

ISSUE 07

ST JAMES'S
CORRESPONDENT
WINTER 2014

DUKE OF YORK COLUMN

A CLASSIC BRITISH BRAND

Aquascutum

A WINDOW TO A SECRET WORLD

Fortnum & Mason

AUTUMN/WINTER 2014 FASHION

Textural Layering

ST JAMES'S
CORRESPONDENT
WINTER 2014

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SINCE 1661

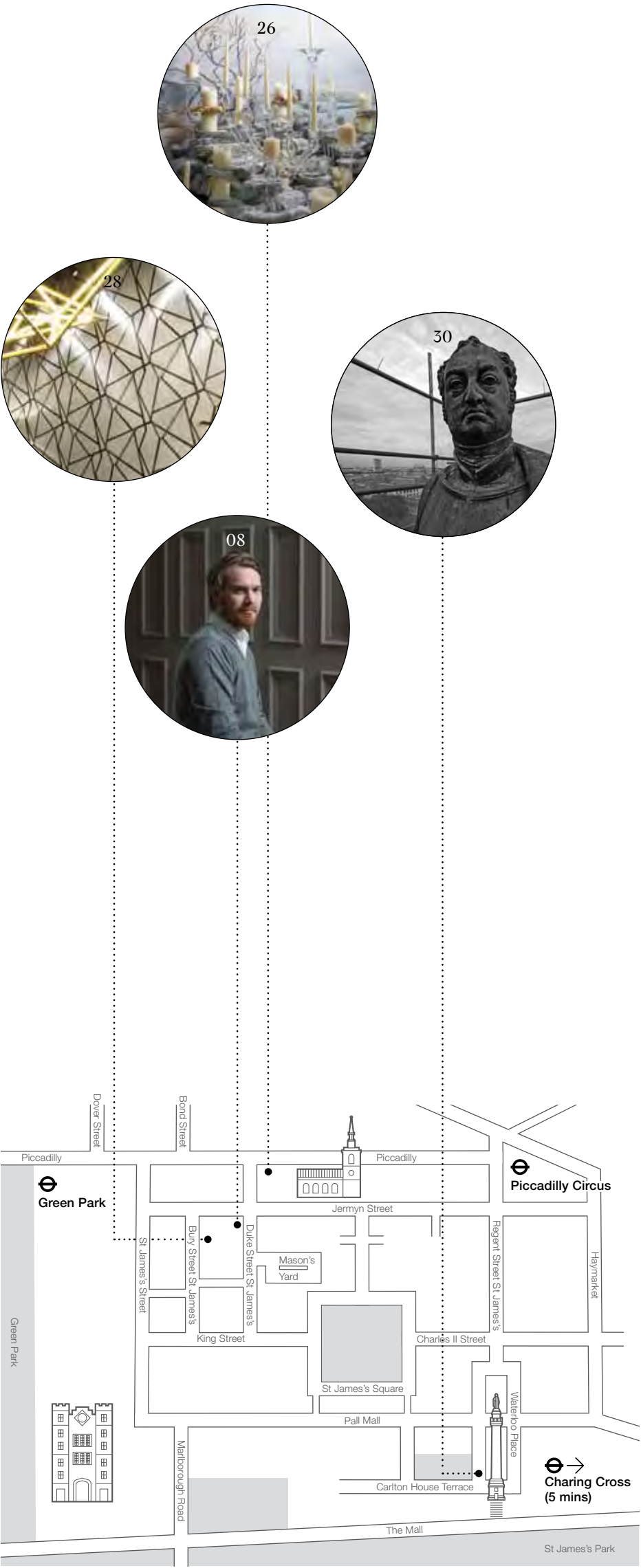
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ST JAMES'S
LONDON



EDITOR'S LETTER

No time like the present

Call it our generous nature, or present-buying pride. Or better still, good old expensive taste. But there is something about this time of year that pulls harder on the heartstrings than any grip on the purse strings.

Our internal purchase calculator is on the blink. That price-per-wear arithmetic in the queue to the counter won't add up. The equation just needs to work equally well whether it's for a winter coat, work shoes or those monogrammed fur-lined velveteen slippers an elderly relative *might* want.

Okay, so rationalising questions of value may seem a little crass a topic for the festive season, but we wanted to share an insight that this latest issue has really brought home: St James's is a gift for London.

Our first observation: St James's has its own value system. Its products are endowed with time. Time spent not simply on their physical creation, but the years of training and generations of expertise that have resulted in designs that more than withstand the test of value-over-time.

The interview with Thomas Harvey and his team of bright young things at Aquascutum is a refreshing reminder that this perspective is as relevant to brands new to the area as with the long-cherished of St James's.

Our second awakening: St James's merits every moment. As with a night at the newly-launched Quaglino's, or a fitting at Bespoke Bicycles, the area

understands that every experience lasts. That a wonderful, personal relationship is the gift that keeps on giving. Even the memory of that special shop encounter is part and parcel of a valuable present.

Our final realisation: St James's difference is in its timelessness. The area is undoubtedly and excitingly changing. Even the Duke of York Column is getting a wardrobe refresh. But there is a permanent emphasis on goods of exceptional quality: restaurants based on great ingredients and redoubtable skills – no flash-in-the-pans here thank you; and retailers aiming to kit out your whole wardrobe and become life-long staples.

Nearly two years down the line, and we too are making moves towards timelessness: we are making our content live forever, online. At the beginning of 2015 we are refreshing our website to turn this local resource into an invaluable source for everyday life in the area. Somewhere to take the time to learn more about St James's time-honoured craftsmen, or share your shopping experiences in this unique part of the city, or maybe even for new revelations of this place we value, this gift from London.

editor@stjameslondon.co.uk



RESIDENT’S COLUMN

Andrew Love

Christmas is my favourite time at The Ritz. Preparations begin much earlier though, in the summer, when our Executive Chef, John Williams MBE, along with his brigade of chefs, makes our traditional Christmas puddings.

Our Christmas tree is ordered from Scotland each year and is handpicked out of five trees that are specifically grown for The Ritz. Only one lucky tree though is chosen to make the arduous journey from North to South.

This year, the tree was received on 21st November. Once up, the Christmas festivities can really get into full swing, with The Lobby, Long Gallery and Palm Court being transformed into a true winter wonderland. Pulling together the complete design on time and to our high standards at The Ritz can be a challenge and is a real hotel-wide effort. The impact on visitors and staff alike is palpably exciting.

Guests arriving for our iconic afternoon teas throughout the Christmas period have the added benefit of being able to listen not only to our usual famed pianist or quartet accompaniment, but enjoy the carol singers who perform daily renditions of our best-loved carols. At The Ritz, the true spirit and joy of Christmas prevails!

This is a time of year when people are convivial and open with each other. Nowhere else is it more noticeable than the area around the hotel. I have had the privilege of working in St James’s for the last 16 years and during that time I have enjoyed the elegance, the beauty and the history that this unique part of London offers.

My first office was in Jermyn Street and each day I had the pleasure of walking to The Ritz, enjoying the particular array of wonderful shops. Over the years, I have seen how the street caters for every gentleman’s and lady’s needs, whether with formal wear for the festive season or smart-casual attire and shoes.

Yes, I do have my favourite shops. It is probably inappropriate for me to mention them by name, but I will say that they are all in Jermyn Street and St James’s. For a host of wonderful art galleries, and a special street that adds to the uniqueness and ethos of a truly St James’s experience, one should venture down Duke Street St James’s. I am very happy to say that restaurants and gentlemen’s clubs are also in abundance in St James’s, and are some of the most fashionable and famous in the world.

At this time of the year and for those wishing a place of contemplation, a worthwhile stop is the historic Wren church in Jermyn Street, which is beautiful. The church radiates a sense of community and encourages a thriving social network for local businesses. Long may it continue!

I think there is no better place in London than St James’s, as do many of our visitors to The Ritz Hotel, who all love and enjoy each of the fashionable and bespoke shops in the area. I am particularly proud of the comments that the hotel receives every year from our guests that stay with us during the festive season. Although this is my favourite time, I can proudly admit the year-round that I work in a wonderful environment and in a very special place indeed!

Andrew Love, Executive Chairman
The Ritz London
150 Piccadilly, W1J 9BR
theritzlondon.com
@theritzlondon

Illustration: Lucille Clerc

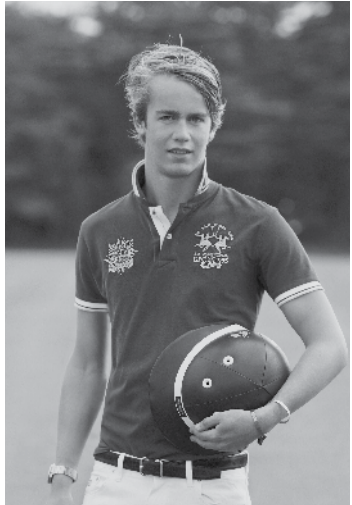


Photo: Courtesy La Martina

NEW ARRIVALS
Opening soon

CHUTNEY MARY

The restaurant that changed the dining landscape back in the ‘90s is relocating its brand of fine Indian cuisine from Chelsea to St James’s.

Opening Spring 2015

LA MARTINA

The exclusive polo outfitters’ first London shop at No.23 Jermyn Street brings all manner of top-level equipment, luxury garments and accessories.

Opening Spring 2015

MILOS

Opening in the beautiful No.1 Regent Street, the critically acclaimed restaurant group behind Milos is known for its cosmopolitan take on Greek seafood and contemporary dining experience.

Opening Summer 2015

N.PEAL

Cashmere and fine knitwear are the speciality of this beloved British brand opening on the St James’s corner of Piccadilly Circus.

Opening Spring 2015

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



Photo: Courtesy N. Peal

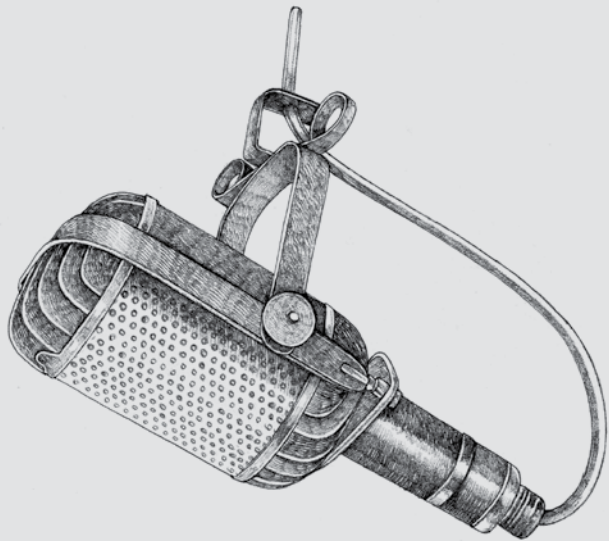


Illustration: Lucille Clerc

ARCHIVE

The Beatles:
Boxing Day at
the Paris Theatre

In the ‘60s, Regent Street St James’s was home to the once renowned Paris Theatre. Originally built as a cinema in 1939, the BBC converted Nos. 4–12 for radio broadcasts after World War II, and it soon became a success with comedy panel shows such as *Just a Minute* and *I’m Sorry I Haven’t a Clue*, due mainly to the intimate feel achieved by a 400-strong audience positioned close to the stage. However, before comedy fans queued round the block for a seat in the Paris Theatre, the venue hosted The Beatles’ first national broadcasts.

1963 was the year of Beatlemania – a tidal wave of hysteria that started in London and swept across the Atlantic, possessing teenagers and panicking parents. Not only was it the Fab Four’s boy-next-door image and rock ‘n’ roll tunes but their breezy, jokey manner that would create such a splash. With their stock rising in early ‘63 from sessions on the Saturday Club, the BBC invited them to host their own radio show, *Pop Go The Beatles*. Aired on Tuesday nights at five o’clock, their performances were recorded live at the Paris Theatre on a no-trickery single-track mono tape machine. Between covers and renditions of their latest songs, the group filled the airwaves with their own brand

of charm and wit, and, as producer Terry Henebery recalls, the zaniness was not confined to the recordings:

“They’d come to the studio and horse about. You had to crack the whip and get on the loudspeaker quite a lot and say ‘Come on, chaps!’ They’d be lying all over the floor, giggling. And I can remember afternoons down at the BBC Paris Cinema Studio, where you were just looking at the clock, throwing your hands up in horror and thinking will they ever settle down? But you were, at the end of the day, getting some nice material out of them.”

Listening figures for the shows reached ten million, and though hard to quantify how important the broadcasts were in establishing The Beatles as a British institution, there is no doubt *Pop Go The Beatles* kept the nation in touch with their favourite Scouser songsters. By the end of the year, The Beatles were hitting the ‘big time,’ America was succumbing to their charms, and they had little need for radio sessions, but they still found time to do a few holiday programmes called *From Us To You*, the first airing on Boxing Day. And with many of their fifty-two broadcasts for the BBC, St James’s surely deserves a mention in the rock ‘n’ roll hall of fame.

The site of the old Paris Theatre can be found at No.10 Regent Street St James’s, SW1Y 4PE

COMMUNITY

Christmas decorations workshop

Christmas in St James's – it's the most wonderful time of the year. Among the bustle of shoppers along Piccadilly and Jermyn Street, there is St James's churchyard and its Christmas tree. The twenty-foot spruce, covered in lights and decorations, is a great symbol of the power of this festive season in bringing together the working and residential community of St James's.

From lowest bough to tip, the tree is festooned and alive with decorations in conventional greens, reds, golds, and less conventional oranges, blues, and pinks. Zigzagged, swirled and drenched in glitter, the star-shaped and angelic decorations are the creative works of Soho Parish Primary.

Soho Parish Primary is the area's only primary school. Dating back as far as 1827, the school, tucked away on Great Windmill Street, is the historical result of charitable efforts from the West End's

three parish churches – St Peter's, St Anne's and St James's – and has today become a microcosm of London life, with children representing the diversity of the city through the centuries.

With its small classes and smaller footprint, the school continues to rely on charity for a lot of its funding. With events like the Soho Food Feast, it is clearly evident though that the school is an invaluable lynchpin of the residential community across Soho and St James's.

With materials, food, and entertainment provided by The Crown Estate, their asset and marketing teams also rolled up their sleeves and embraced a liberal approach to glitter.

Nursing hot drinks, we later gathered in the churchyard as the decorated tree – also donated by The Crown Estate from their managed forests at Windsor Great Park – was unveiled to the accompaniment of the school choir.

Matching the vitality of the school children's decorations, the tree also includes decorations from the Metropolitan Police inviting individuals to take a look into their Christmas Tree Appeal that gives Christmas gifts to children in care.

Framed by the ornate iron gates, with the beautiful Wren church for a background, the tree is a heart-warming present from church, landlord and school for all of St James's.

sohoparish.co.uk
@sohoparishscoop
thecrownestate.co.uk
@thecrownestate
sjp.org.uk
@stjpiccadilly



Photo: Robin Gautier



Photos: Marcus Dawes

COMMUNITY

Fayre of St James's

The Fayre of St James's kick started Christmas. Combining excellent entertainment with an exceptional cause, it is an event that cannot help but leave you full of advent excitement, with carolling camaraderie to festive funk, career peak performances to speeches from the heart.

Set in the beautiful St James's Church, sponsored by The Crown Estate and run by Quintessentially Foundation, the Fayre is a collection of readings, carols and musical performances, with proceedings from the event going to the children's charity Rays of Sunshine.

This year's readings included the wry inflections of Nick Frost reading a passage from Dr Seuss's *The Grinch*, the dulcet delivery of Tamsin Egerton with Rudyard Kipling's *Christmas in India* and Hugh Grant with the vivid descriptions and comic incendiaries of Dylan Thomas's *A Child's Christmas in Wales* – "Auntie Hannah, who likes port, stood in the middle of the snowbound backyard, singing like a big-bosomed thrush."

Performances included the impossibly perfect harmonics of Voces8, an eight-piece voice group, followed by a beautiful and beguiling set from Gabrielle Aplin,

including her hit *The Power of Love*, that moved the church to a collective hush.

The Soho Parish Primary Choir, in smart frocks and with tinsel in their hair, completed their rendition of *Away in a Manger*, before the Reverend Lucy Winkett précis'd the headline act with "from our local superstars to a global superstar, please welcome Leona Lewis." In sparkling white dress and backing band, Lewis belted out gospel-inspired versions of *White Christmas* and *Walking in a Winter Wonderland*, a delicate, slow version of her favourite carol *O Holy Night*, and brought the audience to their feet with *Oh I Wish It Could Be Christmas Everyday*.

Another notable performance was from the Rays of Sunshine Wish Choir. In Father Christmas hats and bright yellow t-shirts, the choir sang Slade's *Merry Christmas Everybody*, before an incredibly powerful and brave speech from member Caitlin, reminding us of the importance and impact of giving in this special season, elucidating their personal hardship with illness, and graciously thanking everyone for their support. The charity, whose tagline is

"Making magical wishes come true", fulfils the special dreams of seriously and terminally ill children.

After the service finished, guests were invited to celebrate the switching on ceremony of the Jermyn Street lights, conducted by Chief Executive of The Crown Estate, Alison Nimmo CBE, and Leona Lewis, with help of some children from Rays of Sunshine.

Celebrations continued into the night in the recently re-launch Quaglino's, with music from Hypnotic Brass Ensemble, a Chicagoan brass troupe and collection of eight brothers, who blasted upbeat soulful tunes fusing hip hop, jazz, funk, calypso and rock.

St James's Church
197 Piccadilly, W1J 9LL
sjp.org.uk
@stjpiccadilly
quintessentiallyfoundation.org
@Quintfoundation
raysofsunshine.org.uk
@RaysofSunshine
thecrownestate.co.uk
@thecrownestate

Aquascutum has long been known for its quality craftsmanship, innovative fabrics and attention to detail. But their new Jermyn Street store is the shining beacon of a re-invigorated modern fashion brand as well as a haven for fans of beauty, simplicity and practicality. We charted their progress with the steer of Head of Menswear, Thomas Harvey.



Photo: Kate Peters

AQUASCUTUM

How to relaunch a classic British brand

PORTRAIT

Ivan Jones



c Hello Thomas
TH Hello

c Let's start with your role and experience at Aquascutum.

TH My role is Head of Menswear. I used to work at Aquascutum years ago but returned for the brand's re-launch. I had been working with other large fashion brands, but this presented a unique opportunity – to work and build on such a legacy, design archive and heritage and to take the brand in a new direction with an exciting young team, including the new store on Jermyn Street.

c How would you describe the Aquascutum look?

TH A classic look for a classic customer. It's a bit of an understated style; smart and formal, but a hint of not taking yourself too seriously. Likes to be noticed, but similarly not one for standing out in a crowd.

We also pride ourselves on the fact that we have a strong continuity range – for the

core pieces of a man's wardrobe to cover all seasons. We like producing items that you appreciate over the time that you wear them, real pleasure in longevity.

c You have experience with big fashion brands like Reiss and Marc Jacobs and Savile Row with Douglas Hayward. How does Aquascutum compare?

TH Definitely over the last four or five years there has been this thirst for fast, throwaway fashion and a lot of brands do it very well. Without a doubt it's had a positive impact on the menswear market because it's allowed more people to start to try more interesting things and indulge their taste in experimenting a little bit with menswear.

At Aquascutum, we've needed to mark out our niche within this new marketplace, and our craftsmanship, our techniques, our manufacturing is one way we are doing that, and it's a way people can easily understand what the brand's about and find an affiliation with what we do.

c Does Aquascutum mean anything by the way?

TH The company was founded in 1891 by a guy called John Emary, who founded a brand dedicated to the development of fabrication. He developed a cloth that was interwoven with rubber to create the first waterproof fabric. This innovation is where the name of Aquascutum comes from, 'water-shield'.

c Does that relate to your trench coats?

TH The signature trench coat came about through working with the British military in WWI to create a functional garment for the officers – to protect them from the elements but also give them the functionality for everything they were wearing, including keeping their sabres or grenades in place, ecetera.

c Do you have any new pieces that you feel demonstrate the direction of Aquascutum?

TH We've looked at items like a double-faced cashmere overcoat that really



Photo: Ivan Jones



Photos: Courtesy of Aquascutum

A classic look for a classic customer. It's a bit of an understated style; smart and formal, but a hint of not taking yourself too seriously. Likes to be noticed, but similarly not one for standing out in a crowd.

epitomises what the brand's about. It's top-of-the-range cashmere that has to be hand-split and hand-felted, but it leaves it completely unstructured. It's a very old technique that not many people do anymore.

c Contemporary craftsmanship?

TH I think Aquascutum and craft go hand in hand. We try to use that approach in what we do with stores and finishes.

c So this approach influenced the new store on Jermyn Street directly?

TH With Jermyn Street, we wanted to do something to set us apart from others on the street and our other stores – a destination store, somewhere that's a trophy within Aquascutum. A fresh concept. It is menswear only, being on Jermyn Street, bright and modern, but harks back to the days when Aquascutum was famous in the '50s and '60s with some classic English furniture, like the Parker Knoll chairs, but also a bit of a club appeal – being here in St James's. We're hoping that with made-to-measure services launching in store, that we'll also open the space up for other events like whiskey

tasting evenings. And so far, so good – we've been getting a really good reaction.

c Why St James's for the new store?

TH We always knew Jermyn Street was where we wanted to be. I think it's somewhere men feel comfortable. It feels a bit of an oasis away from other fashion streets, where menswear is overpowered. I also remember when I used to interview for jobs, you used to talk about stores on Jermyn Street and what they did, and why they're the root of what you do as a designer. And even with American designers, I know they come here and use this as a sourcebook of inspiration for everything that they do, everything that they want the collection to be.

c How did you go about joining the street?

TH We wanted to add a bit of modernity to the classic end of Jermyn Street, so this site was our choice. There was a bit of a getting-to-know process with The Crown Estate – 'cause, you know, Aquascutum's had a little bit of a chequered past – but once we talked them through the vision for the brand, what we wanted to do and

what we wanted to create for the street, they were absolutely brilliant to work with. It felt like a very natural alignment. We were trying to find ways to move the brand forward and modernise whilst keeping our history and our heritage, and they're very much trying to do the same thing.

c How much would you say St James's has a place in contemporary menswear?

TH I think it's integral to the future of menswear. The brands that are here are the ones that formed British style, designs and menswear. It's got huge importance to what the industry's about.

c And we couldn't agree more. Thank you Thomas.

TH Thank you *The Correspondent*.

Aquascutum
78–79 Jermyn Street, SW1Y 6NP
aquascutum.co.uk
@aquascutum

SELECTED EVENTS

Viviane Sassen: Pikin Slee



Photo: Courtesy of ICA

February 3–April 12
ICA

The Mall, SW1Y 5AH

Viviane Sassen is that rare photographer who can hop between the worlds of fashion photography and contemporary visual art with ease and critical applause. This exhibition focuses on the work she made in the remote village of Pikin Slee, Suriname, in 2013. Situated deep in the rainforest, the Saramacca community live without running water, electricity or roads, producing cassava bread, pressed maripa palm oil and dried coconut. Shot on film, these abstract compositions depict elusive subjects in Sassen’s individual, intuitive style, and explore the sculptural qualities of the mundane, the beauty of the everyday, and the extraordinariness of simplicity.

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

CALENDAR

Summer events

DAVID HAMMONS

October 3 – January 3
White Cube
Mason’s Yard, SW1Y 6BU

David Hammons is a provocateur par excellence, who first came to prominence in the ’70s with a series of prints made using his own body. A varied career has seen him carve a singular position as a maverick African-American artist operating within the elite art system. His work touches on issues of politics, race, sexuality, and more recently the position of the black artist in the world of conceptual art. This exhibition, his first major outing in London, surveys his newest work, highlighting his wide-ranging influences from Duchamp to street culture to pop art. Abstract expressionist paintings are draped in plastic sheet and tarp, a bouncing basketball is used instead of a paintbrush, and African tribal masks and fur coats are defaced with paint – a shocking, humble, provocative show and an insight into an American legend.

Tel. +44 (0)20 7930 5373
whitecube.com
@whitecube

POETRY IN MOTION:
CERAMICS BY JEAN LURÇAT
AND PAINTINGS
BY GEORGES BERNÈDE

Whitford Fine Art
November 12 – December 12
6 Duke Street, SW1Y 6BN

This intriguing exhibition brings together for the first time two artists who despite coming from different generations, traditions, and backgrounds, share a common ground in the universal themes of freedom, movement and poetry. Jean Lurçat’s dream-like ceramics take influence from the Art Nouveau style, demonstrating his fondness for symbolic and poetic expression. Imaginary sea and wood creatures wind around plates and bowls and jugs, brilliantly highlighted with saturated colours and glazes. Meanwhile Georges Bernède’s virile abstract paintings are born out of a solitary and personal drive for freedom of expression in the staunch conservatism of 1950s Bordeaux. His gestural brush strokes, influenced by musical rhythms, put with a dramatic monochromatic palette, results in a uniquely intense vision. Unquestionably, both artists took to their calling with the same energetic spirit.

Tel. +44 (0)20 7930 9332
whitfordfineart.com
@whitfordfineart

THE GREEN BAY TREE

November 25 – December 21
Jermyn Street Theatre
16b Jermyn Street, SW1Y 6ST

Something of a forgotten classic, *The Green Bay Tree* once ran for 217 consecutive weeks and made a Broadway star of Laurence Olivier. This production, the first major revival since the ’50s, sees Christopher Leveaux play the beautiful young man Julian as he struggles between the corrupting influence of his effete, domineering mentor and the love for his fiancée Leonora, played by Poppy Drayton (Madeleine Allsopp in last year’s *Downton Abbey*). A comedy of manipulation and control, love and hidden desire – anticipate demonic characters and underhand social game playing.

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

HENRY MOORE AND GÉRALD
CRAMER: 25 YEARS OF ART
AND FRIENDSHIP

November 27 – December 19
Sims Reed Gallery
30 Bury Street, SW1Y 6AU

Henry Moore, the beloved sculptor, was also a fine print-maker and draftsman, and produced hundreds of etchings and lithographs during his career. This was mainly down to the enthusiasm and support of one man, Swiss gallerist and publisher Gérald Cramer, who persuaded Moore to take up printmaking, even installing a printing press in the artist’s studio. The fruits of this twenty-five year professional collaboration are on show at the Sims Reed Gallery. Notable curiosities are Cramer’s own copies of the print albums, *Elephant Skull* (1970), *Helmet Head Lithographs* (1974), and the *Sheep Album* (1972). There is also the chance to see the catalogue raisonné, containing all Moore’s graphic works, an invaluable resource to anyone interested in appreciating his oeuvre as a whole.

Tel. +44 (0) 20 7930 5111
gallery.simsreed.com
@sims_reed

WHAT MAKES BRITISH
WEATHER WORTH
TALKING ABOUT?

December 9, 6:30pm
The Royal Society
6–9 Carlton House Terrace,
SW1Y 5AG

Talking about the weather is a national pastime and undoubtedly the most universal of conversation starters, but why? Professor Doug Parker, the Met Office Professor of Meteorology, will host this Café Scientifique event, and lead you through the notoriously unpredictable UK weather. His research explores weather systems all over the globe, from dust storms in the African Sahara, to the dynamics of synoptic fronts in the UK.

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

A PICCADILLY
CHRISTMAS CONCERT

December 19, 7:30pm
St James’s Church
197 Piccadilly, W1J 9LL

Virtuoso pianist Warren Mailey-Smith will be entertaining his audience with a programme that is both calming and joyously invigorating. This is just the place to put down your Christmas list, gather your thoughts, and replenish your energy. An award-winning concert pianist and a favourite performer for the royal family, Warren is rapidly establishing himself as one of the best pianists of his generation. Together with masterful soprano and soloist Susan Parkes, Warren offers a programme of Beethoven, Schubert and Chopin in the genteel surroundings of St James’s Church. Definitely one for the advent calendar.

Tel. +44 (0)20 7734 4511
sjp.org.uk

THE ANATOMY OF IMAGINATION

January 22, 7:30pm
Waterstones
203 – 206 Piccadilly, W1J 9HD

This Blake Society talk, by the Buddhist poet and winner of the Keats-Shelley Prize, Maitreyabandhu, will explore how imagination is the acme of human experience. The Romantics felt that imagination was a way to fill the moral vacuum and the loss of kinship to nature caused by the smokestacks and chaos of the Industrial Revolution – Blake’s *Dark Satanic Mills*. And in the same vein, Maitreyabandhu will explore the anatomy of imagination in our own soul-sapping times, as well as suggesting ways of discovering, enriching and uplifting our own imagination.

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

THE GREAT DECANTING DEBATE

January 30, 19:30pm
Berry Bros & Rudd
3 St James’s Street, SW1A 1EG

To decant or not to decant? Surely one of life’s big questions. So why not join Demetri Walters MW, self-confessed hoarder of decanters, in an evening of experimentation and taste testing at Berry Bros & Rudd’s famed Long Room. A wide variety of wines will be compared and contrasted: red, white, sweet, rich, full bodied, young and old, in a bid to fathom the dynamics of decanting – when it works and how it works best. To complement the wine cornucopia, Head chef, Stewart Turner, has crafted a sumptuous menu, one will no doubt be full bodied and brimming with all the facts.

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

Layer on layer, St James’s new winter goods line the shelves in striations of colour – sparkling grey like water over granite, dark forest and moss greens, red currants and blackberries. Wrap up and be enveloped by this landscape of fur, waxed cloth and tweed.

TEXTURAL LAYERING

Winter 2014



PHOTOGRAPHY

Josh Shinner

STYLING

Poppy Waddell

GROOMING / MAKE-UP

Dave Noble / Helen Hamilton



Previous:
Megan wears black and
silver florence trench
by Aquascutum

Left:
Megan wears burnt orange
franco trench by Aquascutum,
navy and grey cardigan by
DAKS and cream round neck
T-shirt by Sunspel

Right:
Ivan wears maroon parka
coat and rabbit fur-lined
hooded parka coat by
Dunhill, burgundy polo shirt
by Sunspel





Left:
Ivan wears maroon parka coat and rabbit fur-lined hooded parka coat by Dunhill, burgundy polo shirt by Sunspel, dark blue denim jeans and brown brogues by Tiger of Sweden
Megan wears burnt orange french trench by Aquascutum, navy and grey cardigan by DAKS and cream round neck T-shirt by Sunspel

Top Right:
Ivan wears green shearling fur-lined coat and tweed gilet with leather detail by Hackett, white shirt by Aquascutum, and camel knitted jumper by DAKS

Right:
Megan wears beige, red and black check wool coat, red waffle knit cardigan and navy polo shirt with check trim by DAKS



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

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

See shopping differently. Take the opportunity to rest your typing fingers and silence the clicking of your mouse. Go and explore the streets of St James’s for a journey of gifting inspiration and engage the senses to fully appreciate the unique qualities of a properly crafted present.



The gift edit

Winter 2014

THE GIFT EDIT

All the best

With gifts of fashion, there are multiple scenarios. The requests for nice necessities (socks, slippers, and the like), the ironic items of festive frivolity (the Christmas jumper, fur-trimmed knee high boots, and the evermore heinous), and then there are the really good presents. Those that fulfil form and function. The gifts that fill giver and given with equal amounts of glee and gratitude. The ones you remember.

Opening on 12 December, N.Peal is a welcome addition to St James’s assured Christmas gift retinue. It’s highly-prized Mongolian cashmere goods – in a beautiful palette of charcoal, camel, heather pink, pewter, petrol, and a grey-green melange called serpentine – have been popular with style icons from Ava Gardner, Jackie Kennedy, and Princess Grace of Monaco to Kate Moss and the Duchess of Cambridge. Their new accessories store on Piccadilly is stocked for ladies and gents alike.



01 **SUNSPEL**
Dark red Shetland wool jumper £150

02 **N.PEAL**
Dark charcoal rabbit fur scarf £429

03 **OSPREY**
Black leather weekend bag £495
Tan leather handbag £325





THE GIFT EDIT

Out of office

The Christmas break gives us the opportunity to swap smart shoes for hiking boots, and to step outdoors, stretch our legs and finally scratch that 'other interests' itch. Whether it's the chance for an exertive and enduring long distance bike ride or simply a country walk to take the air and work off the Christmas stuffing, these gifts equip us for living life in the present.

Bespoke Cycling have taken up permanent residence in their great space on Jermyn Street. It is the perfect pull-over for any biking enthusiast, peddling beautiful, exacting pieces of engineering that enhance the joy of the open road. Take, for example, these smart pedals that help track your efficiency and efficacy.

Polo brand La Martina is another new lifestyle specialist to St James's, offering the full gamut from fashion items and their long-loved polo shirts to pro goods like knee pads, helmets and even saddles. It may be more a summertime sport, but acquiring these special pieces should be a stately trot not a one-off gallop.

Photos: Jason Lewer



01 BESPOKE

White Bont Vaypor Plus shoes £250
Garmin Vector pedals £1,350

02 DAKS

House check cotton scarf £245
Beige classic house check
lambswool scarf £225
Small print house check cotton scarf £155
Navy house check lambswool scarf £225

03 BERETTA

Lodge Collection cartridge bag £285

04 LA MARTINA

White mens polo kneepads £340

THE GIFT EDIT

Sweet regards

It's the season for good company – meat with wine, cheese with wine, chocolate with wine. It's also the time when good hosts shine. So avoid looking like a turkey and shun the standard grub and everyday plonk. Instead, cuddle up to the culinary experts of St James's and try the beautiful offerings that they amass from artisans across the world. Enjoy the fruits of your labour. Or someone's labour anyway.

Justerini & Brooks is a great vintage at 265 years old and royal warrant holder since 1761, but this is no grand reserve for the elite. Visit their St James's Street shop for great advice on what to pair with turkey, goose or leftover Boxing Day ham, and leave feeling well stocked and truly fortified. Try something special with their 'drinking well now' range, or the house wines are sure to bring the house down.



Photos: Jason Lewer



01 JUSTERINI & BROOKS

Directors' tawny port £10.78

02 PAXTON & WHITFIELD

Stilton jar (100g) £9.50
Dorset Goat round (200g) £6.45
La Tur (230g) £8.95
Sweet cucumber pickle £5.95
Cheese knife and sharpener set £25

03 BERRY BROS & RUDD

Good ordinary claret 2012 £9

04 PRESTAT

Red velvet truffles (175g) £11.50
Rudolph bauble with red velvet truffles (60g) £6.95

05 MAILLE

Mustard from £16

Seasonal Recipes

With the fruit trees plucked bare and the livestock good and plump: it is no surprise this is the season for feasting. Add spice to your repertoire with these seasonal recipes from three St James’s greats.



FISH DISH

William Drabble:
John Dory with Norfolk mussels, celeriac, apples and chives

**INGREDIENTS
SERVES 4**

2 800g John Dory, filleted
100g butter
2 shallots, sliced
2 garlic cloves, sliced
2 celery sticks, sliced
250ml dry cider
100ml double cream
1 small celeriac
40 mussels, cleaned and de-bearded
1 tbsp olive oil
500g spinach, stalks removed and washed
25g butter
2 Granny Smith apples, cut into 5mm dice
10 chives, finely sliced
salt

METHOD

Cut the John Dory fillets straight down the centre so you have 8 pieces, then score the centre of each piece. Chop the remaining bones, remove the gills from the head, and wash both under running water for 20 minutes, drain and set aside.

Melt the butter in a pan and sweat down the shallots, garlic and celery until soft. Add the bones for a couple of minutes, then 200ml of the cider and enough water to cover the bones. Bring to the boil and cook very slowly for 15 minutes.

Strain through a sieve lined with a muslin cloth into a pan, and reduce the stock over a medium-high heat to 250ml. Add in the double cream, re-boil and set to one side.

Cut the celeriac into 5mm dice and cook in boiling salted water. Refresh in iced water then drain and set to one side.

Heat a pan with a lid and then add the cleaned mussels. Pour in the remaining cider and cover. When the shells have opened, drain into a colander set in a bowl to retain and later sieve liquid through muslin. Remove mussels from shells.

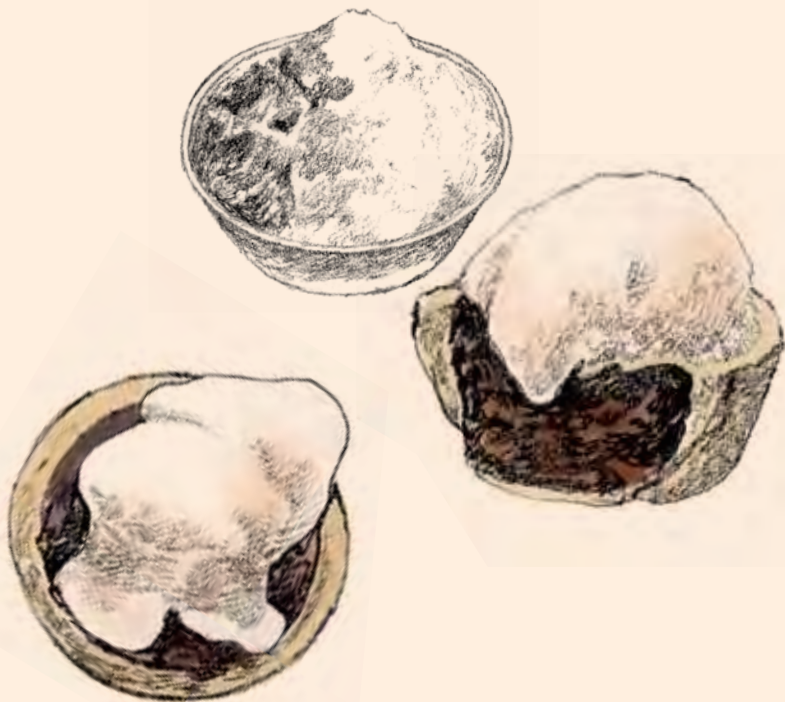
Pan fry the fish skin down in large non-stick pan in hot olive oil. Turn the fish over and remove the pan from the stove: the fish will cook through in the residual heat.

Wilt the spinach in 25g of butter and season with salt.

Bring the sauce to the boil and add some of the mussel stock to taste. Add the celeriac, apples and mussels, bring back to the boil then add the chives.

Plate the vegetables in bowls, pouring the sauce around the mound and placing two sections of John Dory on top. Serve immediately.

Illustrations: Lucille Clerc



DESSERT

The Ritz London:
mince pies and maron glace with
white chocolate and vanilla Chantilly

**INGREDIENTS
MAKES 40**

Pastry
500g flour
300g butter
187g icing sugar
100g eggs
2 tsp Vanilla flavour
60g almonds

Mincemeat
100g sultanas
100g raisins
100g mixed peel, chopped
1 orange, zest and juice
1 lemon, zest and juice
100g suet, chopped
100g apple, chopped
100g Barbados sugar
5g mixed spice
100ml rum
100ml brandy
40 approx marron glacé

**Vanilla White
Chocolate Chantilly**
660g white chocolate, melted
300g double cream
300g creme fraiche, semi whipped
3 vanilla pods

METHOD

To make the pastry, cream the butter and sugar together. Add the eggs and slowly incorporate the flour, almonds and vanilla flavour. Place in the fridge to set. When required roll out and cut approximately 40 rounds to fill the tartlet cases, and 40 slightly smaller circles to make the pie tops.

To make the mincemeat, mix all of the ingredients together thoroughly, this can be stored in an airtight container for several weeks.

To make the Chantilly, boil together the cream and vanilla, pass through a sieve and pour over the melted chocolate. Allow to cool to 35°C and fold in the crème fraiche. Set for 12 hours, though not in a fridge.

To assemble the pies, line tartlet cases with the larger rounds of pastry and fill 1/3 full with mincemeat, place marron glacé in the centre of each pie and cover with a further thin layer of mincemeat. Finish with pie tops and bake at 180°C for 10–15 minutes. To serve, dust with icing sugar and heap on a large teaspoon of the Chantilly.



MAIN COURSE

Café Murano:
osso bucco, risotto Milanese

**INGREDIENTS
SERVES 4**

Risotto
0.5g saffron
400g Carnaroli risotto rice
2 shallots, diced
2 garlic cloves, diced
Salt
300ml white wine
Vegetable stock, warmed
100g diced butter
50g grated Parmesan cheese

Osso Bucco
200g osso bucco
2 carrots, diced
1 leek, sliced
1 onion, diced
1 stick rosemary
1 stick thyme
1 tbsp tomato puree
500ml white chicken stock
500ml veal stock
2 cloves of garlic
250ml red wine

METHOD

Heat a saucepan, add a little vegetable oil and place the osso bucco in the pan and brown on both sides. Remove and set aside.

Add your carrots, onions and leeks, and sauté until softened, then add thyme rosemary and garlic. Add tomato puree, and cook for 3 minutes, deglaze with red wine.

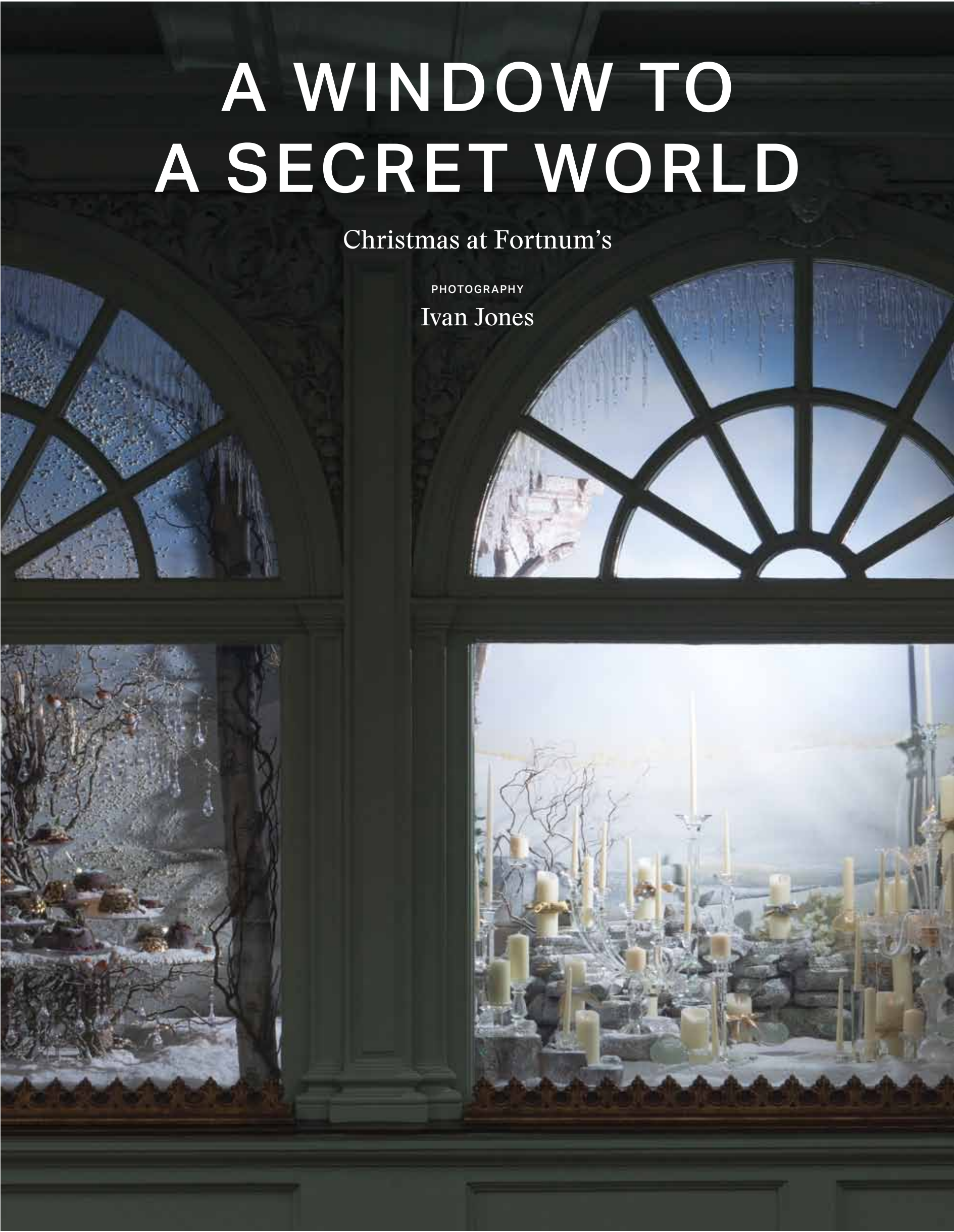
Add your osso bucco back into the pan, and cover with half veal stock, and chicken stock. Bring to a simmer, cover with baking paper and allow to simmer until the meat falls off the bone, (around an hour).

Whilst this is braising, prepare the risotto. In a large heavy bottomed saucepan, heat some vegetable oil. Add chopped shallots and diced garlic. Add the rice and the saffron, and toast in the oil for 3 minutes, add a couple pieces of butter, and continue to toast the rice. Add the white wine, and time the risotto according to the instructions on the packet. We cook ours for 17 minutes. Season with salt.

When the wine has evaporated, gently add ladle-by-ladle of warm vegetable stock, allowing the rice to absorb each ladle before adding the next. When nearing the end of the allotted time, and your rice is cooked, pull off the heat, and add your diced butter and parmesan cheese.

Serve immediately with osso bucco on top.

An archive of recipes that have featured in *The Correspondent* can be found at stjameslondon.co.uk



A WINDOW TO A SECRET WORLD

Christmas at Fortnum's

PHOTOGRAPHY

Ivan Jones

A frozen fountain and a snow-topped bandstand. A robin perching on a wrought iron bench illuminated by the warm glow of a black London streetlamp. Pine forests laden and dripping with white gold jewellery. Candles tapering like pearlescent stalactites from frost-covered boulders. An icy grove hiding a hoard of silver teapots. Welcome to the Frost Fayre – an historical and meteorological anomaly that saw temperatures plummet, freezing the River Thames and turning it into a makeshift marketplace. But more specifically, these are the magical imaginings of Paul Symes and his team behind the Christmas windows at Fortnum & Mason.

“I wanted a huge pile of Christmas puddings. But it wasn't until we had a huge pile of Christmas puddings that we realised it looked like a pile of...” Resolved with silver coated almonds and gold leaf, the display, sitting atop a marble table and carpeted with snow as in a forgotten garden, is simultaneously beautiful and nostalgic. Not to mention, down right fun.

And that's the magic. If we were to describe the delight of the vodka waterfall or the majesty of glacé fruits lit by a chandelier of twigs – it would all begin to sound, well, absurd. But the success of Fortnum's windows is exactly in their irreverence and their ability to capture and conjure a feeling. An approach Symes describes as “eccentric, authentic, full of humour and tongue-in-cheek.”

There's no pushing of product or lines here though. Objects are simply plucked from the store and arranged to compliment the scene or tell a story. It is like using products as paint. Glass jars and champagne flutes reflect and refract the warm lighting. Forks and knives cross and interlock for pattern. Strings of pearls and ivory lace add texture, whimsy, and gentility. “On a scale from zero to opulent, we're just short of opulent!”

There are also practical considerations though. In rehearsal, one window's glass bell jars were filling up with condensation, so the snow was replaced with salt to dry out the air. “Beyond the dressing”, Symes adds, “it's all about overcoming problems.”

The 307-year-old department store holds a number of technical challenges for Symes and his team of four. The suspended trees from the atrium had to be installed by abseilers hung from temporary scaffolding. The windows themselves are the result of a week of 16-hour nights up until the opening, with every part designed to fit through the double doors on Duke Street.

This is not an annual event. Plans for Christmas are the result of year-round efforts, but the windows are also renewed with every season. When we meet up with Symes, he had also just returned from Heathrow's Terminal 5, where the team had been fitting out Fortnum's new shop. In fact, they have launched two Fortnum outposts in St Pancras and Dubai this year, and recently returned from designing a pop-up shop with luxury retailers Lane Crawford, in Hong Kong. Each design has balanced being individual in location and concept while encapsulating Fortnum's spirit. This last indefinable quality is something lived by Symes.

Suave, with slick of grey hair, he talks with brilliant energy and infectious enthusiasm about the department store. He is passionate about “not creating for tomorrow's archives” – when asked about the role of Fortnum's incredible visual inheritance with illustrations from the likes of Edward Bawden – but charging ahead.

Moving from House of Fraser then to Selfridges and Jigsaw, he arrived at Fortnum's eight years ago as a freelancer: “it was all a bit *Are You Being Served?*”. Fortnum's reincarnation started with its refit, but its success has come through developing its reputation for great products and salesmanship alongside nurturing its eccentric means of self-expression: a form of marketing that has gone down a treat. “Fortnum's doesn't stand still; it has to be better.”

There are some traditional aspects that remain. Christmas, for example, starts in one corner of the store in mid November and spreads outwards, so as to not scare the clientele. Symes himself, puts imagination to paper with pencil and pad: “It's about your mind, not about being good on the computer.” Designs are worked out with production specialists in Brentwood Essex – a well-established relationship – as well as other artisans. This has become an increasingly international effort with the new world-wide scope of Fortnum's ambitions, including tables for Hong Kong that were designed as oversized reproductions of the forearm, hand and tray of a bar waiter.

Not all solutions are so technical. Look out for the snow falling behind the collection of teapots – this is simply light bouncing off pieces of mirror stuck to a revolving tube. Symes also lets us look at his workings, with scale models of each window in paper and plasticine, and pieces of polystyrene tests for the fenestral icescape.



“It was my treat as a child, to come up to London and see the Christmas windows. I hope it's the same now. We see them as the biggest free show in town.” From early inspiration, Symes, however, distinctly describes his education as old-school, “like you did then, I started in the local department store holding pins. And then one day it was my turn to do the windows.”

Photographing Symes in the windows, with the throngs of Piccadilly shoppers clutching those distinct eau de nil bags, we asked him to describe who he thinks is the Fortnum's customer: “Despite the general perception, I think it's everyone.” And within the haze of this wintry scene, crystal baubles and sugar-dusted delicacies, it is a certainly a display to inspire every flight of fancy and will be forever frozen in our imagination of Christmas at Fortnum's.

Fortnum & Mason
181 Piccadilly, W1A 1ER
fortnumandmason.com
@fortnum



RE-ICONOGRAPHY

Quaglino’s is back

When Terence Conran launched his version of Quaglino’s in February 1993, he created a ’90s icon and implemented a new culinary precedent: the power restaurant. There were many pretenders, many imitators, but the buzz surrounding Quaglino’s was an unbeatable mix of notoriety and exclusivity. Princess Diana snuck in the back door, Patsy and Eddie from Ab Fab treated it like their personal canteen, the couture clad cigarette girls became minor celebrities, even the stolen ashtrays turned out to be trophies for the mantelpiece.

A couple of decades later and the Quaglino’s brand had begun to wane. Cue a three-month refurbishment process by D&D and a re-launch in October. Suffice to say things at Quaglino’s are taking off, and we eagerly accepted an invitation to dinner to find out more.

Not a foot in the door and the changes are already evident. A smart doorman greets us in a late evening mizzle outside the Bury Street entrance and guides us in. A gesture that nods to the restaurant’s other heyday, the 1930s, when Giovanni Quaglino himself was in charge. Known for his impeccable attention to detail, grace and genuine kindness he made the restaurant a favourite amongst the ’30s and ’40s glamour set. In fact, a memorabilia cabinet in the reception area pays tribute to the many earls, ladies and luminaries who once dined here.

Another guiding influence is the en vogue style of Giovanni’s time: Art Deco. Out are the brash whites and tropical blues of the old Quag’s. In is a demure palette of misty blacks, golds and chromes. The mezzanine bar, spruced with a red backlit wall of spirits, decorative wooden

panelling and spherical lighting fixtures that float above mahogany parquet flooring, is all atmosphere. Below, in the dining area, expansive wall-hung mirrors reflect a menagerie of detail: angular ceiling features, curved chrome railings, dark glossy tabletops. Indeed, the venue’s history has even seeped into the uniform designs, which resemble the long flowing gowns worn by the ’50s Quaglino’s staff.

In the quilted leather nooks of the mezzanine bar customers sup award-winning cocktails and judging from the place’s popularity, this is not your standard apéritif bar. General Manager, Leslie Kwarteng, explains, “We are a night destination not just a restaurant.” He points to the newly introduced bar – elliptical, glowing and already scattered with patrons – in the centre of the dining area. Yes, it reduces the number of covers but it shifts the emphasis of Quaglino’s from events and weekend dining, to a venue geared for nightly capacity. Helped by later opening hours and a focus on music – Beverley Knight and Marianne Faithfull played here in November – Quaglino’s transforms after ten o’clock into “a modern, classy alternative to a club.”

Down the famous billowing gold staircase and the dining area expands, the light whitens, the air subtly cools. The chatter is different too, less intimate, more gossipy, more decadent, a little old Quaglino’s. Champagne, oysters, and the ambience begins to work its magic. Dining here can feel like a breath of success. It has something to do with the eclectic history, and lot to do with the draw of customers. We overhear Prince Harry dined last week, that Henry Holland used the staircase in a

recent catwalk, and the lady suspiciously wearing sunglasses at the table opposite looks familiar...

The menu is not, however, unnecessarily showy. Designed by Head Chef Mickael Weiss, it leans toward contemporary European with an emphasis on French cuisine and seafood. Seasonal ingredients feature, so do Middle Eastern spices. Most unexpected are the prices, which are sensible.

By eight, the dining area nears capacity and brims with life, yet the service remains assured and easy. Waiters rove between kitchen and tables, striking that perfect balance between officiousness and geniality. Also on hand is a wine specialist to pair each dish with a suitable accompaniment. The recommended Tuscan Chianti Classico Riserva proves an exquisite match for a fillet of medium rare Highland wild venison – Quaglino’s take their wine seriously.

When a waiter slices a sugarcoated choux à la crème in half and it begins to ooze chocolate source and Chantilly cream, we cannot hide that Quaglino’s classy new charm has won us over - and that’s before the entertainment starts! Moments later - dessert plates scraped clean - an eight-piece house band knocks out a swing number in front of a lighted curtain of endless red folds. Some diners hit the floor. We head toward the stage but not before another Quaglino’s style glance at the lady in the sunglasses.

Quaglino’s
16 Bury Street St James’s, SW1Y 6AJ
quaglinos-restaurant.co.uk
@quaglinos



Photos: Courtesy of Quaglino’s

Expansive wall-hung mirrors reflect a menagerie of detail: angular ceiling features, curved chrome railings, dark glossy tabletops.



Photos from Fayre of St James’s: Marcus Dawes

RESTORATION

Pillar of the community

We have been fortunate enough to climb the Duke of York Column. The monument to the Grand Old Duke – paid by sailors in the navy who each forwent a day's pay to raise the funds – is a spectacular memorial to a towering figure. Rising 42 metres where a sweep of steps joins The Mall with Waterloo Place, he sits on par with Nelson at nearby Trafalgar Square, both ignoring the other.

But climbing its winding stairs, being careful to avoid nesting pigeons, and reaching the square balcony at the top, it was clear that London was making its mark on the poor man. With news of restoration works on this Grade I listed St James's icon, we caught up with the team charged with bringing the Duke back up to date.

Last cleaned in the '60s, the team at PAYE Ltd are undertaking specialist works. Using superheated pressure washers, including the use of poultices – a sort of large cotton bud for masonry work – they began by removing the incremental layers of accumulated soot and dirt that can stain soft stone over time. Only after cleaning, was a full survey undertaken and any restorative works could begin.

Loose and 'friable' (or easy to crush) joints were re-pointed and indent repairs

fully completed. But one of the biggest challenges was the sourcing of granite to match the original type, Peterhead Red. Quarried in Aberdeenshire, it was used in particular with decorative structures in the 19th century. The other variant, Peterhead Blue, is used at the foot of Nelson's Column. Used to repair damaged and high-level mouldings, the new granite has also been tinted to help blend it into the original weathered material.

The bronze statue itself was carefully stripped of all its previous coatings in preparation to receive applications of micro-crystalline wax as part of the repatination process – those unique variations in bronze that give it its distinctive lustre – that was carried out by a team of specialist conservators. The statue measures 4 metres in height, with the Duke in his ceremonial robes. With ever-improving environmental conditions, they hope that the longevity of this phase of work should stand the column and statue in good stead for the next 70 or 80 years.

Atop the expansive Duke of York steps, this piece of public realm attracts a high number of footfall, from tourists to St James's Park and Buckingham Palace to the rush hour sprints of late office

workers. PAYE Ltd therefore had to look carefully at how to enable the safe installation of the 137ft scaffold. As a result, they protected the base of the scaffold behind a timber hoarding and the full scaffold was clad in netting to reduce the risk of debris in high winds.

Unveiling in time for Christmas, PAYE Ltd will then move onto works repairing the beautiful masonry of St James's Market's facade on Regent Street St James's. Historic restoration specialists, and royal warrant holders, the company is a near-permanent fixture in St James's. For instance, they also recently rebuilt the old stone wall and constructed a new ramp for St James's Church, Piccadilly. For less lofty but equally illuminating examples of their completed work, admire the manufacturing details of the new gas-lit flambeaux circling Waterloo Place.

Duke of York Column
The Mall, SW1Y 5AH
paye.net
@payestonework



Photo: Courtesy of PAYE & dh&co.



Photo: Marlona Vilanos

TEAM ST JAMES'S

Anthea Harries

For an insight into how St James's is changing and the individuals responsible, we hear from Portfolio Manager Anthea Harries for our second interview with a member of The Crown Estate's St James's team.

ST JAMES'S IS A COMMUNITY FIRST AND FOREMOST.

We have to bear in mind all our stakeholders' considerations when looking at our strategy for St James's. For the regeneration of such an iconic part of London, we need the support of the local community.

THIS IS A MUCH MORE SENSITIVE PORTFOLIO.

I've worked for other central London property companies in the past, but St James's is unique. It's been here for 350 years: it's not about wholesale redevelopment; it's not about creating a completely new place. It is about sensitively refining an existing area for the next generations.

I THINK PEOPLE TRUST US.

You can't be stewards without understanding individual's or collective group

views. And I think now that people understand what we're trying to do, they trust that we're going to deliver refinement of this fantastic part of London.

EAGLE PLACE WAS A TURNING POINT.

It showed that you can mix old and new architecture and create something very beautiful. It was the ideal opportunity to show what The Crown Estate can do.

WE'RE MAKING MATERIAL INROADS.

We're a couple of years into our strategies covering everything from creating new public spaces to new homes. And we've already brought nine new restaurants and twenty new retailers into St James's.

I LOVE THAT MY JOB IS SO DIVERSE.

You can be onsite watching pilings going in the ground, or, like today, at a photo shoot wearing our new retailer, Tiger of Sweden's clothes!

I WAS QUITE UNFAMILIAR WITH ST JAMES'S.

Obviously, I knew its reputation as a global business address, and London destination. But did I spend time in St James's? No. Would I now? Absolutely! It offers such a unique variety of choice, but where quality and customer service always come first.

THE TEAM IS VERY PASSIONATE ABOUT ST JAMES'S.

And with passion comes dedication to deliver and do the right thing. I'm most proud that every new business knows the individuals in the team. I think our best asset is creating relationships that stand the test of time. And that they see us as partners in their business.

I ALWAYS LOVED PROPERTY.

And ever since I've worked in Central London I've showed the second year Estate Management students from my old course at Northumbria University around our property portfolio. It takes me back. It's great.

BUSY IS THE OPERATIVE WORD.

My life outside of The Crown Estate is busy: I've two sons and two step-daughters, so if I'm not on the edge of a muddy rugby pitch then I enjoy running, and am very much looking forward to a pre-season ski trip! It's busy trying to juggle it all, but it's good fun.

Anthea Harries is St James's Portfolio Manager and oversees a team managing a £500m investment programme in the area.

A1 Retail

212 PICCADILLY
1,685 SQ FT

David Bannister
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Matt Hyland
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Laura Harvey
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Offices

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

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31 ST JAMES'S STREET FROM
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13 CHARLES II STREET
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32 DUKES COURT FROM 1,956 SQ FT

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CHARLES HOUSE
5-11 REGENT STREET
ST JAMES'S
FROM 3,644 SQ FT

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29-30
St James's
Street &
25-27 Bury
Street

Almost a year since the programme began in December 2013, we are happy to announce the completion of demolition works. We'd like to take the opportunity to thank all of our neighbours and those affected by the demolition for their cooperation and patience. From now on the works will be less noticeable in terms of noise and vibration. The project is now moving into foundations and main building structure. Completion is expected in autumn 2015.

To contact the
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32 Dukes Court



212 Piccadilly



14-16 Charles II Street