and out of St James's became very apparent.

From factory floor to shop floor, or from the hand of the artist to the auctioneer's white gloves, every item in St James's has the mark of its creator or the proof of its provenance. There is no better place to see that the journey of a product is crucial in identifying its quality. The terms 'luxury' and 'craft' can only be used in conjunction with this evidence. That is why in St James's, the journey is everything.

In this issue, we wanted to trace some of those journeys – from the Northamptonshire shoemakers to Walthamstow artist studios, even to the Isle of Wight to meet the makers of London's street signs. We also journey in time, marking the centenary of World War One in the archive section and looking forward to the installation of two new pieces of public art with the Ground Floor Project.

Undoubtedly, St James's is on a journey too. A walk south from Piccadilly Circus is accompanied by the unmistakable sound of progress – the drill. One part of St James's particularly captures the sense of the journey that the area is undertaking. A famous boulevard, with a history moving from royal processional route to car-clogged thoroughfare to an exciting new retail destination, has been marked with a new name – Regent Street St James's. The unveiling ceremony is a celebration of not only where we have come from and important recent investments, but signals an important turning point and the future direction of this London village.

This paper is also a guided journey through St James's in September, October and November – we hope you enjoy the ride.

editor@stjameslondon.co.uk

Photo: Kate Peters



## RESIDENT'S COLUMN

## Eddie Pérez

Some days, I come to work cycling: it is far better than a coffee in the morning.

On my way, I breathe in London: Tooting Common, Clapham Common, straight ahead through Stockwell, Oval and Vauxhall. I then cross the Thames and enjoy left and right views from the bridge. I head into St James's between the river and the amazing buildings of Parliament. Big Ben tells me it's just after 6am and I'm 20 minutes early. The roads are not too busy: the city is waking up.

I arrive into St James's, but this area is already awake. Here, I feel at home. I change into my whites and have a good look around before having the most amazing double-shot cappuccino: just to be doubly sure I'm awake.

I'm the head chef at Villandry's flagship, located in an Edwardian building that screams St James's. Through the big windows, I can check Big Ben again while I make my coffee. It is calm and quiet inside.

Downstairs, in the kitchen, the breakfast chef and the pastry chef start to make noise preparing for a busy service ahead: 150 guests for breakfast, 150 for lunch, private hire for 60 guests on the first floor and another 200 guests for dinner in our main restaurant. They will all have fresh food prepared

using the most amazing ingredients, by an amazingly eclectic team.

At 7am the kitchen is hot already and the pace is increasing by the minute. The best fish, the best meat and the freshest vegetables in town arrive very early with the delivery men, one behind the other, forming a queue like soldiers from the castle ready to be checked in and out as fast as possible. They also are very busy delivering to other prestigious restaurants in London.

Then the fun starts. Hungry guests are flooding into the reception of Villandry. Smiles, coffees and eggs-on-toast fly from the bar and kitchen, all conducted by Angus Agnew, the most skilled front-of-house manager you will ever meet. The orchestra carries on playing as Angus and I like it: always in tune.

Very quickly we get ready for lunch. It is the more frenetic part of the day. 150 covers in an hour and a half. I love it! It is my favourite part of the day. You'll hear the loud "YES CHEF!" by the kitchen brigade. Moving as fast as we can, we cook everything "à la minute." The smell of freshly made bread is everywhere.

I pop into the restaurant and Angus is busy but he manages to give me a wink to indicate that lunch service was superb. Then off we go to prepare for afternoon

tea: and it's hectic again. Three hours in and they can't have enough of our homemade scones.

Dinner is approaching fast. Canapés leave the kitchen to meet with the flowing champagne in the bar. When the sun starts to set St James's doesn't go dark, it is illuminated by the Piccadilly Lights and lanterns of Waterloo Place.

I step outside to have a look: on the right, I check what time it is, and on the left are the West End's bright lights.

It's lam and the kitchen is again how I found it this morning: clean, tidy, empty and quiet. I'm ready to go home, but I can't wait to come back tomorrow to enjoy cooking in the most fashionable and prestigious area of London: St James's.

Chef Eddie Pérez, originally from Venezuela, trained at Leith's Cookery School. With more than 10 years of experience in the London restaurant and bar scene, he joined Managing Director Philippe Le Roux three years ago to work at Villandry. Villandry's flagship site in St James's serves all-day dining, featuring Mediterranean cuisine using the best ingredients available.

Villandry St James's  
12 Waterloo Place, SW1Y 4AU  
villandry.com  
@villandrybakery  
@eddiepereztoro

Illustration: Lucille Clerc

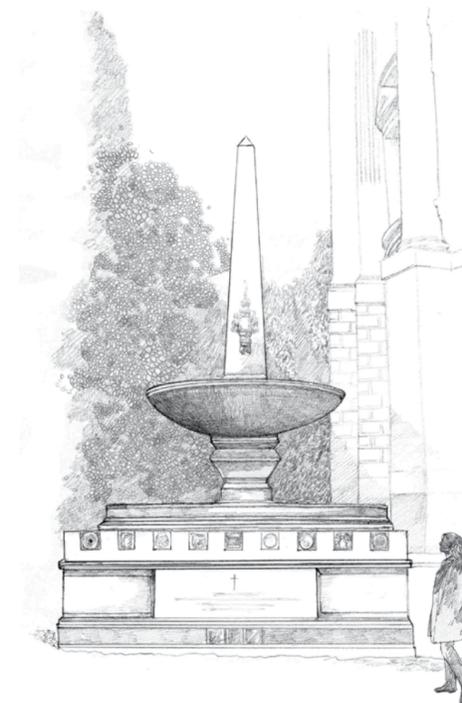


Illustration: Lucille Clerc

## ARCHIVE

## The memorial and the poet

A short distance from the stately splendour of The Mall, in the northeast corner of St James's Park, just past the fine gardens and flowerbeds and Guards Memorial, is the little known Royal Naval Division Memorial with an inscription that reads from a poem written by Rupert Brooke shortly after the outbreak of war in 1914:

*Blow out, you bugles, over the rich Dead!  
There's none of these so lonely and poor of old,  
But, dying, has made us rarer gifts than gold.  
These laid the world away; poured out the red  
Sweet wine of youth; gave up the years to be  
Of work and joy, and that unhoped serene,  
That men call age;  
and those who would have been,  
Their sons, they gave, their immortality.*

The stanza is the work of a poet preparing – perhaps even bolstering himself – for what might come. It ennobles and honours the 45,000 members of the RND who died during World War One, but it also discloses the bravery and innocence of a generation of men on the cusp of learning the folly and horror of modern warfare.

Joining the RND in September 1914, Rupert Brooke was a renowned poet and friend of the Bloomsbury Group. He was once described by poet W. B. Yeats as "the handsomest young man in England." Also fresh into war was the RND – just a month earlier Winston Churchill had created the division out of the relatively untrained Royal Navy and Royal Marine reservists and volunteers not required at sea. Badly equipped and ill-prepared, the division lacked basic field equipment,

carrying old rifles drawn from Royal Navy stockpiles and were not even issued the proper khaki uniforms. Despite this, the RND set sail for continental Europe in late September as a rapid intervention force.

They took part in the defence of Antwerp in late 1914 – a battle that left the British force battered and retreating. Brooke's service career came to an abrupt and inauspicious end when he developed sepsis from an infected mosquito bite while sailing for Gallipoli in February 1915. A few months later, he died on board a French hospital ship moored in a bay off the island of Skyros in the Aegean. Maybe not the soldiers' death Brooke had imagined when writing the poem – but a soldier giving his life for his country nonetheless.

As for the RND, the division was transferred to the British Army and took part in some of the bloodiest battles of the war, notably Ypres and the successful attack on Beaucourt-sur-l'Ancre at the Battle of the Somme, 13 November 1916. When the war ended, the division was disbanded, and like Brooke, its fate and memory was forever intertwined with World War One.

The RND Memorial, a simply designed fountain by Edwin Lutjens, with a small yet triumphant obelisk and delicate water jets, imparts the kind of fragile solemnity befitting the RND's short four-year history. A space to remember the sacrifice of a reservist division rushed into war, honour those soldiers heroic in the makeshift, and reflect on the sad glory of a young war poet.

Royal Naval Division Memorial  
Horse Guards Parade, SW1A 2AX

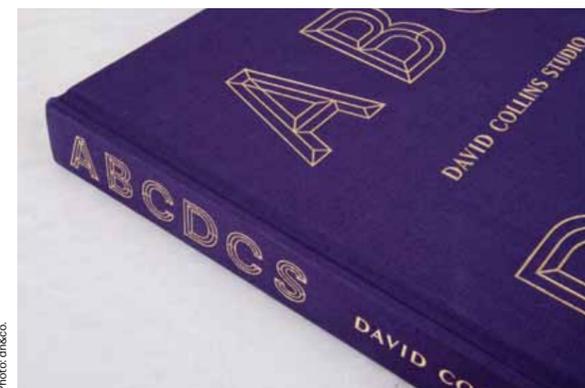


Photo: dn&co

## NEW ARRIVALS

## Assouline

Launched in St James's largest private palace, Spencer House, and heralded as the most important interior design book of 2014, *ABCDCS* collects together the life's works of late interiors architect David Collins. It is also the first book from French luxury publishers Assouline since they announced that they were establishing a British base in St James's.

*ABCDCS* covers the major themes and influences on Collins's exceptional work, documenting a practice at the top of its field for nearly thirty years. Compiled by the designer himself, with annotations and commentary, the book is arranged thematically, moving from A to Z via sections like Kaleidoscope, Nature and Fashion, and is prefaced with a beautiful and humorous dedication from fan and friend, Madonna. Notable interior designs featured include local masterpiece, The Wolseley.

The luxe book was designed by creative agency Campbell-Rey, who appeared at the launch party alongside colleagues, friends and individuals from Collins's

hugely impressive client list for drinks on the terrace overlooking the gardens of Spencer House and Green Park beyond.

Assouline is to open in the impressive red brick building between BAFTA and St James's Church on Piccadilly.

Assouline concentrates on publishing that matches knowledge with beauty – a powerful combination and, we believe, an increasingly important standpoint for the future of print. Their curatorial expertise favours content that is rare and precious, so expect, as their tagline promises, 'the most sophisticated books in the world'.

Maison Assouline will open Autumn 2014.  
196a Piccadilly, W1J 9LN  
assouline.com  
@assoulinepub



Photos: Kate Peters

Joseph Cheaney & Sons opened their London flagship space on Jermyn Street this month. From brand new store to old brand story, *The Correspondent* uncovers that this is no ordinary shop, but an captivating piece of storytelling.



# JOSEPH CHEANEY & SONS

A matter of factory



Photo: Stephen Cummins/Key

Jermyn Street has long been a showcase for British manufacturing, with beautiful shops displaying the full range of each company's goods – but these polished presentations are far removed from the reality of the real engine and soul of the business: its factory.

But the times they are a changing. After years of questionable material sources and exported labour, we increasingly value knowing where our clothes have come from and who has made them.

This has always been a strength of St James's, but have we been very good at sharing our stories? Joseph Cheaney & Sons' new flagship shop is a confident step in the right direction. So what is their brand story and how have they gone about telling it?

#### THE FACTORY

The shop is bright and open. But apart from the traditional carpet, the décor is not your wood-panelled Jermyn Street shop. Its design is directly referenced from their Northamptonshire factory, with a luxury twist.

To the left and right, each long wall is made up of pegboard – though not in your standard MDF, but in off-white Corian – a perfect matt stone used in expensive hotel bathrooms – displaying beautiful shoes rather than tools from the workshop. Sections of textured and wire mesh glass also mimic the factory's windows, as well as the traditional hatch through which a gaggle of receptionists greet visitors to the factory. The ceiling is taken directly from the original white-painted tongue-and-groove above the main workshop and the leather room in the rafters, with its working winch.

It's all very clever. Avoiding pastiche, it provides a way to talk about their production, but without a Disney version of down-at-heel industrial-chic. Though constructed from a completely blank new unit (as provided by The Crown Estate as part of their Eagle Place scheme), it is unpretentious and an honest reflection of them.

At the centre of the shop is a scale model of the factory. One twenty-fifth of the site that makes everything around you, it's a powerful statement of their rootedness and lived connection to their heritage.

#### THE HISTORY

When trying on the shoes – along with the potential embarrassment of threadbare socks – you are under the scrutiny of original founder, Joseph Cheaney, as his portrait hangs alongside one of his son, Arthur, in the back section of the shop. This more formal area has a floor-to-ceiling wall of pigeon holes filled with shoes, bags (made by Tusting of Olney, Buckinghamshire, a reputable company and friends of the company) and cobbled snippets of historical biographica.

Founded in 1866, it was the success of Joseph Cheaney that began what would become the biggest employer in Desborough, a Midlands town with Victorian terraces and rail tracks but no station. Cheaney set up his own business at the height of the Northamptonshire shoemaking trade, but they are now one of the last remaining. They are also proud to make shoes in their entirety, from the cutting of the leather to the handwritten labels marking their seal of approval for sale – not something to which all can lay claim.

Also hanging from the pegboard walls are framed certificates, including from when Cheaney and Sons won the Queen's Award to Industry in '66 – the highest honour a business can receive in the UK. Together, they serve as footprints of their lengthy dedication to men's footwear and markers of their influence on the local community.

#### THE EXPERTISE

With 128 years of history comes experience. And the factory has created a community of experts, even accumulating generations of families. But this is no living museum. Their success stems not only from the continuous honing of their craft, but also on how they develop their knowledge, build technical capacity and incorporate appropriate new technology.

But Cheaney does not survive by Cheaney alone. An important endnote to their story is that they have always manufactured for other brands. They have long been the graft behind the polish of luxury brands and this still makes up the majority of the factory's output. This also means that they have become masters of all trades, whether combining waxed-suede with chunky rubber soles or intricate brogue detailing.

Perhaps the most significant strength that the new shop communicates is, simply, that they get it. They understand that the Jermyn Street shop is the perfect platform to introduce the plot points of their brand story; opening with the accumulated expertise of their past, onto the strength of their independent factory present, and concluding with the excitement of a strong future in St James's.



Photos: Courtesy, Joseph Cheaney &amp; Sons

It's all very clever. Avoiding pastiche, it provides a way to talk about their production. Though constructed from a completely blank new unit, it is unpretentious and an honest reflection of them.





#### WHY THESE SHOES LAST A LIFETIME

The Cheaney factory is made up of different spaces. From rolls of leather to shelves of branded boxes, each shoe takes 18 weeks on average to move through the factory.

Cheaney make the entirety of their shoes. As such, the first half of the factory – the leather room, clicking room, closing room – is very special to Cheaney. These rooms create ‘the upper’ – the top of the shoe, or simply everything but the sole. This essential part is often out-sourced to the Far East by others, but which, when combined with the sole in a UK factory, can still be labelled as ‘Made in Britain’.

From the leather room – with reels of every hue and texture – the leather is moved into the clicking room where it is cut into the pieces that complete the upper. Cheaney cut in three different ways; by hand, by machine stamping and by projection mapping. Hand-cutters each create their own knife to cut the leather, and work by tracing individual templates lined with a metal edge. The quick repetitive sound of metal on metal is why this is known as the clicking room.

The use of three different cutting techniques gives them flexibility. Projection mapping cuts easily and quickly, but takes up the room of three stamp cutters. But stamp cutters require the manufacture of robust metal ‘cookie cutters’ to be used under a large hand-operated press, costing time and money, so are mainly used for large and repeat orders. Hand-cutters are slowest but are self-contained and can easily cut to any style of shoe, whether for one-off orders, repairs or a prototype.

Lowered in trays by a connecting dumb waiter, the leather pieces are constructed in the closing room by machinists, to the whirring of rows of industrial sewing machines. Now in recognisable shoe form, the upper is stored in a high-humidity ‘mulling room’ for five days, allowing the leather to soak up moisture so that it is workable and ready to be stretched over the ‘last’ – a plastic mould – of the designed shoe.

Cheaney shoes are constructed by Goodyear or Veldtschoen welting. Essentially, Goodyear welting stitches the upper to the sole so that when it comes to repairs, the sole can be completely

replaced without damaging the original upper. Goodyear welting is characteristic of shoe sellers on Jermyn Street. With Goodyear, the upper’s edges are curled underneath and stitched to the sole, creating neat definition, but with Veldtschoen welting the edges are splayed out. With no gully for the water between upper and sole, the Veldtschoen is prized for its waterproof qualities.

The construction of the sole sandwiches base leather, wood shank for support, cork filling that moulds to the wearer’s feet and a soft leather lining. The repairing of old soles is a continuous part of the business. Removed from the precious upper, the sole is reconstructed alongside new counterparts in the largest section of the factory.

The last part of the factory is simply called the shoe room. This is where the shoe is inspected and, if pass-worthy, is stitched with a hand-written label.

Joseph Cheaney & Sons  
21 b Jermyn Street, SW1Y 6HP  
cheaney.co.uk  
@cheaneyshoes

Photos: Stephen Cummisley

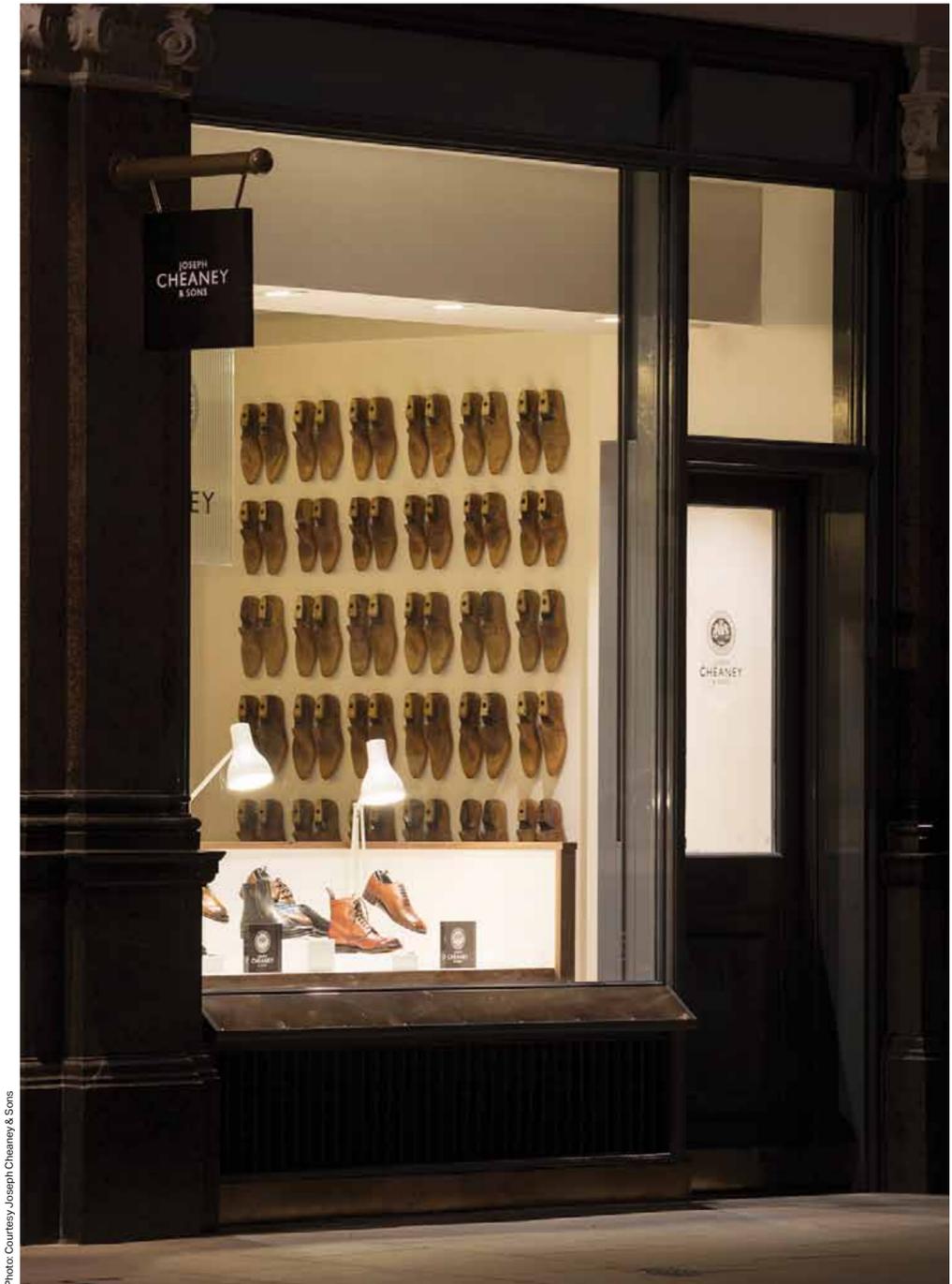


Photo: Courtesy Joseph Cheaney & Sons

The Cheaney factory is made up of different spaces. From rolls of leather to shelves of branded boxes, each shoe takes 18 weeks on average to move through the complete factory.

## SELECTED EVENTS

## Steve McQueen



Photo Courtesy of Thomas Dane Gallery

14 October–15 November  
Thomas Dane Gallery  
3 & 11 Duke Street, SW1Y 6BN

After a tremendous year of success – BAFTAs, Oscars – for his feature film *12 Years a Slave*, Steve McQueen returns to his roots and fine art scene with a landmark exhibition at Thomas Dane Gallery. Celebrating the ten-year anniversary of McQueen's show *Into This World*, which inaugurated the gallery in 2004, both Duke Street St James's spaces will present challenging new work by this now globally-recognised artist. The exhibition's centrepiece, *Ashes* will be seen for the first time in Europe since it was unveiled in Espace Louis Vuitton Tokyo earlier this year. It is a short film that condenses and refines all the hallmarks of McQueen's art and cinematic output: intimacy, violence, sensuality and experience.

Filmed in the Caribbean in 2001, when, working on another project, McQueen was struck by the appearance and elegance of a young man who went by the name Ashes. This beautifully grainy Super 8 film shows a man's athletic figure as it rises and falls in his small fishing boat, with only the warm blues of a West Indian sea and sky as a backdrop. He appears happy, youthful, full of life, but as we learn more about him from voice-overs narrated by Ashes' friends, we hear of his tragic murder – a discovery McQueen made in 2009, when he returned to the same Caribbean island.

This film acts as a tribute to Ashes' life, and continues the artist's enquiry into the shifty, deceptive nature of image making – how captured life can be both joyous and melancholic simultaneously. Expect this show to be a sensory experience, but, like McQueen's feature films, don't expect it to be purely pleasurable.

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

## CALENDAR

## Summer Events

NICOLE FARHI:  
'FROM THE NECK UP'

16 September–3 October  
Bowman Sculpture  
6 Duke Street St James's,  
SW1Y 6BN

Bowman Sculpture presents the first solo art show by fashion icon Nicole Farhi. Since walking away from the fashion world and leaving her eponymous label in 2012, Farhi has embarked on a career as a sculptor – something she has practiced in her spare hours for almost thirty years, tutored by such luminaries as Jean Gibson and Eduardo Paolozzi. Exhibited here is a series of twelve busts of famous names from actors Dame Judi Dench and Bill Nighy, through Vogue editor, Anna Wintour, to artists Lucian Freud and Francis Bacon. Either close friends or people she admires, each subject is slightly abstracted and made more vivid, as Farhi draws out their essence through the clay.

Tel. +44 (0)20 7930 0277  
bowmansculpture.com  
gallery@bowmansculpture.com

MILES ALDRIDGE'S  
'CAROUSEL': LITHOGRAPH AND  
SCREENPRINTS, DRAWINGS  
AND PHOTOGRAPHS

17 September–3 October  
Sims Reed Gallery,  
The Economist Building  
30 Bury Street St James's,  
SW1Y 6AU

This exhibition is a unique insight into the creative process of renowned photographer Miles Aldridge, one of fashion's most individual talents. Falling somewhere between cinema and photography, his work is instantly recognisable by his twin obsessions of lurid and candy colours and glamorous women belying dark neuroses. See how his ideas develop through never-before-seen sketches and storyboards to the Stepfordesque, dream-like narratives of which he is known. Central to the show is *Carousel*, a portfolio of 32 lithographs and screenprints, which call to mind the great livres d'artiste of Matisse and Picasso of the post-war era. Not a man to be boxed by the demands of the fashion world, this is a show for those interested in genuine rule-breakers.

Tel. +44 (0) 20 7930 5111  
gallery.simsreed.com  
@sims\_reed

## FLOWERS OF THE FOREST

23 September–18 October  
Jermyn Street Theatre  
16b Jermyn Street, SW1Y 6ST

Set during and after the First World War, this play by acclaimed 1930s playwright John Van Druten, known for *I Am a Camera* and the inspiration behind the musical *Cabaret*, examines love, memory and devastating loss. In 1934, Naomi and Lewis Jacklin live a luxurious but unromantic life in Bedford Square, London. When Naomi's disapproving sister Mercia arrives with some old belongings from Naomi's past, long forgotten loves spark into life.

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

## GREAT BRITAIN

26 September–10 January  
Theatre Royal Haymarket  
18 Suffolk Street, SW1Y 4HT

Following on from the massive success of *One Man, Two Guvnors*, Richard Bean's frenetic new play is an anarchic and foul-mouthed satire about the press, the police and the political establishment. Based on or not based – depending what you read – on the recent Rebekah Brooks and the *News of the World* phone hacking case, this play explores what lengths a tabloid newspaper battling for more readers will go to. Directed by the National Theatre director Sir Nicholas Hytner, and maintaining most of the cast from the original sold-out run at the National, this is one to pick up the phone and book.

Tel. +44 (0)207 930 8800  
trh.co.uk  
@trh\_london

## COMMUNICATING WITH LIGHT

27 October, 6.30pm  
The Royal Society  
6–9 Carlton House Terrace,  
SW1Y 5AG

Professor Polina Bayvel, Head of the Optical Networks Group at University College London, delivers the Clifford Paterson Lecture on one of the biggest scientific growth areas of the past 50 years – Communications. Most data we generate and receive – emails, tweets, videos or mobile calls – are carried by optical fibres, which use light to transmit vast quantities of information over trans-oceanic distances. But as amounts of data increase, is there a limit to the capacity of an optical fibre communication channel? What will happen if demand outstretches capacity? Professor Bayvel outlines the challenges and limits of communicating with light, and puts forwards advancements in optical and digital signal processing to maximise capacity.

Tel. +44 (0)20 7451 2500  
royalsociety.org  
@royalsociety

CHAMPAGNE ENCOUNTERS:  
TUTORED CELLAR TASTING

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

In the historic setting of Berry Bros and Rudd's 17th century wine cellar, learn all there is to know about Champagne. From the mysteries of terroir, to grape types, to the unique production methods that go into creating Champagne's diverse range of blends, from blanc de blancs to deluxe cuvée. Taste the famed houses of Pol Roger, Moët, Krug and discover the smaller, lesser-known producers such as Billecart-Salmon and Gaston Chiquet. Hosted by Champagne specialist Edwin Dublin, this is for anyone wanting a little bit of background to those cork-popping moments.

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

AN EVENING WITH  
DAVID MITCHELL

10 November, 6.30pm  
Waterstones Piccadilly  
203–206 Piccadilly, W1J 9HD

Join David Mitchell as he promotes his much-anticipated Booker Prize long-listed new novel *The Bone Clocks*. Known for his time-jumping, genre-bending literary fiction, such as *Cloud Atlas* and *The Thousand Autumns of Jacob de Zoet*, he returns with a thriller that looks ahead to a future environmental catastrophe. It tells the story of Holly Sykes at various periods of her life, from her punky teenage years in 1980s Gravesend, to her end days in Ireland in 2042. Joining him to discuss the book is author and journalist Sam Leith. The perfect literary dish for those who take their books with a slice of serious and a sprinkle of the extraordinary.

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

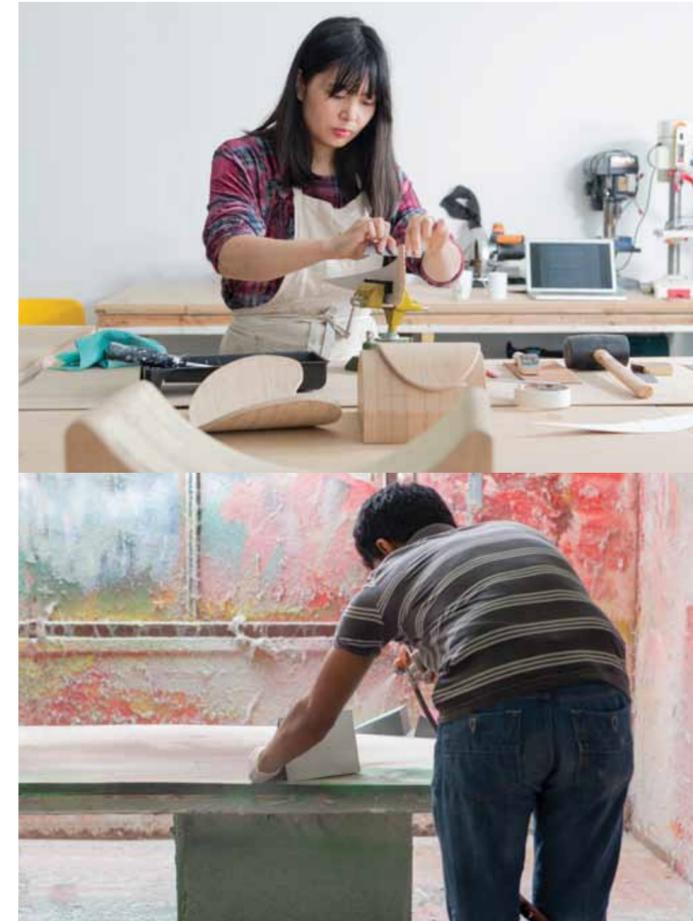
## FAYRE OF ST JAMES'S

27 November, 7.00pm  
St James's Church  
197 Piccadilly, W1J 9LL

Quintessentially Foundation and The Crown Estate bring in the Christmas season with a unique event, boasting live performances from renowned musicians, choirs and orchestras. As the festivities continue, celebrated actors will give Christmas readings and special guest will turn on the Jermyn Street Christmas lights, all in aid of children's charity Ray of Sunshine. With Christmas officially sworn in, the party truly starts with food, drink and dancing at the newly re-launched restaurant and St James's icon Quaglino's. Book now for head-turning line-up and surprise seasonal entertainment.

Tel. +44 (0)845 388 7985  
quintessentiallyfoundation.org  
@quintfoundation

When The Crown Estate came to commission artworks for two new buildings in St James's, they boldly created the Ground Floor Project: a prize challenging future design stars to look again at the power of reception art. The results are not only beautiful but provide a meaningful alternative to the foyer clichés of off-the-peg modern art.

GROUND FLOOR  
PROJECT

New art prize

PHOTOGRAPHY  
Ivan Jones



#### CROSSING THE THRESHOLD

In Lola Lely – just two years out of studying at the Royal College of Art – it is clear the Ground Floor Project is attempting something new. She occupies the resourceful, handmade territory between craft and design, and with a few commissions under her belt – including Christie's and Fendi – she is a young artist about to enter the breakout phase of her career. Her enthusiasm for the project is genuinely infectious and refreshingly honest. “This is not just a shiny piece of art, but really does have meaning and relate to the area,” she says, immediately tackling the preconceptions of ‘reception art’.

With architects RCKa, conventions are also being done away with: they were the only architectural practice on the initial short list. But, with a burgeoning track record of high quality, socially responsive architecture – from youth centres to high-tech science laboratories – and a strict adherence to custom-built details (right down to the lacquer used on a door handle), they have just the kind of technical expertise perfect for a site-specific installation.

#### BRIEF ENCOUNTERS

As Dieter Kleiner, one of RCKa's three directors, is quick to point out, their allotted reception at 11 Waterloo Place is not ideal for an architect, admitting: “many architects would have been put off by the brief.” True, the dimensions limited them to a slim 150mm depth of wall space behind the reception desk. Nevertheless, they stuck to what architects know best – using space dynamically, and attempted to “take the art beyond the wall.”

For Lely, the problems posed by her location were different. In the reception area of 11 Charles II Street, she had to contend with a double-height space, visible from many different angles with a staircase rising to the first floor. She was also conscious of the work's permanence; that it would be seen day-in, day-out and needed to “change on a daily basis, but shouldn't work so hard to do that.”

#### SENSES OF WONDER

Lely's final design is a mobile incorporating nine satellites, each relying on the natural airflow and ambient temperature fluctuations as people enter and leave the reception to rotate. Constructed from various reflective and transparent materials, the satellites ping light or pour colour into different parts of the room depending on the time of day. The frame, designed to disappear into the space, completes the enchantment, as the satellites appear to float untethered, flickering, gently shifting and alive.

RCKa's design makes a virtue of the controlled sight-lines and echoless space. Made from acoustic, three-dimensional foam wedges (normally used in anechoic chambers), the design affects the sound in the corridor as you walk through it, coupled with a startling wall of colour and pattern. With the orientation of the wedges, the experience of the piece will change depending on whether you enter or leave the building or look at the piece front-on.



“This is not just a shiny piece of art, but really does have meaning and relate to the area.”

—  
LOLA LE LY



RCKa has focused on the area's history of bespoke men's tailoring and grooming. They noticed that by repositioning the wedges they could emulate weave patterning and pay tribute to St James's rich weave heritage.



#### SIGNATURE ST JAMES'S

RCKa has focused on the area's history of bespoke men's tailoring and grooming. They noticed that by repositioning the wedges they could emulate weave patterning and pay tribute to St James's rich weave heritage. Adopting this playful approach, they have overlaid an accented weave of reflective gold metal sheets to amplify the startlingly different effects.

Lely's hands-on approach led her to explore the local area. She visited the London Library on St James's Square, and talked with The Crown Estate archivists. "Keeping your eyes open and being nosy," Lely adds, was critical to the main drive behind her proposal: the conceptualising of St James's as a "universe of satellites." She explains how St James's has drawn influences, materials and knowledge from far-flung places, creating a hotbed for science, art and high-end artisanship.

This led her to Isaac Newton, a resident of the area, who immediately became the inspiration behind the first satellite – a colour wheel based on his early work with prisms. In no time, St James's illustrious roll call of characters totalled eight, from King Charles II, depicted by an exploding pineapple because his gardener grew England's first specimen, to Beau Brummell the notorious London dandy, perfectly personified by a reflective piece of super polished metal.

#### MAKING AN ENTRANCE

Wanting to place St James's into the work itself, Lely collaborated with London's most famous boot maker, John Lobb of St James's Street. His descendent, Nicholas Lobb opened the Lobb workshop doors to Lely, who delved into the archives and produced several satellites influenced by the shoe lasts and foot measurements of famous Lobb clients, including Princess Diana, Roald Dahl and Laurence Olivier. Lely has commissioned John Lobb to make her imagined Laurence Olivier shoe last using their unique expertise in leatherwork, stitching, and punching.

#### LASTING IMPRESSION

Nearing its completion, RCKa's design reflects their passion for multifaceted, utilitarian space, which in their words "encourages serendipity." And, in a way, the project has been serendipitous experience for RCKa too. In embracing experimentation, they have created a solution to a problem that is already being put into practice in a new project. Utilising a two-way patterning on a housing block in Lewisham that runs alongside a train track, they plan to give lucky commuters a moment of delight as they pass the building.

For Lely, through making her piece, she has found a meeting between her own craft practices and shoe craftsmanship. She even argued the benefits of a vacuum bag technique to shape leather shoe lasts to Nicholas Lobb, and who knows, the Lobb workshop may tweak their age-old methods. What we do know, however, is that soon St James's will have two of the most singular, special and bespoke artworks in London crafted from a new and welcome change of the perception of reception art.

Ground Floor Project  
11 Charles II Street, SW1Y 4QU  
11 Waterloo Place, SW1Y 4AU  
architecturefoundation.org.uk  
#groundfloorproject



Photo Courtesy of Chutney Mary

# CHUTNEY MARY

## Passage to St James's

Chutney Mary changed the perception and landscape of fine dining forever. It's a big claim, but this pioneering restaurant raised Indian cuisine to levels that were only ever reserved for the French. For this was the '90s. The time of the power restaurant – celebrity infatuations with places like Quaglino's or Langan's Brasserie – and predating any concept of Modern British food.

Chutney Mary stood out, with a style of service, presentation, and food of its own. And it has remained, steadfastly one of London's best-reviewed, best-loved restaurants for over twenty years. It is also moving.

Many make the pilgrimage to the far end of King's Road from across the globe, and – as we witness whilst we wait to meet director Ranjit Mathrani in the foyer – Chutney Mary is a well-attended shrine, being fully booked most nights. So why then the move to No.72 St James's Street? And why now? We eagerly accepted an invitation to dinner to hear more.

Chutney Mary is the success of great ambition. The vision of three perfectionists – Mathrani, his wife Namita and sister-in-law Camellia. It is a family business, but by gosh what a family. Namita was one of the first female executives in the City and now runs a fashion company in Mumbai. Camellia is the “professional gourmet” and one of the biggest selling authors of Indian cooking in the world. And Mathrani, until fairly recently, was head of a bank. Style, food, money: it's a powerful combination.

Their unwavering commitment to the best is the drive for change. Chutney Mary's success meant that it was always a destination restaurant, but they want to move to an area that reflects the quality of their offer and the quality of their clientele.

Eating at Chutney Mary is a very special experience. As the evening draws in, the restaurant comes alive with lighting – bouncing off Jaipur glasswork and intricate bejewelled brocade – its beauty and atmosphere is beguiling.

The real unexpected element is the restaurant's easiness. The service is measured and polite, but without the stiffness or stuffiness of the usual high-price-eateries, nor the overly-attentive watchfulness of the too quiet high-street curry house. Mathrani says this is a product of being “the typical demanding customer”. Having collected quite a few big lunches within his career in banking, he is particular about the welcoming, informative but not over-bearing role of the waiter.

All staff are also trained in pairing meals with wine – not a simple affair when it comes to these rich flavours. Working with wine commentator Matthew Jukes, they have established a select wine list with a range of prices and staff to advise on suitability.

With Venison Samosa wrapped like a waffle cone and up-market version of the street-food dish Tokri Chaat, it is clear that Chutney Mary balances authenticity with fine dining looks. In many ways, the food is completely unsurprising.

Twenty-four years of praise justified with every mouthful of deep, rich Butter Chicken, or sweet, molten Lamb curry.

Mathrani is quick to add that this is not fusion, but rather comes from the source of India's best food: the home. As such, Chutney Mary's kitchen is overseen by nine chefs, each representing a different region of India and their speciality dishes.

Their trademark, refined cuisine will no doubt continue to inspire devotion in St James's, but the restaurant is also evolving. Adapting to its new environment, the new space will be equipped for the all-day demands of local business life, serving breakfast through 'til dinner (including a new take on afternoon tea) as well as the creation of a beautiful bar and brasserie area at the front.

With bites of sugary deep-fried Gulab Jamun and cool refreshing Strawberry Kulfi, we can no longer mask that we're a little sweet on Chutney Mary. It certainly remains a place to impress and be impressed – and with the pilgrimage just a little easier, we have no doubt that we too will be singing its praises for a long time to come.

Chutney Mary  
72–73 St James's St, SW1A 1PH  
chutneymary.com  
@realindianfood

### RECIPE

## Chutney Mary: Grilled Chilli Quail

### INGREDIENTS

6 spatchcock quail  
200g dried apricots  
150ml white wine vinegar for soaking  
2 tbsp white wine vinegar for purée  
1 tbsp Kashmiri chilli powder  
1 tbsp cumin, dry roasted then ground to a powder  
1 tsp cinnamon powder  
3 tbsp salt  
2 tbsp lime juice  
1 tbsp ginger paste  
1 tbsp garlic paste  
1 tbsp honey  
2 tbsp vegetable oil

### METHOD

Soak the apricots in the vinegar for five to six hours, then discard the vinegar. Finely chop a quarter of the apricots, and purée the rest with two tablespoons of vinegar.

Blend in all the remaining ingredients, save for the quail, and marinate the birds in the mixture for at least 30 minutes.

To cook, place on a rack over a tray and bake in the hot oven for around 25-30 minutes, until the juices run clear when piercing the flesh near the leg bones with the point of a sharp knife.



Illustration: Lucille Clerc

An archive of recipes that have featured in the correspondent can be found at [stjameslondon.co.uk](http://stjameslondon.co.uk)

Waxed for the wet, quilted for structure, knitted for warmth.  
New technology is recrafting traditional materials in the pursuit  
of sporting excellence. Clothing to overcome, refine, win.

# SPORTS LUXE

Autumn 2014

PHOTOGRAPHY

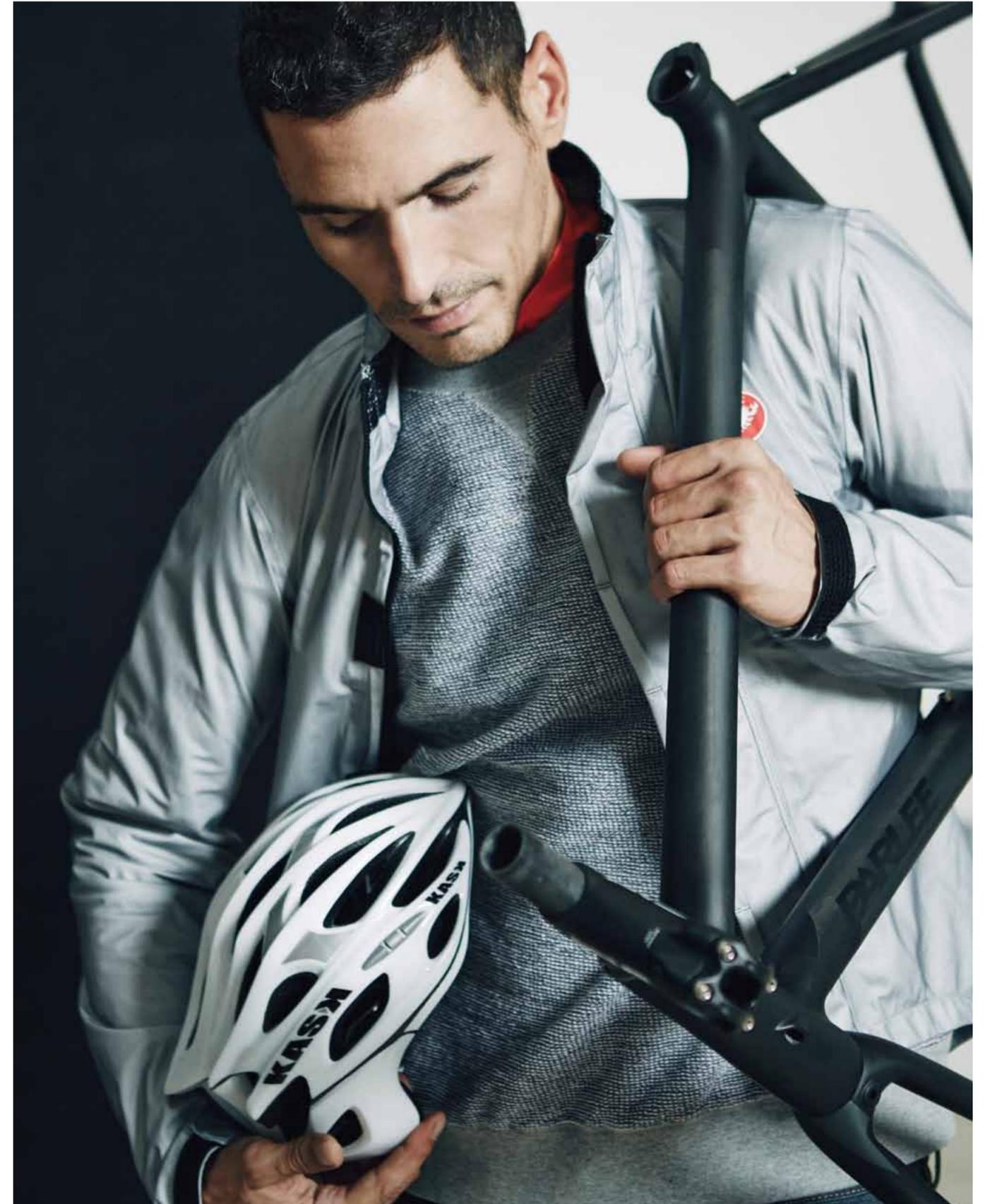
Josh Shinner

STYLING

Poppy Waddell

GROOMING / MAKE-UP

Dave Noble / Helen Hamilton





Previous:  
Ivan wears loop knit jumper by Sunspel, blue denim jeans by Barbour International, orange and white cycling jersey and silver jacket from Bespoke Cycling.

Left:  
Megan wears green quilted jacket by Aquascutum, grey cashmere jumper by Sunspel, blue denim jeans by Tiger of Sweden and black and white Nike trainers from Lillywhites.

Right and Below:  
Ivan wears olive traction coat by Barbour International, dark blue denim jeans by Tiger of Sweden, black and grey hoodie and grey sweatshirt by Barbour International.



Next:  
Megan wears grey fox fur puffer jacket by Aquascutum, black and grey jumper by Barbour International and grey skirt by Tiger of Sweden. Ivan wears copper wool waterproof trench coat by Aquascutum, grey shirt by DAKS, blue trousers and black leather backpack by Tiger of Sweden.

Aquascutum  
78–79 Jermyn Street, SW1Y 6NP  
Tel. +44(0)20 3096 1865  
aquascutum.co.uk

Barbour International  
214 Piccadilly, W1J 9HL  
+44(0)207 434 3709  
barbour.com

Bespoke cycling  
Opening September 2014  
59 Jermyn Street, SW1Y 6LX  
+44(0)20 7837 0647  
bespokecycling.com

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

Lillywhites  
24–36 Regent St, SW1Y 4QF  
+44 (0)844 332 5602  
lillywhites.com

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



Photo: Josh Shinner

## SELECTED

## The allure of lures

Fishing is deception. The way you dress, the way your skin looks in the sunshine, that way you move – this is the allure of lures: the hooks that are designed to mimic and tempt fish.

But not all fish are attracted to the same type of lure. From outdoor-pursuits shop Farlows, we learnt that there are roughly five types.

Diving lures go deep and stay deep, moving through the water with an enticing wobble. Suspending lures sit tight, their buoyancy replicating the natural grace of mid-depth fish like minnows or slithering eels. Spoon lures are simple but deadly. Made from concave silver or copper, they

reflect the light to great effect. Spinner lures spin, with disks that simulate the motion of small fish in distress. But surface lures are the best movers. With full bodies and imitation eyes, they are categorised by their signature moves, and include waddlers, poppers, lockers, droppers, pulsers, twitchers and fizzers – the last of which has a spinning blade that recreates the buzzing wings of a drowning insect.

For more information about their suitability, visit No. 9 Pall Mall to benefit from the company's 174 years of experience. Once lured in, we promise you'll be captivated – hook, line and sinker.

## 01 MEPPS COMET SPINNER

This Mepps Comet spinner lure in silver and blue spots is for use in rough water and currents broken by rocks – £3.49

## 02 RAPALA JOINTED

This blue Rapala jointed diving lure is ideal for the extremely slow retrieve required to trigger sluggish, finicky fish – £9.99

## 03 ABU TOBY SPOON

A spoon lure in silver suitable for catching large predatory fish such as bass – £3.95

## 04 LANE'S IRISH MINNOWS

Designed by George Lane over 60 years ago, this blue and gold spinner lure is great for trout, sea trout, salmon, and even pike – £7.49

## 05 CLASSIC KILLER PLUG DIVING

The Classic Killer Plug Yellow Belly is a deadly salmon or predator bait with a classic diving and wiggling action – £7.99

Farlows, 9 Pall Mall, SW1Y 5NP  
farlows.co.uk @farlowsuk



Photos: Josh Shiner

## NEW ARRIVAL

## Bespoke Cycling

The cyclist and his bike. Working as one entity: pedal and muscle, hand and brake, flapping trouser leg and reflective cycling clip. Man and machine matched in rhythm, moving in perfect synchronicity. But how do you know if you're a match? Are you both in it for the long ride? Do you even know if you're good for each other?

"The body is incredibly adaptable," says Iain Roberts from Bespoke Cycling, St James's new bike shop, but adding that we are the more flexible partner, and often to our detriment.

The signs may be there: niggling knee pain or back ache. Because, whether it's second hand or brand new, we so often adopt the bad habits of a misfitted bike. That is why everything at Bespoke Cycling starts with the fit.

The first to use this kind of technology in the UK, their bike-fitting studio is a simple enough space with bike frame, computer and racks of differently shaped saddles. Applying pads to various points on your body, motion capture – the likes of which they use with computer animation – plots how you are cycling in 3D. It can pinpoint potential problems "...from the clips up."

This data is interpreted by staff with backgrounds in sports science and biomechanics, who then produce a personal sheet of dimensions for a perfectly fitted bike. With Bespoke, you can then build your bike together.

Bespoke makes recommendations based on their experience and expertise. "We only sell brands we believe in," and

we're inclined to believe them, as Roberts takes us around and introduces new complex-knit jerseys that were trialled for a year beforehand and carbon fibre wheels that weigh less than a kilo each. Their selection is truly some of the finest in the world, with designs from Colorado based hand-built specialists Moots, the innovative and eye-catching Looks, or pedigree brands Panarello, Parlee and Colnago.

As we marvel at their in-house oven for custom fitted cycling shoe soles, the team talks with such enthusiasm for their subject. The business was founded by Barry Scott, an ex-investment banker, whose love of cycling saw him start out from a basement in Hoxton ten years ago, but who, with his great success, has slowly amassed a team of cycling professionals and fellow devotees.

The ebullient ethos and emphasis on education within the company makes it a natural match for the famous shirtmakers of Jermyn Street. Opening up at No.59, below Weiss Gallery, this new addition, is perfectly placed in St James's with an audience that understands the measure of a properly fitted bicycle.

Bespoke Cycling  
59 Jermyn Street, SW1Y 6LX  
bespokecycling.com  
@bespokecycling



Photo Courtesy of Longines Global Champions Tour

## EVENT

## Longines Global Champions Tour

The historic entrance to St James's and Buckingham palaces is the archway at Horse Guards Parade. The beautiful spot on the eastern edge of St James's Park is home to the Household Cavalry Mounted Regiment, but perhaps best known as the location of the Trooping of the Colour, the ceremony that marks the Queen's birthday. Fittingly, it was also the new host to the London leg of the Longines Global Champions Tour.

The world's preeminent showjumping competition, the LGCT brings together the top fifty showjumpers to compete across fourteen legs. This is the second ever time the event has come to London, with legs following in Lausanne, Vienna and finale in Doha.

The £360,000 Grand Prix was won by British and World Champion Scott Brash with a

flawless performance, winning over Olympic Gold medallist Ben Maher. Sponsored by luxury watch company Longines, both riders will go on to compete for overall season champion and €1million prize winnings.

Despite an appearance of good-old British summer rain, the crowd was well attended with fans joining St James's from across the international equine community. Notable visitors included Bruce Springsteen and wife Patti to support their daughter, Jessica, representing the United States, as well as Lords and Ladies Harris and Kirkham, MP Kate Hoey, CEO of Maybourne Hotel Group Stephen Alden, Peter Phillips, and Clare Balding who was covering the event as part of live coverage on BBC2.

Longines Global Champions Tour  
globalchampionstour.com  
@gct\_events



Photo: Ivan Jones

## TEAM ST JAMES'S

## James Cooksey

St James's is changing. This careful evolution is overseen by a dedicated team at The Crown Estate. In an endeavour to understand more about these important individuals, this part of the newspaper will feature a different member each issue. To begin, we caught up with James Cooksey, Head of St James's.

### WE GOT TO KNOW ST JAMES'S BY TREADING ITS STREETS.

Getting to know the people and understanding what St James's means to them. We met a lot of different ambassadors for the area in their own

industries and got a feel for what is right for the area that way. It's been really valuable and helped evolve our strategies for the area.

### WE HAVE A RESPONSIBILITY.

But we also want to show that we're about looking forward. New developments should stand the test of time for decades ahead. Many places in St James's have beautiful historical facades, but behind them, the buildings are no longer fit for purpose. We need to create the accommodation and provide the facilities that modern occupiers want.

### ST JAMES'S IS A HISTORIC PLACE.

So it's about looking after what's good of the old and making it relevant for now. We're also a very stable organisation, and this gives the St James's team the opportunity to think in the long term, to be good landlords and custodians. Refinement and enhancement is how we've always seen our role.

### APPROPRIATE REGENERATION IS MADE UP OF LOTS OF DIFFERENT DEVELOPMENTS.

We think a balanced and mixed approach (new retail, restaurants, offices, homes etc) will ensure St James's sustainability. Though we're specifically maintaining allocation for good quality retail, to try and keep St James's special and looking different from other places. We have a ten-year plan, where we will be investing a minimum of £500 million in this unique part of London.

### I CAN'T TAKE THE CREDIT.

But what the team has achieved on the restaurant front, I think, has changed what St James's is perceived to be. And you can see that other landlords are adopting our approach to St James's and operate in the same way: that's a real success.

### I FEEL VERY PROUD TO BE AT THE CROWN ESTATE.

I enjoy getting under the skin of a tight, properly defined part of London. In other jobs, you don't get the opportunity to be as focused. And without question, The Crown Estate represents some of the best buildings in the world. It's a privilege to be working here.

### I LOVE MESSING ABOUT IN THE GARDEN.

We live in a converted barn in Suffolk, where you can find me cutting the grass, feeding the animals – geese, pigs, chickens – or in the vegetable patch. It's a great contrast to St James's. I even sell spare eggs to colleagues on Fridays!

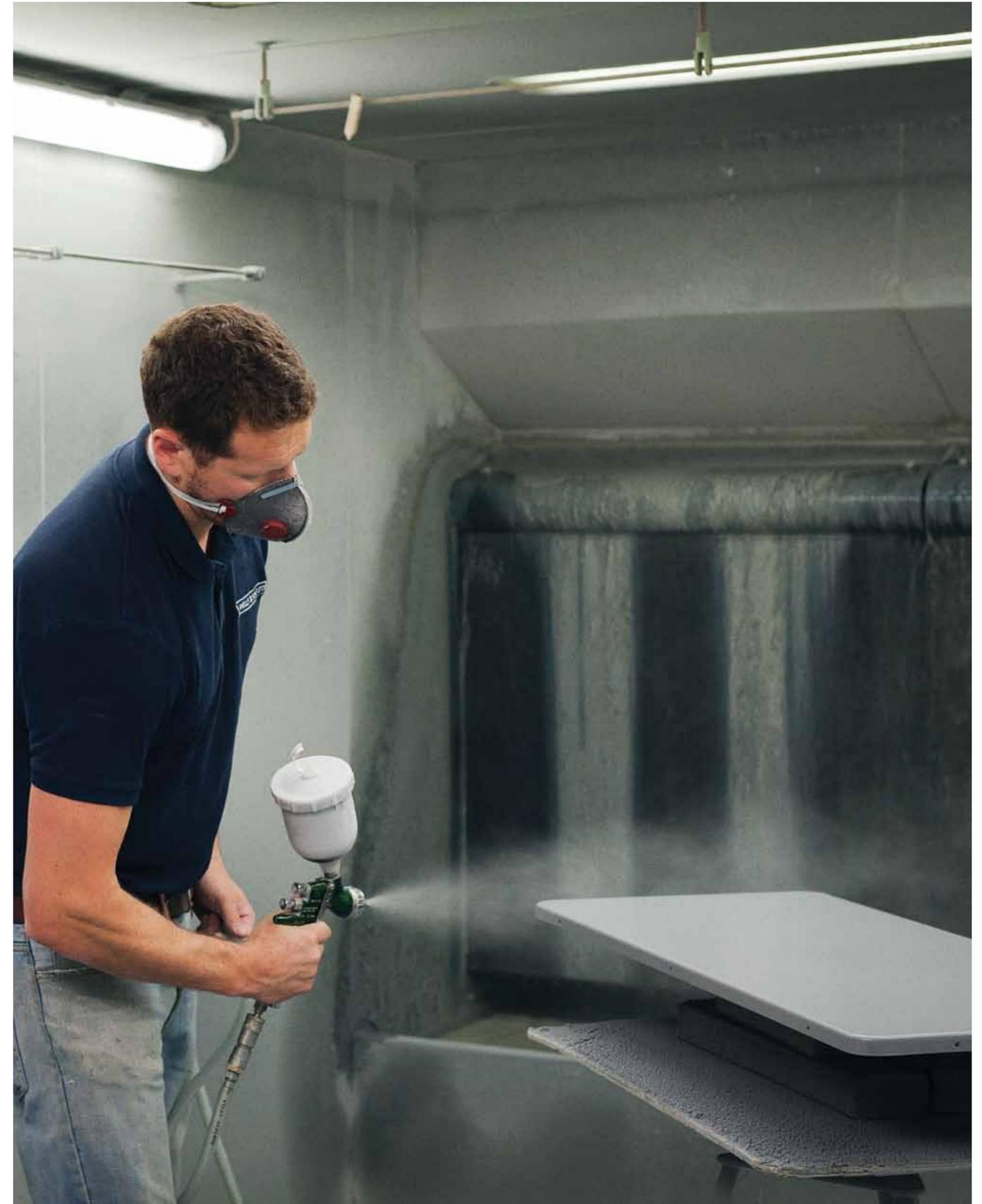
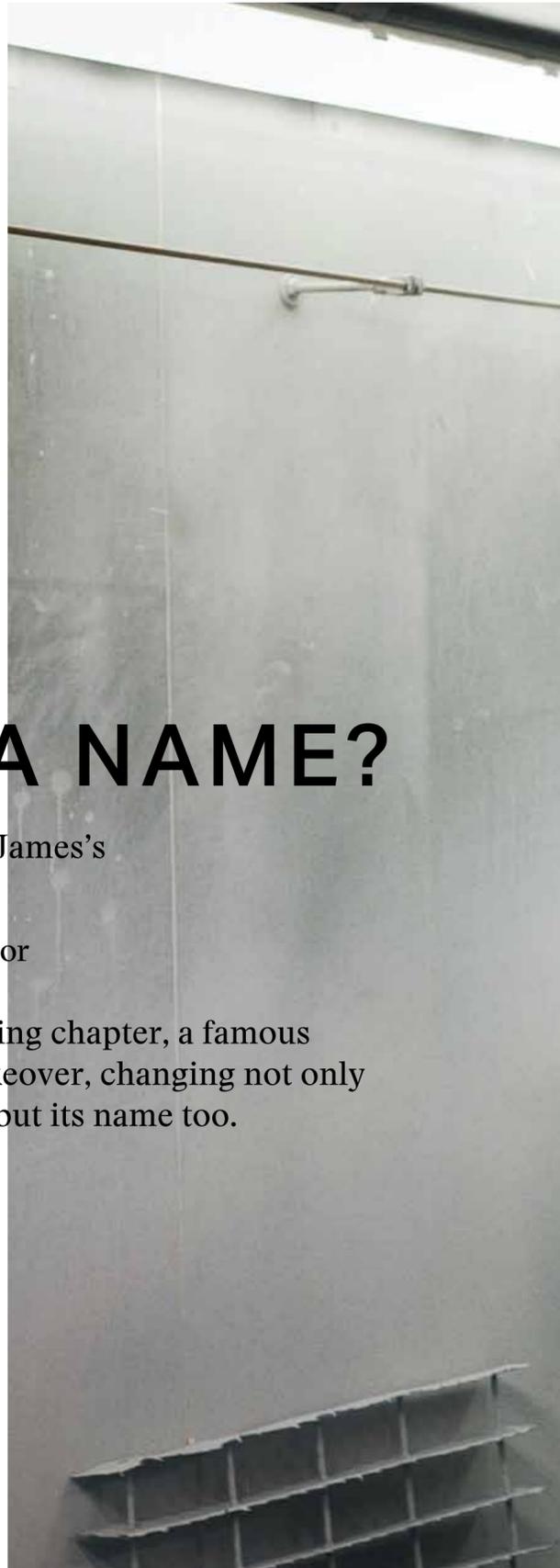
James Cooksey is Head of St James's at The Crown Estate, a portfolio of some 4 million sq ft of property in the West End.

# WHAT'S IN A NAME?

Regent Street St James's

PHOTOGRAPHY  
Kendal Noctor

On the cusp of a new and exciting chapter, a famous London street is undergoing a makeover, changing not only its looks and personality, but its name too.





Standing in some strong September sunshine in the middle of one of London's most important and architecturally impressive streets, we are gathered for the unveiling of Regent Street St James's. The renaming of this stretch of Regent Street – between Piccadilly Circus and Waterloo Place – is a small but significant milestone in the story of St James's. From a visit to the makers of London's street signs to the day of the grand reveal, we pondered on that old question: what's in a name?

Over time, London has grown haphazardly. Expanding westwards, development followed the country roads, with the gaps between filled by land-owning families like the Grosvenors of Grosvenor Square, the Portlands of Portland Square, the Fitzroys of Fitzrovia. And we have not veered from this organic plan ever since, with one exception: Regent Street.

Perhaps central London's most important piece of master planning, Regent Street was the vision of architect John Nash. Working for the Prince Regent in the 1800s, his neoclassical grand boulevard carved a single ordered strip connecting beautiful new parkland in the north with the Prince's palace on St James's Park. It also marked a clear distinction between the warren of Soho's alleyways from the genteel orderliness of Mayfair and St James's.

For the village of St James's, its eastern edge was cut adrift, destroying its market. Regent Street was undoubtedly of great benefit to London and St James's, and, alongside Brighton Pavilion and

Buckingham Palace, it is one of our greatest national heirlooms from the Regency period. Along with the reinstatement of St James's Market, the new name then is in part a way to reconcile and reconnect historic St James's as a whole.

We can feel pretty secure in boldly declaring that St James's has always been successful. Between Palace and Parliament, its position means that it plays a pivotal part of the life in the capital. With any walk around the area, the strength of the brand of St James's is evident in its street names – St James's Street, Little St James's Street, St James's Square, St James's Place, Duke Street St James's, Bury Street St James's and St James's Market. The idiosyncratic double-barrel of the new name is a local quirk and a point of pride. It seems only fitting that this is now applied to one of our most famous thoroughfares, and is, more preciously, a clear stake of ownership. This is our Regent Street, and it's different: it's a little... St James's!

At the three-year point in The Crown Estate's ten-year, £500 million plan for the area, the unveiling ceremony comes at a crucial point. Standing at the feet of Florence Nightingale's statue and looking north, the scale of this magnificent shopping street is obvious, as is the huge amount of development underway. Lattice-work of scaffolding or huge stripy building wraps, expanding footpaths or recently installed old-style bronze flambeaux; this is the evidence of a bold and contemporary master plan. The production of the new street signs by A J Wells & Sons of Newport on the

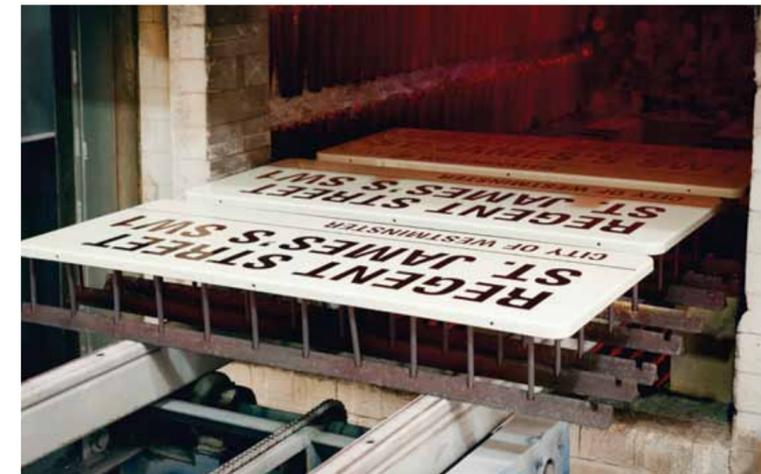
Isle of Wight is made up of a series of carefully planned steps. These photographs document their production: covering the flawless spraying of the wet (or vitreous) enamel solution onto bespoke aluminium sheets; the individual screen printing of the street name; and the baking of the final signs in their industrial kilns. A J Wells & Sons has been making London's street signs for 25 years. Signs for new roads, or new signs for old roads; but the order to create signs to mark a renaming is a rare event. This is only their fourth ever in Westminster.

It takes time to adjust. The new signs are up and the guidebook maps will slowly be updated with fresh editions, but as the modern destination of Regent Street St James's is revealed over the coming years, it is already clear that the old derisory colloquialism 'lower Regent Street' seems like highly inappropriate language. Not a new identity per se, but a new chapter. Now please, all stand and raise your glasses, for the new Regent Street St James's.

Regent Street St James's can be found between Piccadilly Circus and Waterloo Place, SW1. For more information contact: The Crown Estate, 16 New Burlington Place, W1S 2HX, [thecrownestate.co.uk](http://thecrownestate.co.uk), @thecrownestate



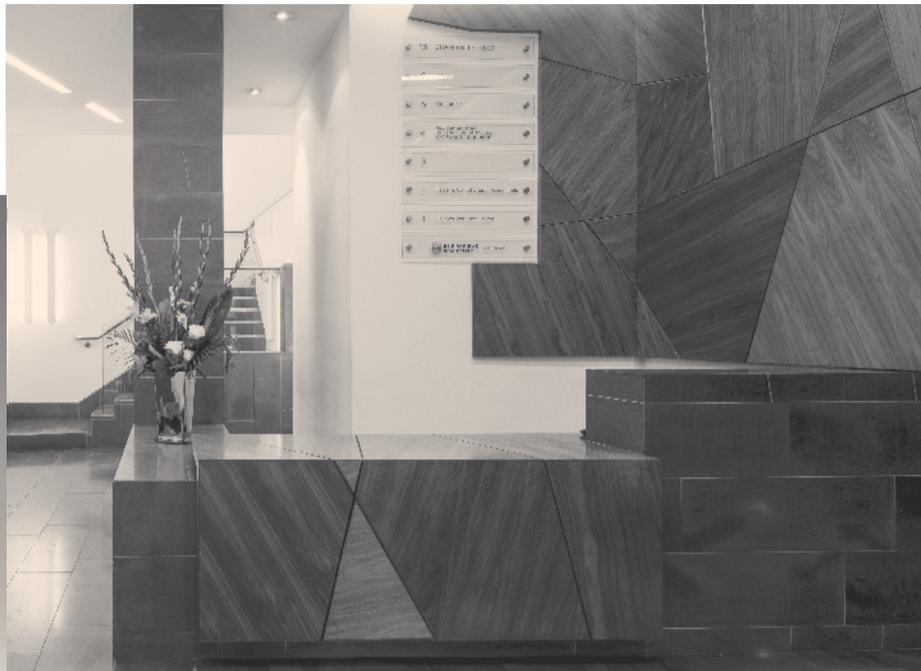
Every London street sign is different, formed according to the length and structure of its name. Then, as with Regent Street St James's ten new signs, each is cut from low carbon steel, sprayed with enamel, dried and fired at 800°C. The lettering is screen-printed with enamel suspended in pine oil and similarly fired into permanency, able to resist the worst of London's weather.



PROPERTY



32 Dukes Court



14-16 Charles II Street

**A1 Retail**

**212 PICCADILLY**  
1,685 SQ FT

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

Sarah Parish  
Tel. +44 (0)20 7290 4580  
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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

Simon Tann  
Tel. +44 (0)20 7747 0141  
simon.tann@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

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

**13 CHARLES II STREET**  
2,500 SQ FT

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**32 DUKES COURT FROM**  
1,956 SQ FT

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To contact the  
St James's team:  
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212 Piccadilly