

## THE MELLIER, MAYFAIR



THE PENTHOUSE AT 26 ALBEMARLE STREET  
BY ERIC PARRY ARCHITECTS

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# Foreword

A few years ago I had the pleasure of staying in a friend’s lateral apartment in Mercer Street, New York. This apartment is in a building that we developed, but as it had been sold off plan, I was never able to enjoy the finished product, until this visit. Living on one floor in the city was such a special way of life that I came back to London determined to find a building that we could develop and create something similar in a fine urban location.

Mayfair has undergone a renaissance, and has become known as an area at the centre of the cultural zeitgeist. Wrapped in a distinguished cloak of heritage and discretion are homes for the finest stores such as Hermès and Commes des Garçons and contemporary art galleries such as David Zwirner, Hauser & Wirth and Blain Southern. All of this alongside the bespoke traditions of Savile Row and Piccadilly, for which London was always famous, set the backdrop for what happened next.

When this building in Albemarle Street became available for sale, I knew instantly that there was an opportunity to create something very special. To find a building with such width and scale is rare. Many buildings in the area are historic townhouses, which are restrictive by their format. It was only when we stripped out the interior that we fully exposed the generous nature of the space. Such an endeavour requires vision, rigour and, most importantly, an empathy for both the building and the surrounding environment.

To bring Albemarle Street to fruition we appointed Eric Parry, who having completed several landmark buildings in the area, is an architect who has a deep appreciation for the history and landscape of Mayfair. Together we proceeded to create residences like no other: ones that would redefine what it means to live in Mayfair. We had the unique opportunity to open up the space and create voluminous lateral apartments, whilst retaining the neo-classical frontage of the building. It is New York meets Paris, yet in the centre of London.

Eric brought his creativity to the project, transforming the spaces into four extraordinary apartments, and one unique penthouse with a fantastic terrace overlooking the rooftops of London. This book is not only an exposition of an exemplary penthouse but an insightful commentary on contemporary Mayfair. It affords personal insights of an eclectic group of individuals who all contribute to Mayfair’s rich identity.

*David Phillips*  
CEO, GLEBE

# 01



**ALBEMARLE STREET**

ARCHITECTURAL VISION / HISTORICAL CONTEXT / CONTEMPORARY VIEW



# Architectural vision



It is rare that one gets a chance to design a space within a building with such scope and potential in an historic area such as Mayfair. There are few precedents within central London; a building wears the mask of a Beaux-Arts façade yet once inside opens up to become an impressive contemporary space for living.

The name – The Mellier, Mayfair – is derived from one of the early occupants of the building; Charles Mellier. He was a furniture dealer and manufacturer selling period French and English furniture and part of an illustrious history of 26 Albemarle Street. The last century saw the building change from residential use to offices, a restaurant and even a school before the lower floors became a car showroom; first for Lancia, then for American company Buick and finally Volvo.

When designing the penthouse we were referencing the artist’s studio, which during the 20th century came to represent the vanguard of the avant-garde engaged with the contemporary rather than shackled by the past. The search for stunning conditions of natural light and a sense of calm are the key qualities of the great studios of London and Paris, the magic of moving from the anonymity of the busy street through a mental and physical passage to another world of individual creativity and reverie. We created the great spaces of the penthouse at a level above the surrounding buildings – a horizon which is set permanently by its historic status. This is therefore a floating world lit judiciously and in abundance, enjoying the privilege of looking over the most prestigious grid of streets in the world today.

When developing the layout, we wanted to create a sense of ease of spaces that flow from the great fourth floor reception upwards to the seven metre wide studio window overlooking the Royal Institution to the east, and then into the phenomenal living spaces of the fifth floor looking south-westwards. What we have created is, I believe, a residence that has at its heart non-prescriptive spaces that will come to life when in use. It’s a residence that can adapt over the lifetime of the owner.

I saw this as not only a home for a creative individual but also a collector. As I have mentioned, 26 Albemarle Street had for part of its life been a commercial property; an interesting legacy of this is that the floors are able to bear substantial loads. This, and the abundance of space, make the display of large pieces of art not only possible but almost a necessity. There is no question in my mind that The Mellier penthouse is destined to be regarded as one of London’s outstanding residences.

*Eric Parry*

FOUNDER OF ERIC PARRY ARCHITECTS



FIGURE 01  
DURING THE DAY, THE HANDSOME BEAUX-ARTS FAÇADE  
OF THE MELLIER IS FLOODED WITH NATURAL LIGHT



THE MELLIER, MAYFAIR



Historical context

As with many of the streets in Mayfair, Albemarle Street has a rich and varied history. For many years, the most notable resident was the Royal Institution, which moved into its illustrious home at the turn of the 19th century. Sir Humphry Davy and Michael Faraday are just two of the world-renowned scientists to have lectured there. It captured the zeitgeist as the public’s interest in science grew – a lecture by Davy caused such traffic problems the street was subsequently made one-way, the first road in London to be designated as such.

A few decades later in 1837, London’s first hotel Brown’s opened across from the Royal Institution at number 33. Over the years this grand location has played host to many notable people, however, it was Alexander Graham Bell who sealed its place in history when he made the first ever phone call from the hotel. Brown’s remains one of the capital’s finest hotels, the restaurant now overseen by chef Mark Hix.

If we look further back, the street’s history can be traced to 1683, when a grand estate, Clarendon House, was purchased and demolished. Like much of surrounding Mayfair, the street saw construction grow apace over the next few centuries. The building at number 26 is an example of the careful approach to development exemplified in Mayfair, having been built in 1905 by architects Gale, Durlacher and Emmett on the site of St George’s Chapel.

The most notable early inhabitant of 26 Albemarle Street was Charles Mellier, who gives his name to this property. His company Mellier & Co is recognised as one of the finest 19th century cabinet makers. Pieces by Mellier & Co are still sought after and have recently been auctioned by Sotheby’s.

Some years later, the building became a car dealership, first for Lancia before becoming ‘Buick House’, the showroom for Lendrum and Hartman – sole British dealers for Buick and Cadillac. 1935 saw the The Prince of Wales (later Edward VIII) appear at their showroom with a request for a Series 90 Buick Limousine to be customised to his own exacting requirements – including both jewellery and drinks cabinets. One of the owners, Captain Hartman, personally took receipt of the Prince’s requests and oversaw the delivery. From surviving plans of the building it appears that Hartman also lived above the showrooms in a private residence on the upper floors.

FIGURE 02  
THE ROYAL INSTITUTION, SEEN HERE IN A PAINTING  
BY THOMAS HOSMER SHEPHERD CIRCA 1838



FIGURE 03  
A PHOTOGRAPH SHOWING THE BUILDING AS ‘BUICK HOUSE’



Contemporary view

In the past decade Mayfair has undergone an almost unprecedented transformation in art, retail and dining. Traditional luxury brands and the established galleries of Cork Street have been joined by modern designers such as Acne and several of the world’s leading contemporary art galleries.

Step back a little over ten years and the arrival of a retailer with a caché such as Paul Smith would have seemed unlikely. The fact that he chose to open his flagship store at number 9 says much about the changing face of not only Mayfair, but Albemarle Street itself.

As well as Paul Smith, the street is also home to jewellers Garrard and Graff and the luxury luggage brand Globe-Trotter. There are also several notable restaurants including Hix at Brown’s Hotel, Japanese Restaurant Sumosan and Gymkhana, awarded a Michelin Star for its creative fusion of Indian and modern British cuisine, sits at number 42.

Albemarle Street has always had a close relationship to the visual arts. Galleries of note include Coll and Cortés, Agnew’s and Marlborough Fine Art, one of the world’s leading contemporary and modern dealers, representing artists such as Richard Estes, Zao Wou-Ki and Frank Auerbach.

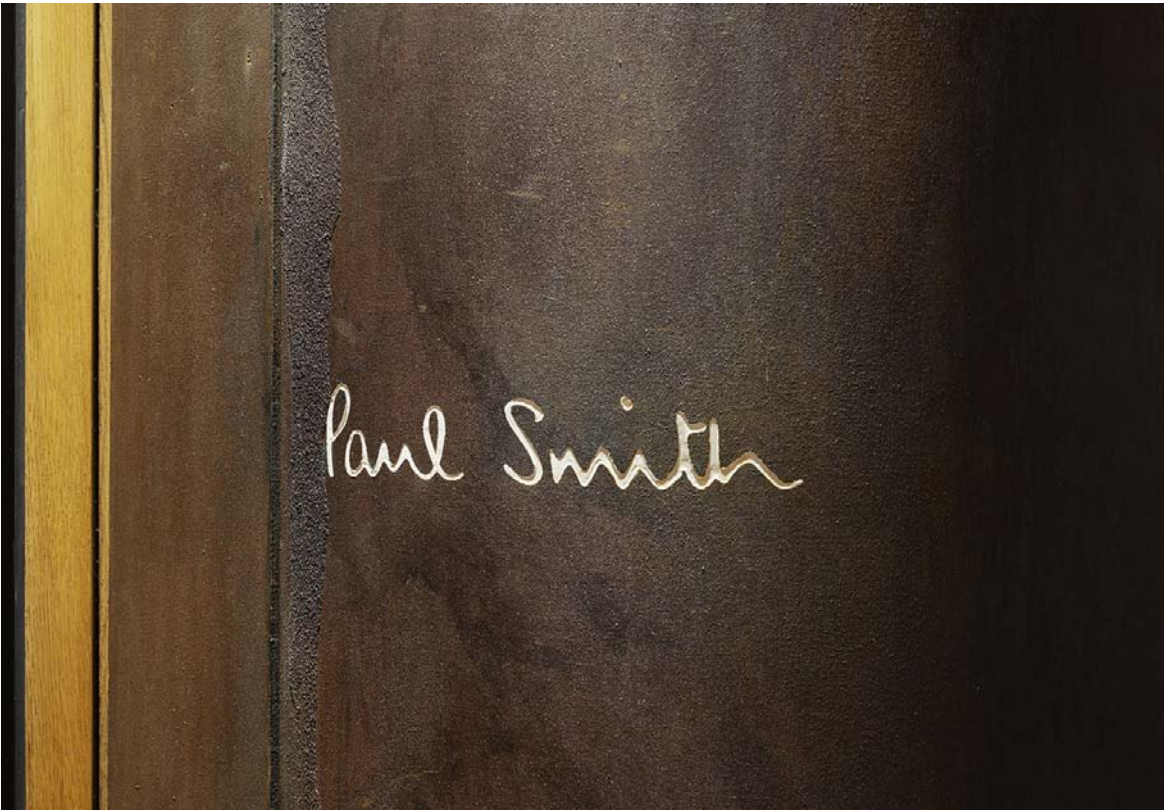
Situated parallel to Old Bond Street, the capital’s foremost shopping thoroughfare, Albemarle Street is perfectly placed to take full advantage of everything the area has to offer, and is following Mount Street and Dover Street as the latest example of the newly hip Mayfair.

FIGURE 04  
PAINTINGS BY PAULA REGO ON SHOW  
AT MARLBOROUGH FINE ART GALLERY



FIGURE 05  
(TOP) LUXURY LUGGAGE BRAND  
GLOBE-TROTTER

FIGURE 06  
(BELOW) THE STRIKING IRONWORK  
FAÇADE OF THE PAUL SMITH SHOP



# 02



IN CONVERSATION

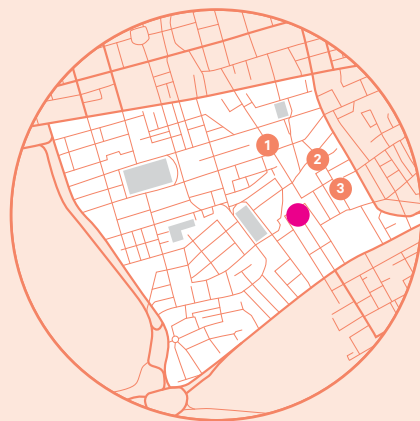
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WITH ERIC PARRY


# ERIC PARRY


FOUNDER OF ERIC PARRY ARCHITECTS,  
ARCHITECTS OF 26 ALBEMARLE STREET


*Eric Parry Architects is an established and award-winning practice with a portfolio of notable work. The practice operates within any frame of reference, whether the Far East or continental Europe. In the capital, the practice is responsible for several highly prestigious commercial projects in the City and West End, including 50 New Bond Street, 23 Savile Row and the new contemporary art gallery Hauser & Wirth, all in Mayfair.*




 The Mellier,  
26 Albemarle Street

 1  
50 New Bond Street

 2  
23 Savile Row

 3  
Hauser & Wirth Gallery,  
Savile Row

  
**THE CHALLENGE WAS  
KNOWING WHAT TO TAKE  
OUT WITHOUT CUTTING  
BACK SO FAR THAT THE  
SOUL OF THE BUILDING  
WAS LOST.**

*How would you describe your style and philosophy?*

An area of design that is probably somewhat underrated in a way, is urban design or civic design; dealing with bits of the city rather than individual buildings. Our starting point is to research and think about the European city and the traditions that are a part of that. Rather than just thinking in isolation about an object that doesn't really have a place, I much prefer, as part of that urban thinking, to start with the everyday and the pavement rather than some monumental idea.

I suppose what I am talking about is the conjuring out of a particular context something that is unique, rather than trying to impose something unique, because I think the act of making architecture, unlike the other arts, is always about a place. That for me is an incredibly important thing. You have this extraordinary sense in London that every site carries with it a series of layers that have gone before, resulting in where it is.

Usually it's the streets that are the continuity, it's the public spaces that are carved out and buildings that have changed. Generally speaking, even though after the Great Fire of London the street pattern remains, if you go far enough back to say Roman London, it is amazing what it presents you. If we're talking about Mayfair, we're talking about the world of estates that were originally agricultural land and houses – it's the Georgian city beneath.

*What were the vision and the challenges for Albemarle Street?*

It's absolutely the case that Albemarle Street, Berkeley Square, Hanover Square, the key Georgian squares north of Piccadilly, grew out of large town houses with gardens and a rear like the Royal Academy, and into streets, such as Savile Row. All of these streets running north to south are part of the grid of the Georgian town. This specific grid of Mayfair is an import; actually it's much more like the tradition of the baroque European city than the rest of London which is a medieval grid. To some extent it's a Hanoverian world with all that this implies, a sense of decorum, elegant town houses and squares that gives Mayfair its character. Later on this world became entwined with the world of fashion, we see this in people such as Beau Brummell. Mayfair becomes a place of refinement, a place that is inherently linked to style, fashion and wonderful artefacts.

We can see the transformation of Piccadilly into something like a boulevard, architects dealing with this idea at the beginning of the 20th century. With this reorganising of Piccadilly Circus and at the other end with The Ritz, the architects are looking back to a kind of period of very sophisticated European architecture, particularly Parisian. The Ritz is a very French building, and it has a very sophisticated interior. That rubs off on Albemarle a little later because the Ritz opened at the turn of the twentieth century and was the first steel-framed building, very modern in a way but also with a very traditional garb.

There we are; we have in Albemarle this building that was a car showroom, and suddenly on top of the world of fashion and dress, we have the world of motoring, and that was somehow part of the ground floor of the building. The section of the building is extraordinary with a big first floor with a high ceiling height, then a smaller ceiling height on the second floor and a big one on the third.

And that syncopation speaks of something more than domestic. It's a steel-composite building so it has big spans – they're floors that take a lot of load so it was almost as if it was in a world of couture, manufacture style. Then it had its demise when it was being cut up into offices, which was how we found it, in a state of dilapidation.

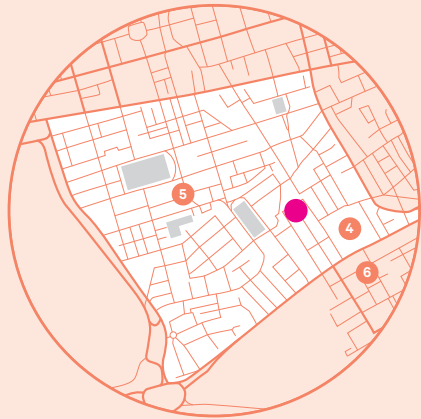
*Once you had appreciated the building and what it was, what was the challenge?*

The challenge was knowing what to take out without cutting back so far that the soul of the building was lost. It was great working with the generosity of the building and the relatively big spans rather than





**YOU CAN IMAGINE  
A GROUP 40 – 50  
PEOPLE ENJOYING  
THAT SPACE, AND THE  
SEQUENCE OF WINDOWS  
CONSPIRATORIALLY  
MEETING IN THE MIDDLE.  
THERE IS SOMETHING  
WONDERFUL ABOUT  
THAT OPENNESS.**



- |   |  |
|---|--|
| <b>●</b><br>The Mellier,<br>26 Albemarle Street                   | <b>5</b><br>Timothy Taylor Gallery,<br>15 Carlos Place |
| <b>4</b><br>The Royal Academy,<br>Burlington House,<br>Piccadilly | <b>6</b><br>S. Franses,<br>80 Jermyn Street            |

having to divide this beautiful building up into little parcels. It's been established floor by floor, and as you rise up to the top you get to the other great challenge, which was to add another dimension to the building.

Working with the incomplete top to the building, we sought to create the upper level as a dream world that has a sense of liberation. When you're up there and looking back over buildings like the Royal Institution, back across the grid of Mayfair, I would say you're flying high. That was a great challenge.

*Were there any references that you might have called upon?*

The Parisian hôtel is a reference we called on. In Le Marais you have great squares with lovely town houses, but you also get a building type called hôtels; they're more like mini-palaces with a court. You get a wonderful sense of arrival and shared public space, but then you go into quarters, like wings in a palace.

Effectively, Albemarle Street is lateral living off a common entrance. You get up into your apartment via the lift and then you've got this continuity. The idea has been to try and keep the rooms facing onto Albemarle Street almost ambassadorial in scale. You can imagine a group of 40 – 50 people enjoying that space, and the sequence of windows conspiratorially meeting in the middle. There is something wonderful about that openness.

*What do you think is meant by the area being described as bohemian and discreet?*

At Albemarle Street we have the mask of the existing building and this sense of being behind the existing Edwardian baroque façade. Once inside we find the surprise of a contemporary world. So there is definitely a discretion.

There are a lot of town dwellers in that part of London; I would say they are highly tuned to the sophistication of Mayfair, and what lies behind its façades. It's more than purely bohemian, it's the heightened sensitivity to things of real quality and that is what you get in this part of the world in terms of crafting and making. That is what Mayfair is all about.

What I have talked about is just the front of the building; of course there is the rear on each of these floors, which is also equally intriguing as a more private world, one of bedrooms and the interior of the court. I think the great thing about Mayfair and its grid is that you get the façades on busy streets, and then you get into the backs and it's wonderfully quiet. There is an active side and a much more contemplative side.

*What would you say the concept is for the interiors?*

In terms of the interiors, it isn't to do with an austere stripped back minimalism, it is to do with comfort and also with art practice – very much a part of Mayfair. The space could be a gallery, but it's obviously more residential. In essence it's a space for showing your collection, somewhere to display. The apartments allow spaces such as a library and a space for thinking and creativity to go hand in hand with the rituals of the everyday.

The fifth floor is where it gets most advanced. If it were one floor, the flat there would be as they were, places for those in service. It was of course that the attic and basement were the two places that served the rest of the building. But to be constrained to one floor level would mean being constrained by attic windows. So the great thing with the roof is that you have a lower section and an upper section, and in the upper section I was determined to have a studio window that would draw light into the space, and be a most amazing summit – almost as if you were in a cloud over London, with these great terraces to the back.

*What aspect are you most proud of?*

Unquestionably, it's the relationship between the lower level and the upper level, the light that is coming from the great studio window, feeding back onto the terraces and opening that up into



FIGURE 07

ERIC PARRY IN THE MEETING ROOM OF HIS LONDON PRACTICE,  
IN FRONT OF AN ETCHING BY RICHARD SERRA

—  
Photographed on a 1964 Rolleiflex 3.5F  
using 2¼ Kodak Tri-x film



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**THE LIGHT THAT IS COMING  
FROM THE GREAT STUDIO  
WINDOW, FEEDING BACK  
ONTO THE TERRACES AND  
OPENING THAT UP INTO A  
WORLD FOR LEISURE AT  
THE REAR.**

---

a world for leisure at the rear. It's a three dimensional juxtaposition of space between the front and back, and it draws everything into the synthesis.

*What do you think good architecture should try and achieve?*

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Its primary goal, I am absolutely clear, is to be a framework for social engagement; a framework for life. Architecture should be a participant in something larger and more complex in terms of the city. It should have a character that's surprising and starts with the poetry of the pavement and ends up in the capacity for people to take it and ride with it a long way beyond the normal. I think it should be a great vehicle for freedom, creativity, and a kind of emancipation for the individual. Communicative power is ultimately what defines great architecture, and if it just ends up as an autonomous exercise of style and formality it will wither and not deserve to stand the test of time.

*How is the architectural landscape of Mayfair changing?*

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It's not all for the better, but there are lots of good things happening. It's much more to do with renewal and adjustment than it is wholesale change. The border of Regent Street has just been regenerated, and that's washed back. It's amazing to walk down Regent Street, only ten years ago, it was a dusty non-event.

Our project in New Bond Street for Scottish Widows has been an extraordinary improvement in that knuckle. That's the territory that goes back to the church of St George's, Hanover Square, which was Handel's church for 25 years, and was also the base for the Rolling Stones. When we were investigating the site there was a great letter from Mick Jagger to Andy Warhol about the cover of Sticky Fingers.

*What shouldn't change about Mayfair?*

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It shouldn't lose its streets. It shouldn't become homogeneous; it's got to keep the rich tapestry of creativity and difference. There was a terror that the tailors were going to get flung out of Savile Row because of prices, but actually they've thrived. I think it's indicative of that support for the great kind of skills that are there. It's like Franes, carpet and textiles shop on Jermyn Street – it's just typical of Mayfair, and as sophisticated as anything of its kind anywhere in the world.

*What's your favourite Mayfair hangout?*

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I really enjoy the members' room at The Royal Academy. It's a great room to go and just contemplate, surrounded by a Patrick Caulfield interior – like being in one of his paintings.



# 03



**THE PENTHOUSE**

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THE PENTHOUSE AT 26 ALBEMARLE STREET  
BY ERIC PARRY ARCHITECTS

The Mellier is a building that gradually reveals its secrets. The classical façade tells one aspect of its story, however, once inside the lobby, the narrative changes. This is a quiet, inviting space punctuated by natural accents. Exterior light diffuses through a walnut screen, bringing an understated but unmistakably welcoming feel to the lobby. The interplay between the urban exterior and the private space is first experienced here, and continues within the apartments themselves.

## Lobby









FIGURE 08

THE CHOICE OF MATERIALS AND FURNISHINGS  
ENSURES A WARM, RESIDENTIAL SPACE

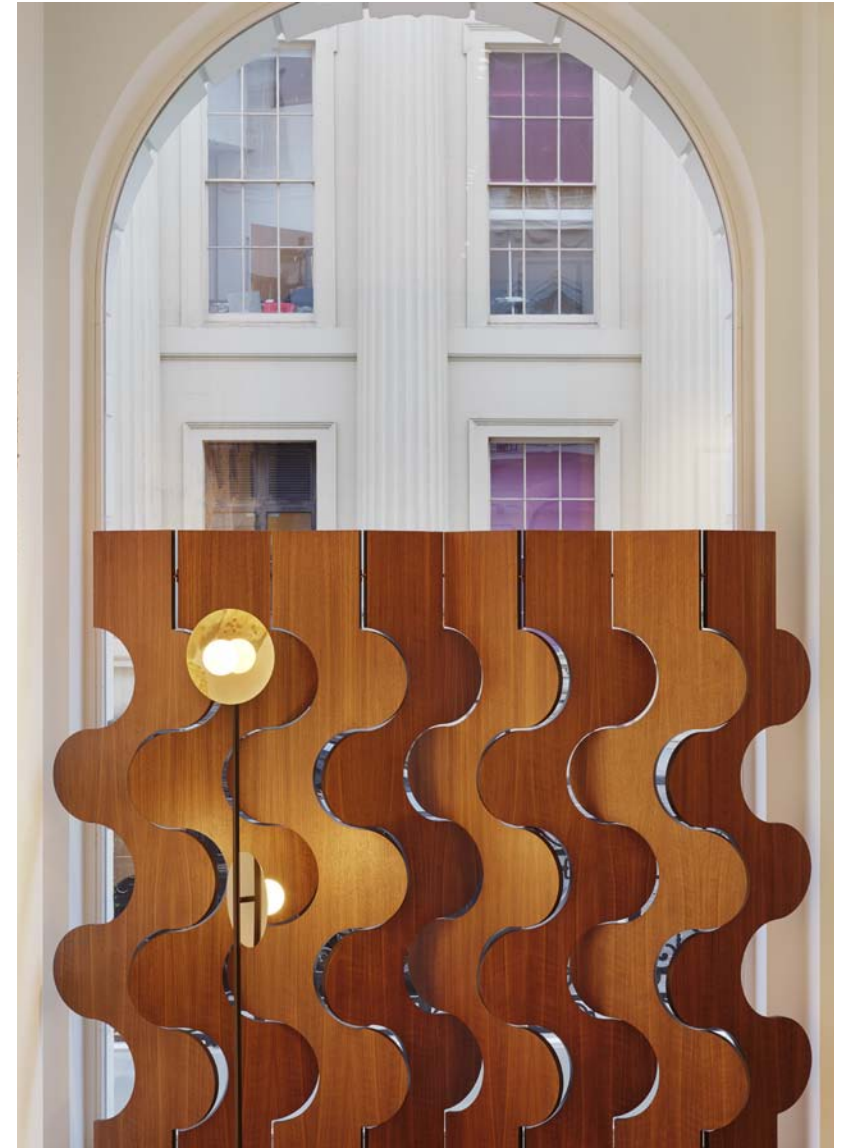


FIGURE 09

A BESPOKE WALNUT SCREEN BY SALLY MACKERETH  
DIFFUSES THE VIEW FROM THE STREET



More than any other room, the atelier demonstrates the inspiration behind the penthouse, its elevated position makes this truly a room in the sky. The expansive seven metre window affords dramatic views over the capital, yet it is the sense of the sky that is truly breathtaking; dominated by the enormous expanse of ever-changing colour, punctuated by the drift of clouds and slowly darkening to reveal the lights of dusk. A contemporary response to the artist's studio, this is the perfect space to seek inspiration or engage in creative endeavour.

## Atelier

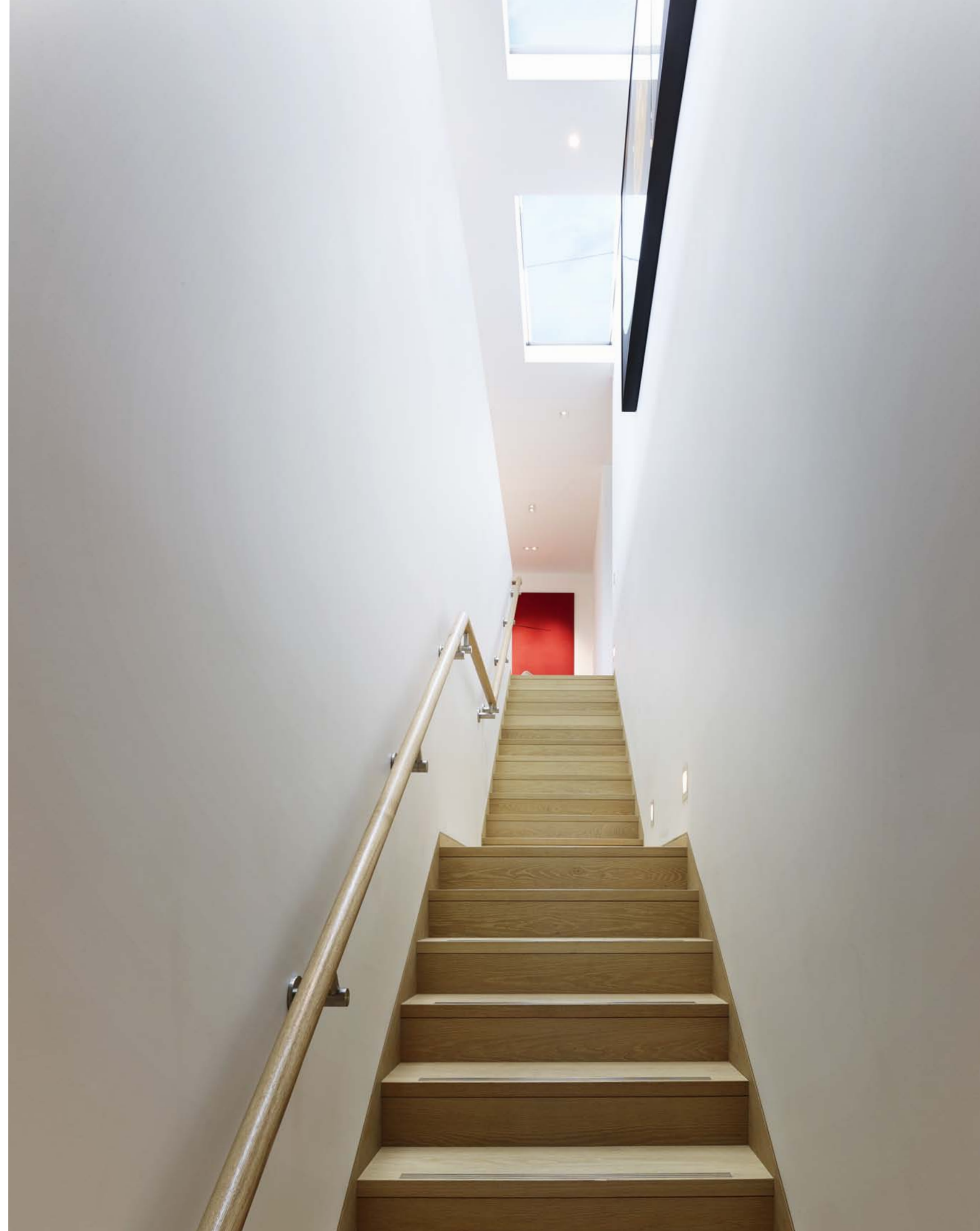








FIGURE 10

THE ARTIST'S STUDIO, THE INSPIRATION BEHIND THE ATELIER, IS REFERENCED IN THE CHOICE OF ART. SCULPTURE FROM MASCHERE SERIES BY ROBERT COURTRIGHT

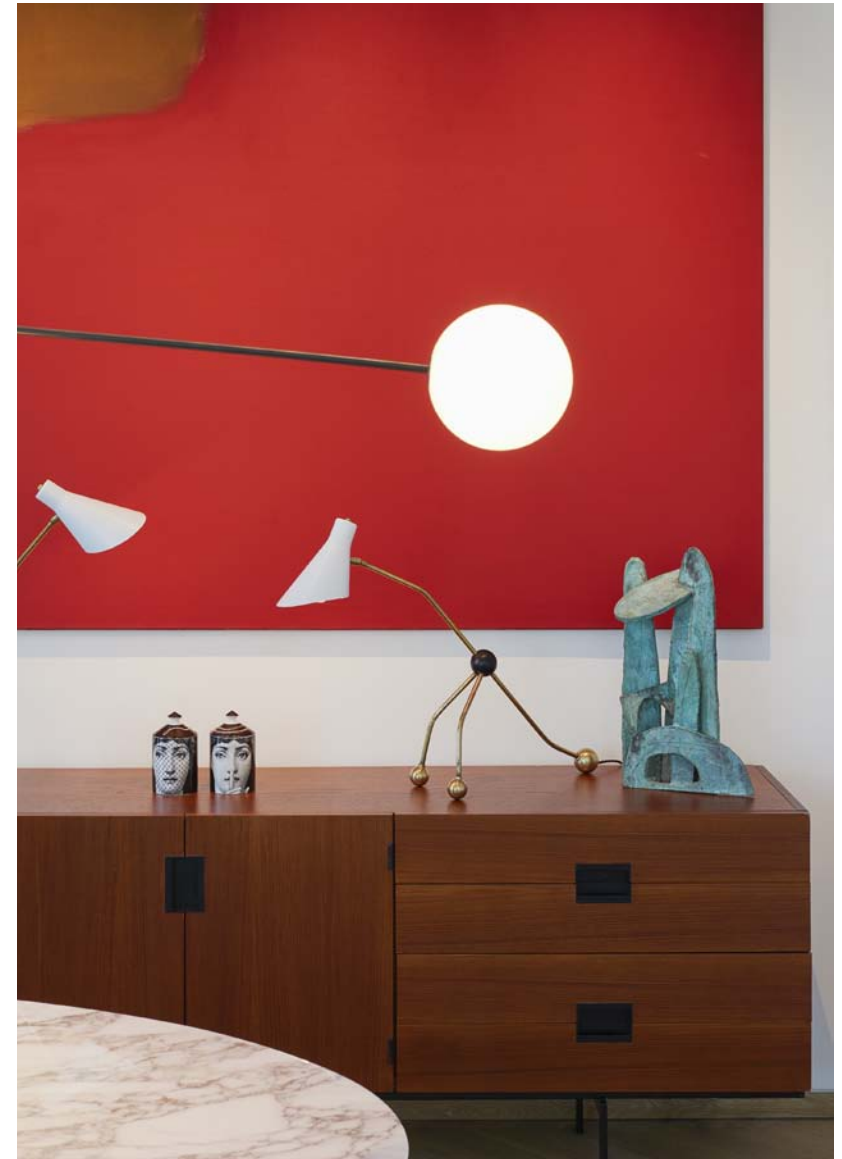


FIGURE 11

THROUGHOUT THE PENTHOUSE VINTAGE FURNITURE SITS HARMONIOUSLY WITH CONTEMPORARY PIECES, SUCH AS THE MOBILE CHANDELIER 3 BY MICHAEL ANASTASSIADES





FIGURE 12

THERE ARE FEW ROOMS WHERE A GRAND PIANO FEELS  
AT HOME, THE ATELIER IS ONE SUCH SPACE



FIGURE 13

DAYLIGHT IS DRAWN DOWN THROUGH THE  
ATELIER AND INTO THE GALLERY BELOW





**FIGURE 14**

THE SKY IS AN EVER PRESENT FEATURE; EXTENSIVE ROOF  
GLAZING ENSURING AN ABUNDANCE OF NATURAL LIGHT





Nowhere is the scale and volume of the penthouse more evident than in the grand drawing room, filled with natural light and seemingly floating above the Mayfair skyline. This will be very much the focus of the home; a truly expansive space that feels at once sociable and intimate. South-west facing, with full-height windows, it is the location to receive and entertain guests. A high-specification kitchen sits at one end of the space, and at the opposite end the glazing opens to reveal a spacious winter garden.

## Drawing room







FIGURE 15  
FULL HEIGHT GLAZING BRINGS AN EXTRAORDINARY  
AMOUNT OF LIGHT INTO THE SPACE





FIGURE 16  
VINTAGE LEAF LAMPS ARE JUXTAPOSED AGAINST PIECES BY  
MARC QUINN, 'TROPICAL DAWN' AND 'STRATOSPHERIC OZONE'



FIGURE 17  
DAYLIGHT PLAYS ON THE SURFACE OF A CLUSTER  
OF ITALIAN KIDNEY SHAPED TABLES



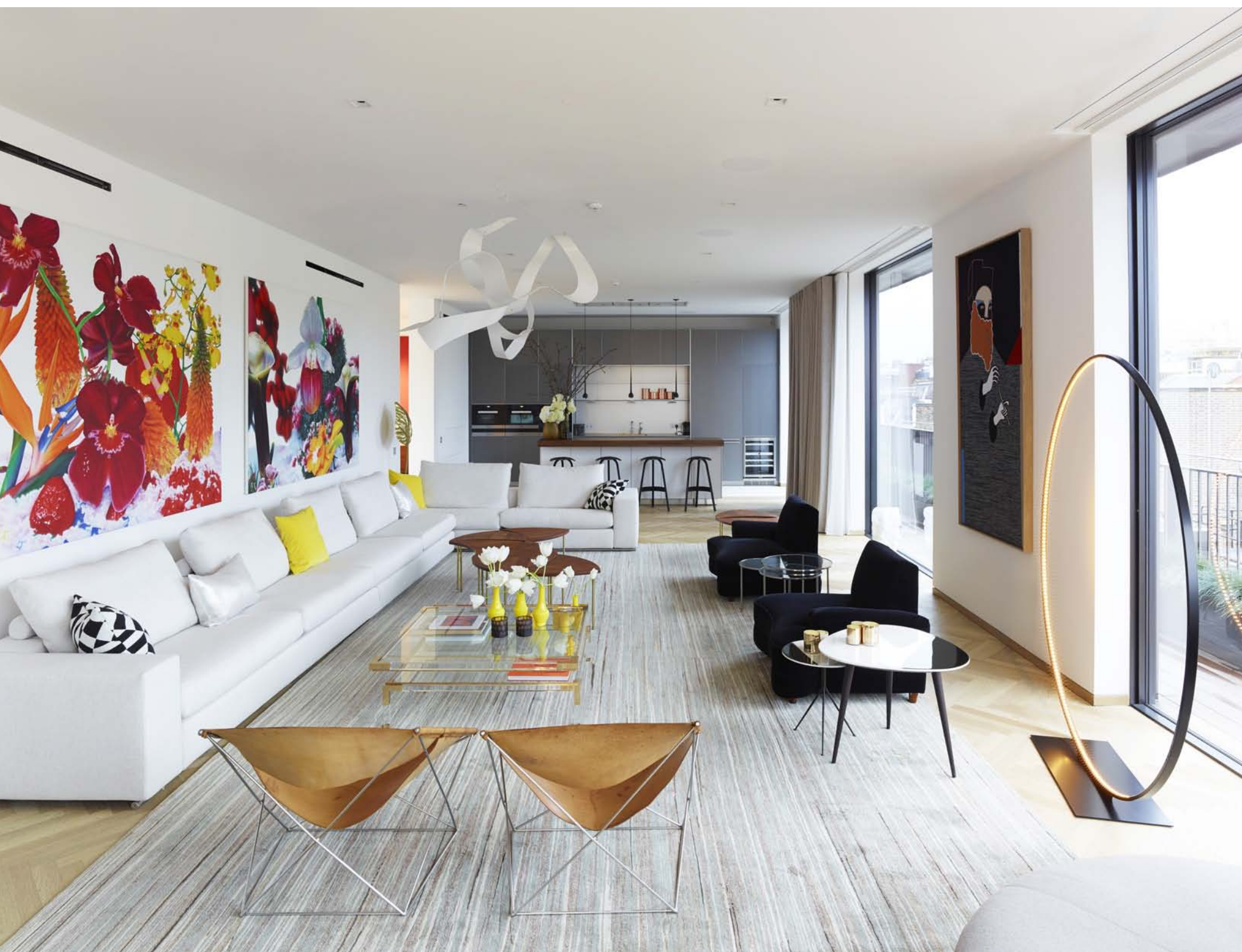


FIGURE 18

STATEMENT ARTWORK AND BOLD COLOUR SIT  
COMFORTABLY IN A ROOM OF SUCH SCALE







**FIGURE 19**  
THROUGHOUT THE PENTHOUSE THE FINEST MATERIALS HAVE BEEN USED



**FIGURE 20**  
THE CLEAN LINES OF THE KITCHEN PROVIDE A CONTRAST TO THE  
COLOUR AND VIBRANCY OF THE DRAWING ROOM BEYOND



No residence would be complete without access to outdoor space. A significant south-west facing terrace runs the length of the drawing room, acting as a visual extension to the room itself – careful planting ensures this is an ideal space for private dining on a warm evening.

The large winter garden opens off this space, providing both a threshold to the terrace and a room to enjoy in the winter months.

### Outdoor garden





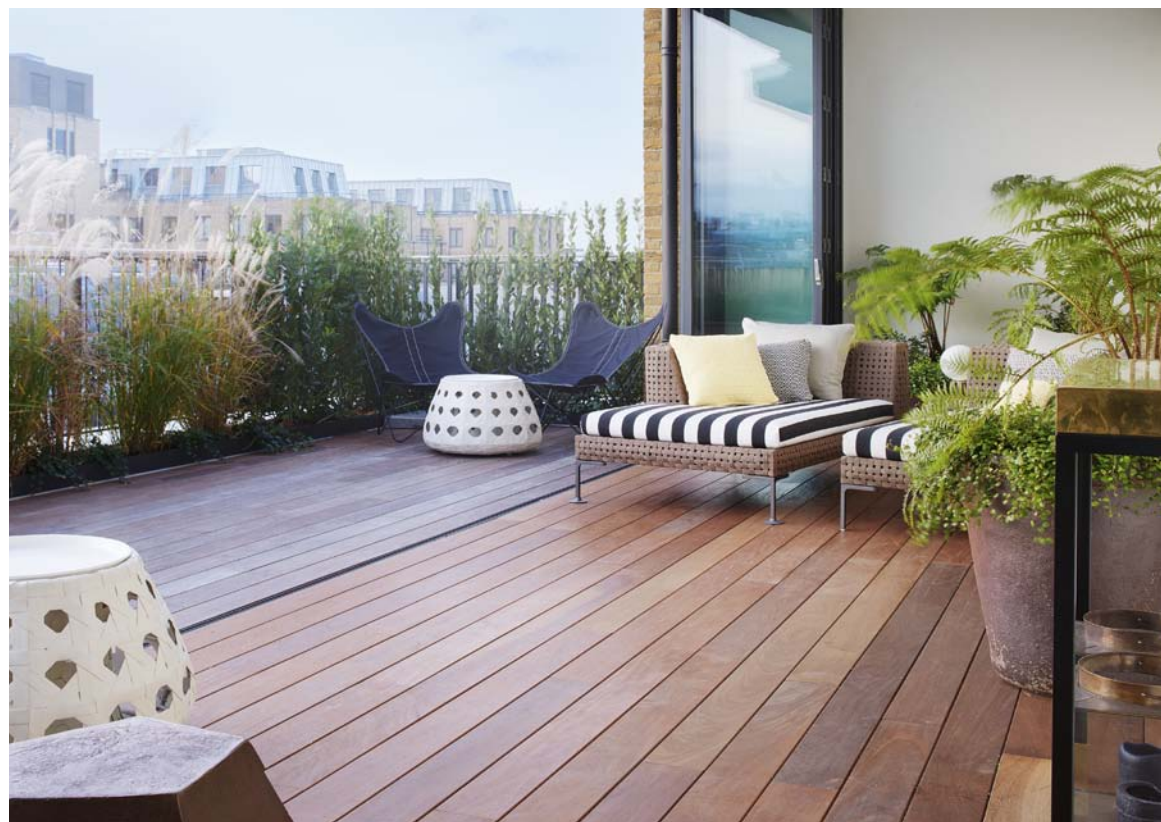


FIGURE 21

THE FULL HEIGHT GLAZED SCREEN FOLDS BACK TO PROVIDE  
A SEAMLESS THRESHOLD TO THE TERRACE

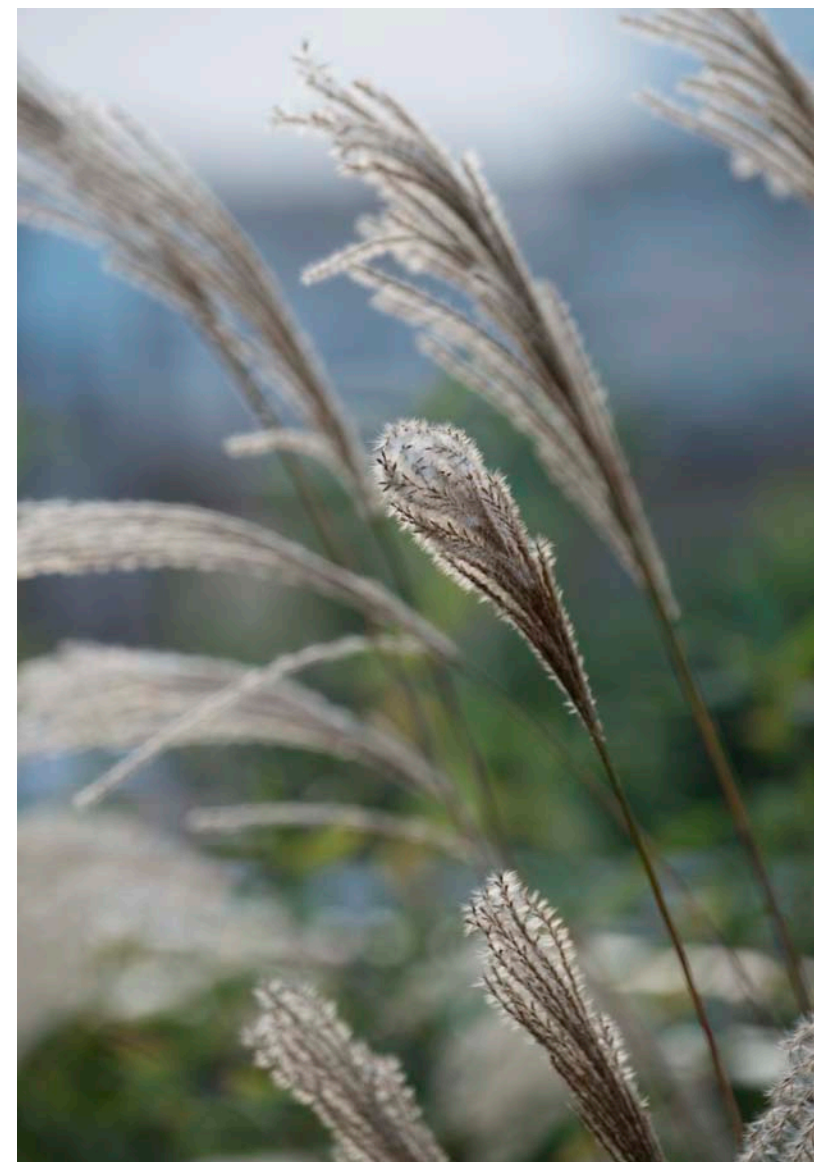


FIGURE 22

PLANTING ON THE TERRACE IS BY NOTABLE  
LANDSCAPE GARDENER CHRIS MOSS









FIGURE 23

SEEN FROM THE TERRACE, THE PENTHOUSE IS A PRIVATE  
SANCTUARY FLOATING ABOVE MAYFAIR'S ROOFTOPS

Vast in scale and flooded with sunlight drawn down through the light wells above, this is a space full of potential and possibility. The room encapsulates the non-prescriptive nature of the spaces within the penthouse and the sense of freedom they offer. It is a self-consciously indulgent room whose ultimate purpose remains to be defined by the owner, their interests and desires. A place to display a personal art collection, host a sizeable reception, or perhaps the location for a more contemplative pursuit such as yoga.

### Gallery space

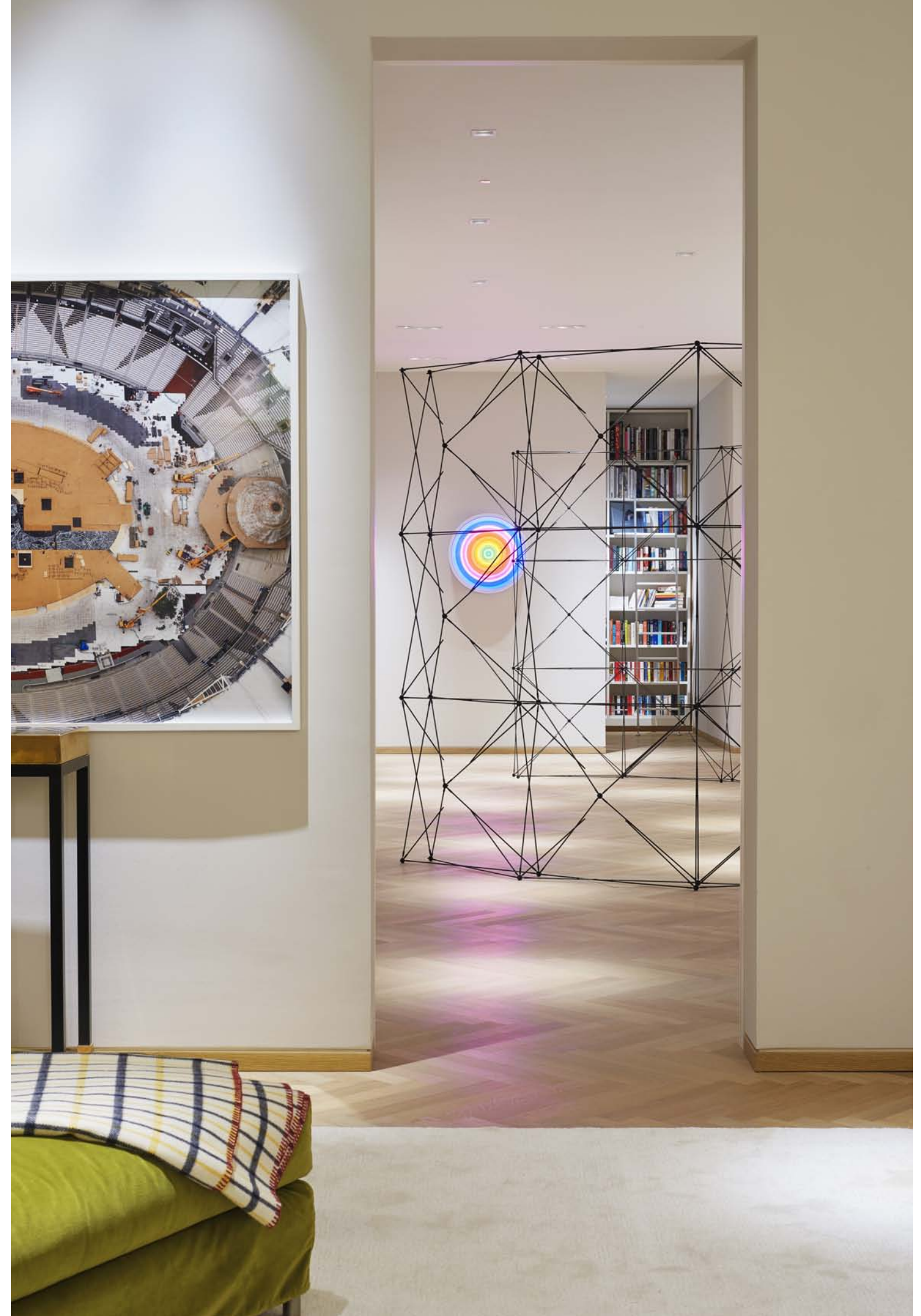










FIGURE 24

A LIBRARY WITH FULL HEIGHT WALL PROVIDES  
A PLACE FOR QUIET CONTEMPLATION

Sitting here quietly reading it is easy to forget that the energy and activity of Mayfair continues just four storeys below on Albemarle Street. This is a space that immediately instils a sense of calm. A place for quiet reflection; for closing oneself off from the cares of the day, or conversely, for watching a movie or enjoying music. Furniture has been carefully chosen, the sophisticated colour and material palette working in harmony with the art pieces within the room.

### Family room









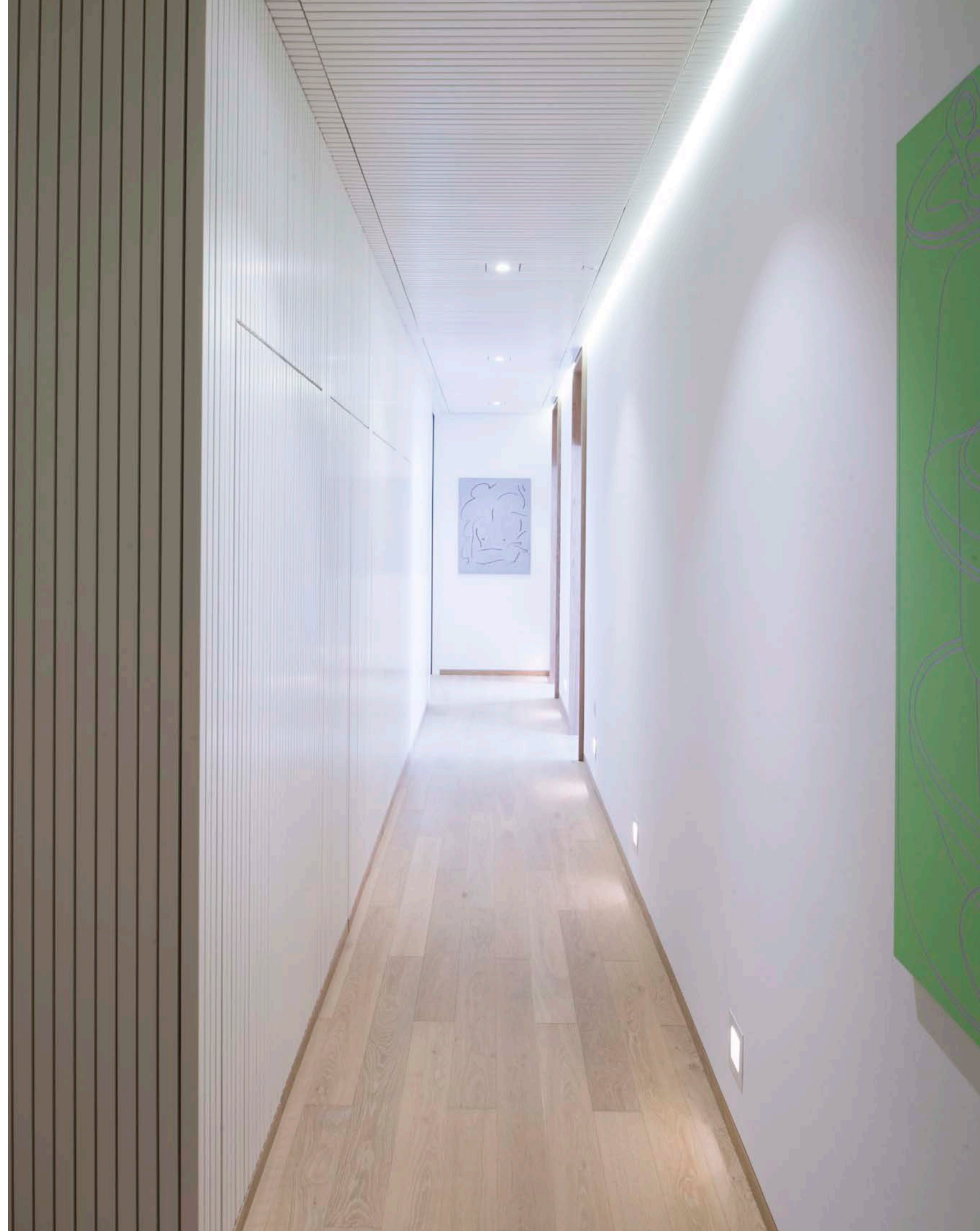


**FIGURE 25**  
ART AND FURNITURE SIT IN PERFECT HARMONY WITHIN THE PENTHOUSE. SCREEN PRINT  
ON PAPER BY VICTOR PASMORE AND JASON CHAIR BY CARL JACOBS



**FIGURE 26**  
A SERIES OF NINE VIGNETTE STUDIES OF  
A MAQUETTE BY NIGEL O'NEILL

**FIGURE 27**  
THE BEDROOMS ARE SEPARATED FROM THE LIVING SPACES  
BY AN ACOUSTICALLY INSULATED CORRIDOR





The master suite is an intimate and versatile space. The large dressing area and bathroom can be accessed separately from the bedroom, allowing discretion and privacy. Full height windows usher in the morning light and open onto a generous south-west facing balcony. Careful design ensures that the suite is not only comfortable at night, but acts as a private retreat during the day.

### **Master bedroom**











FIGURE 28

CRACKLED LACQUER IS USED THROUGHOUT THE MELLIER,  
ITS INTRIGUING TEXTURE ACTS TO SOFTEN THE LIGHT



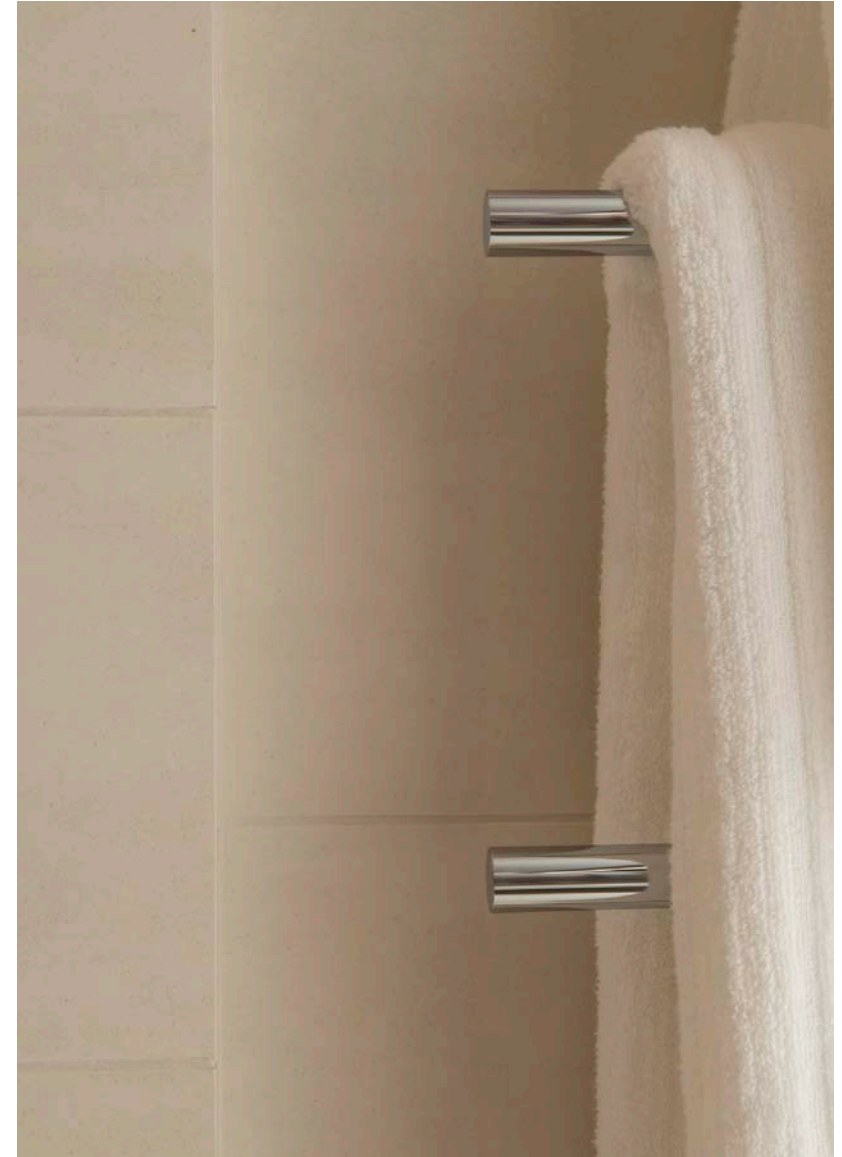
FIGURE 29

THE MASTER SUITE IS A SPACE FOR RELAXATION AND PEACE  
IN BOTH THE EVENING AND DURING THE DAY









**FIGURE 30**  
BATHROOMS ARE FINISHED IN SILESTONE AND GLOSSY LACQUER,  
AND FEATURE FULLY INTEGRATED AUDIO VISUAL SYSTEMS

Its elevated position ensures that the penthouse is above all a quiet, calm space. The rear of the building where the bedrooms are situated is especially secluded, offering opportunities for privacy and contemplation. Entered off a private corridor, each of the suites is designed to maximise the sense of comfort and calmness afforded by this aspect of the building.

### **Bedrooms 2 & 3**



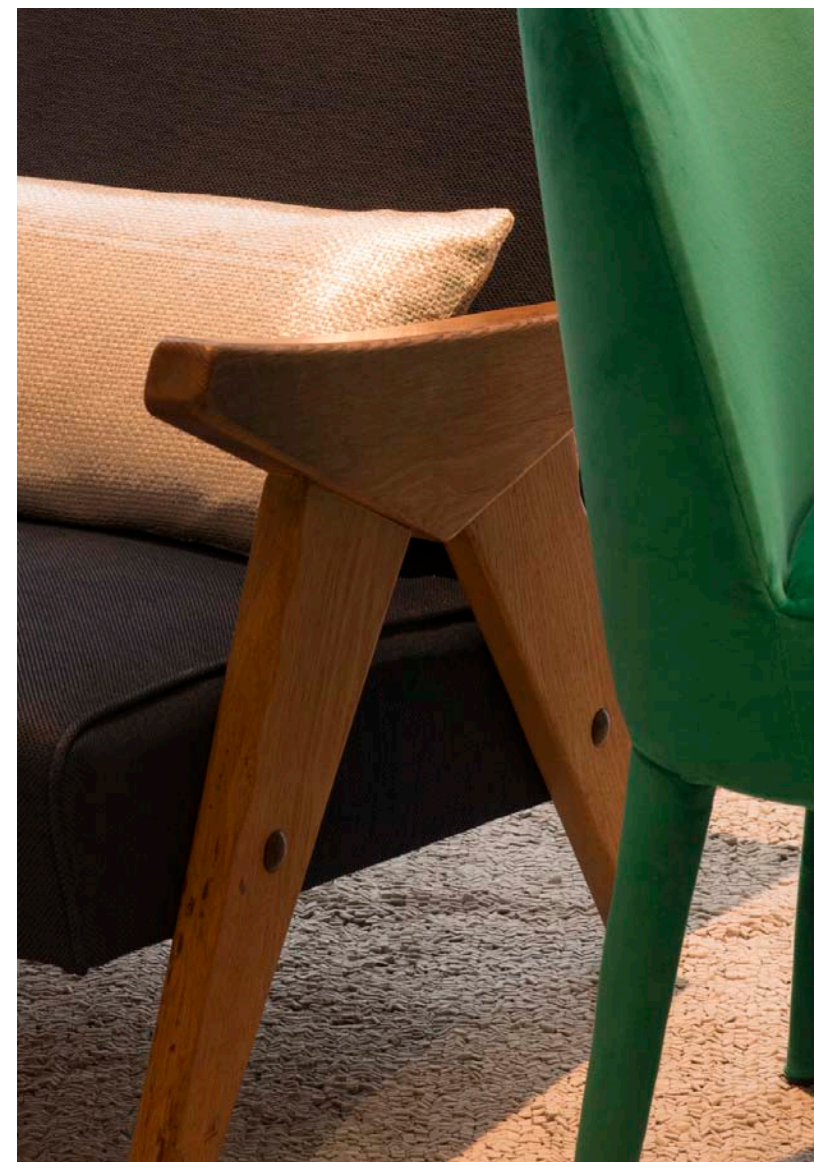








**FIGURE 31**  
ELEMENTS OF COLOUR HAVE BEEN USED TO DRAMATIC  
EFFECT THROUGHOUT THE PENTHOUSE



**FIGURE 32**  
BEAUTIFUL MATERIALS AND FURNITURE – SUCH AS THIS VINTAGE  
PARISIAN CHAIR – MAKE EACH BEDROOM A RESTFUL SPACE





# The Penthouse — Specifications



FIGURE 33

## Ironmongery

The ironmongery is crafted in robust stainless steel. The door handles are a bespoke design by the architect Eric Parry. The clean lines form a modernist and unusual handle that comfortably suits the ergonomics of the hand. All door hinges are concealed.



FIGURE 34

## Crackled Lacquer

Crackled lacquer is a bespoke finish of up to eight cross coats of lacquer that are specially treated to develop small cracks that give it an almost translucent appearance. The entrance hall wall is clad with crackled lacquer panels incorporating discreet doors for wardrobe and cloakroom and access to the private rooms. Crackled lacquer panels are also used in the master bedroom as the subdivision to the dressing area.

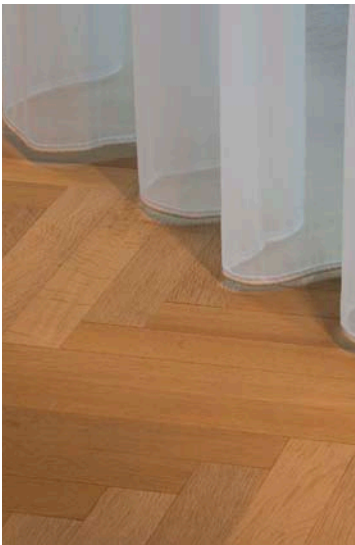


FIGURE 35

## Parquet Flooring

The parquet is bespoke and manufactured by Schotten & Hansen. It features a generous herringbone pattern in a blonde oak shade, called Ivory Oak. Schotten & Hansen floors are hand-crafted with a special surface treatment that brings depth and dimension to the wood, allowing light to reflect from the surface emphasising the warm quality of the wood.



FIGURE 36

## Bespoke Doors

All doors are bespoke and are finished in white lacquer, American Black Walnut and Ivory Oak. The side faces use Ivory Oak that matches the bespoke parquet floor, creating a continuous flow of material from one room to another.



FIGURE 37

## KNX Control System

KNX is a sophisticated control system that is highly reliable and intuitive to use. It allows direct control of technical infrastructure including heating, cooling, lighting, solar control blinds, security and audio systems. It can also be controlled remotely using smart phones or tablet devices.



Mechanical Services

- Whole house ventilation system provided by local Mechanical Ventilation with Heat Recovery (MVHR) units
- Underfloor heating throughout
- An independent comfort cooling and boost heating through integrated air conditioning units
- Recessed low energy LED ceiling down-lights throughout

Electrical Services

- BMS full home automation system that controls underfloor heating, ventilation and comfort cooling
- KNX control system that controls lighting, curtains, blinds, sky lights,front entry phone and CCTV cameras
- VESDA (Very Early Smoke Detection Alarm) fire detection system
- 13A and 5A electrical socks
- Wiring for electrical blinds throughout
- Video door entry with CCTV control
- Provisions for surround sound stereo and speakers in all rooms, including bathrooms

Flooring, Walls & Doors

- Schotten and Hansen Ivory Oak parquet floor to all areas except for bathroom and utility areas
- Encaustic Mosa ceramic floors and walls to bathrooms and utility rooms
- High doors with architect-designed fittings
- Acoustic rated floor and wall build-up
- Crackled lacquer wall feature in reception, master bedroom

Windows

- Acoustic-rated high-performance timber windows to the front
- Schindler Fenster wooden windows to the front
- Schindler Fenster steel windows to the rear

Furniture

- Fitted cupboards and credenzas
- Lacquered and oak fitted furniture inclusive of internal fittings and wardrobe lighting

Kitchens

- Top of the range Bulthaup B3 kitchen with quartz stone worktops
- Top of the range appliances throughout (Miele and Gaggenau)

Bathrooms

- Top of the range taps and ceramics
- Heated towel rails in all bathrooms
- Feature lighting
- Heated mirrors in all bathrooms

Outdoor Space

- Hardwood decking with external feature lighting and high level planting

Security

- The building has 24-hour manned security
- Monitored CCTV

- Grade 3 system with intruder detector and panic alarm. Provisions made for Red Care Line

Parking

- Nearest car park Q-Park Burlington Street (3 minute walk) and NCP Carrington Street (6 minute walk). Spaces available on contract
- Stainless steel, Lock2me independent bike storage located in basement

Lifts

- Private residential lift located in the lobby

Concierge

- Concierge team on site 24/7
- Estimated service charge proposed is £10.50 per square foot and includes 24/7 on site security and building maintenance

Rhodium Residence Management

- Luxury residence management focusing on the most exclusive and prime properties in London, offering bespoke property and lifestyle management services

Property management company Rhodium have been selected to offer residents exceptional management and concierge services.

Management services

Residents can choose the level that best suits their lifestyle and level of occupancy. Silver level offers property management and maintenance as a standard, with additional personal requests charged individually.

Gold offers a substantial lifestyle package including weekly cleaning by highly trained staff, daily post collections, subscriptions paid and property inspections when vacant. Additional requests are charged individually.

For those residents requiring a more tailored solution, a bespoke package can be formulated entirely around their needs. Fees will be prepared on a case-by-case basis.

Concierge services

For many residents, their apartment at 26 Albemarle Street will not be their sole residence, or the UK their only global location. Tailored concierge and lifestyle services will make the transition from city to city a seamless one, providing residents with the specific information they require – the private views, exhibitions and salesrooms that are unmissable, the latest bar to be seen at or Michelin-starred chef’s table to eat at.

The Concierge can arrange tickets for the opera or a polo match, and should a resident wish to venture further afield and join a shoot in the Highlands or see a favourite band at the O2 (including a backstage pass) they will go above and beyond to make it happen. They can oversee the chartering of a private plane or a super yacht and arrange out-of-hours visits to London’s most prestigious stores.

In short, the concierge allows effortless access to the most glamorous and elite events that the capital hosts. In addition to the more unusual requests, the Concierge allows residents to access a range of lifestyle services that includes private tutors, personal trainers, nutritionists, event planners, pet-sitters, staff agencies and art locators.

Charges and ongoing contact

A comprehensive budget for all property management services will be prepared for all occupiers on completion of their purchase. The service demands will be agreed on a quarterly basis and the budget will be reconciled at the end of each year, with each occupier given a bespoke report detailing income and annual expenditure statements.

26 Albemarle Street’s dedicated property manager will meet with residents every six months to discuss the property’s maintenance, give updates on any planned works and listen to any specific requests that have arisen.

Residents of The Mellier will be granted full use of the fitness facilities and spa at Brown’s Hotel. As you’d expect from one of London’s finest hotels the spa offers a wide range of treatments for both men and women using many of the world’s leading beauty brands, including Aromatherapy Associates and NuBo. Open into the evening several nights a week, this is the perfect place to unwind and be pampered.

Residents seeking a more energetic pursuit will find Brown’s gym open round the clock, providing a range of cardiovascular, weight and resistance equipment. The hotel can also advise on jogging routes around the local area for those who prefer to get fit whilst experiencing the many parks nearby.



FIGURE 38  
BROWN'S, LONDON'S OLDEST HOTEL



# 04



ARCHITECTURAL DRAWINGS

PENTHOUSE ELEVATIONS & FLOOR PLANS

The Mellier — Façade



FIGURE 39  
PENTHOUSE FOURTH AND FIFTH FLOORS

The Mellier — Rear Elevation



FIGURE 40  
PENTHOUSE FOURTH AND FIFTH FLOORS



The Mellier — Cross Section

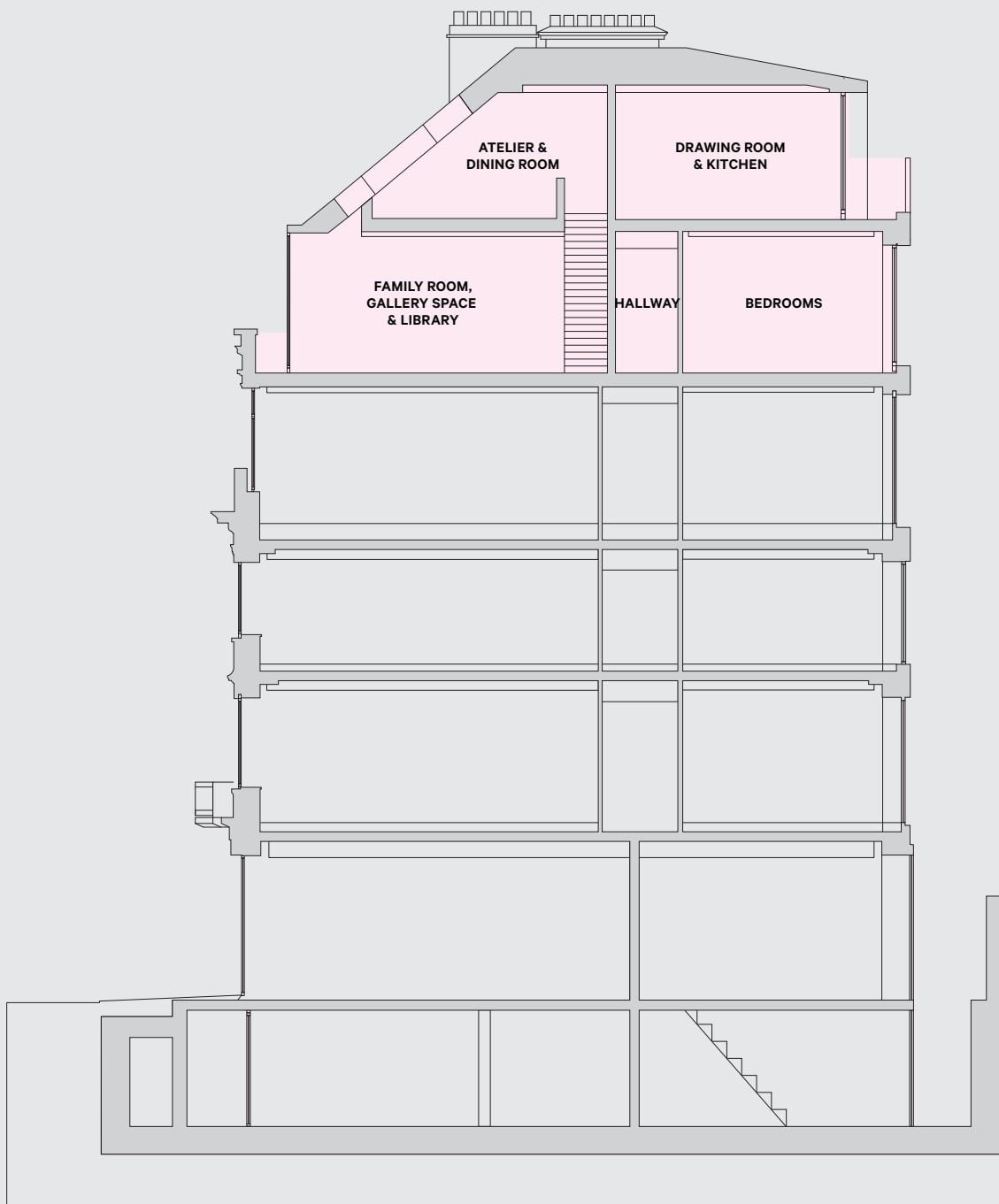


FIGURE 41  
PENTHOUSE CROSS SECTION

The Penthouse — Floor Areas

| GROSS INTERNAL AREAS | SQ M | SQ FT |
|----------------------|------|-------|
| Indoor area          | 491  | 5,285 |
| Outdoor area         | 52   | 560   |
| Total                | 543  | 5,845 |

| FLOOR TO CEILING HEIGHT | M   | FT   |
|-------------------------|-----|------|
| Fourth floor            | 3.2 | 10.7 |
| Fifth floor             | 3.1 | 10.2 |

| PRINCIPAL ROOMS | SQ M  | SQ FT  |
|-----------------|-------|--------|
| Fourth floor    |       |        |
| Gallery space   | 72.74 | 782.97 |
| Library         | 13.80 | 148.54 |
| Master bedroom  | 58.12 | 625.60 |
| Bedroom 2       | 31.38 | 337.77 |
| Bedroom 3       | 30.48 | 328.08 |
| Family room     | 33.23 | 357.68 |
| Fifth floor     |       |        |
| Drawing room    | 67.50 | 726.56 |
| Atelier         | 74.39 | 800.73 |
| Family kitchen  | 16.10 | 173.30 |
| Winter Garden   | 20.42 | 219.80 |

The Penthouse — Fourth floor

Lower level

| FLOOR TO CEILING HEIGHT | M   | FT   |
|-------------------------|-----|------|
| Fourth floor            | 3.2 | 10.7 |

| PRINCIPAL ROOMS | SQ M  | SQ FT  |
|-----------------|-------|--------|
| Fourth floor    |       |        |
| Gallery space   | 72.74 | 782.97 |
| Library         | 13.80 | 148.54 |
| Master bedroom  | 58.12 | 625.60 |
| Bedroom 2       | 31.38 | 337.77 |
| Bedroom 3       | 30.48 | 328.08 |
| Family room     | 33.23 | 357.68 |

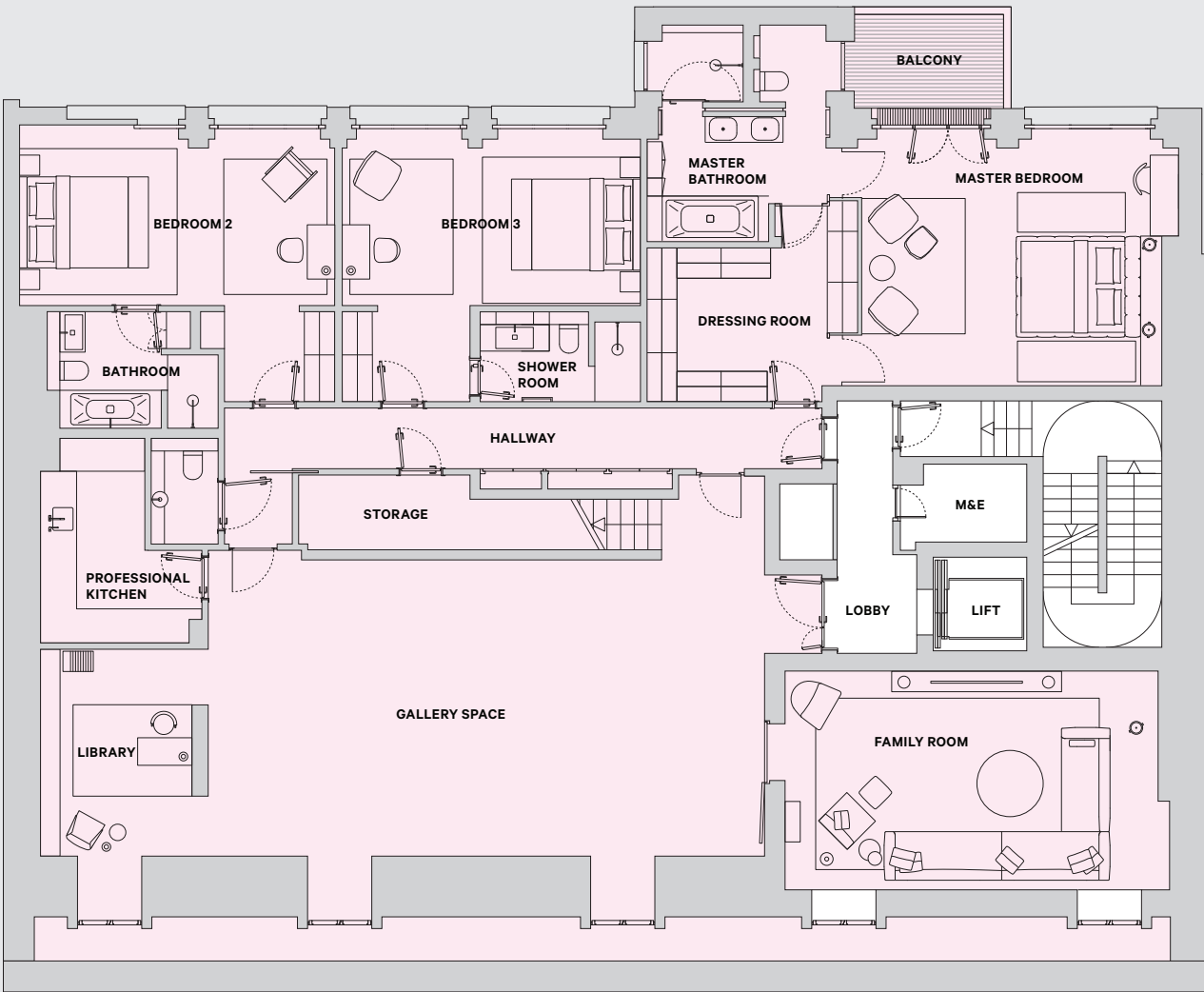


FIGURE 42

The Penthouse — Fifth floor

Upper level

| FLOOR TO CEILING HEIGHT | M   | FT   |
|-------------------------|-----|------|
| Fifth floor             | 3.1 | 10.2 |

| PRINCIPAL ROOMS | SQ M  | SQ FT  |
|-----------------|-------|--------|
| Fifth floor     |       |        |
| Drawing room    | 67.50 | 726.56 |
| Atelier         | 74.39 | 800.73 |
| Family kitchen  | 16.10 | 173.30 |
| Winter garden   | 20.42 | 219.80 |

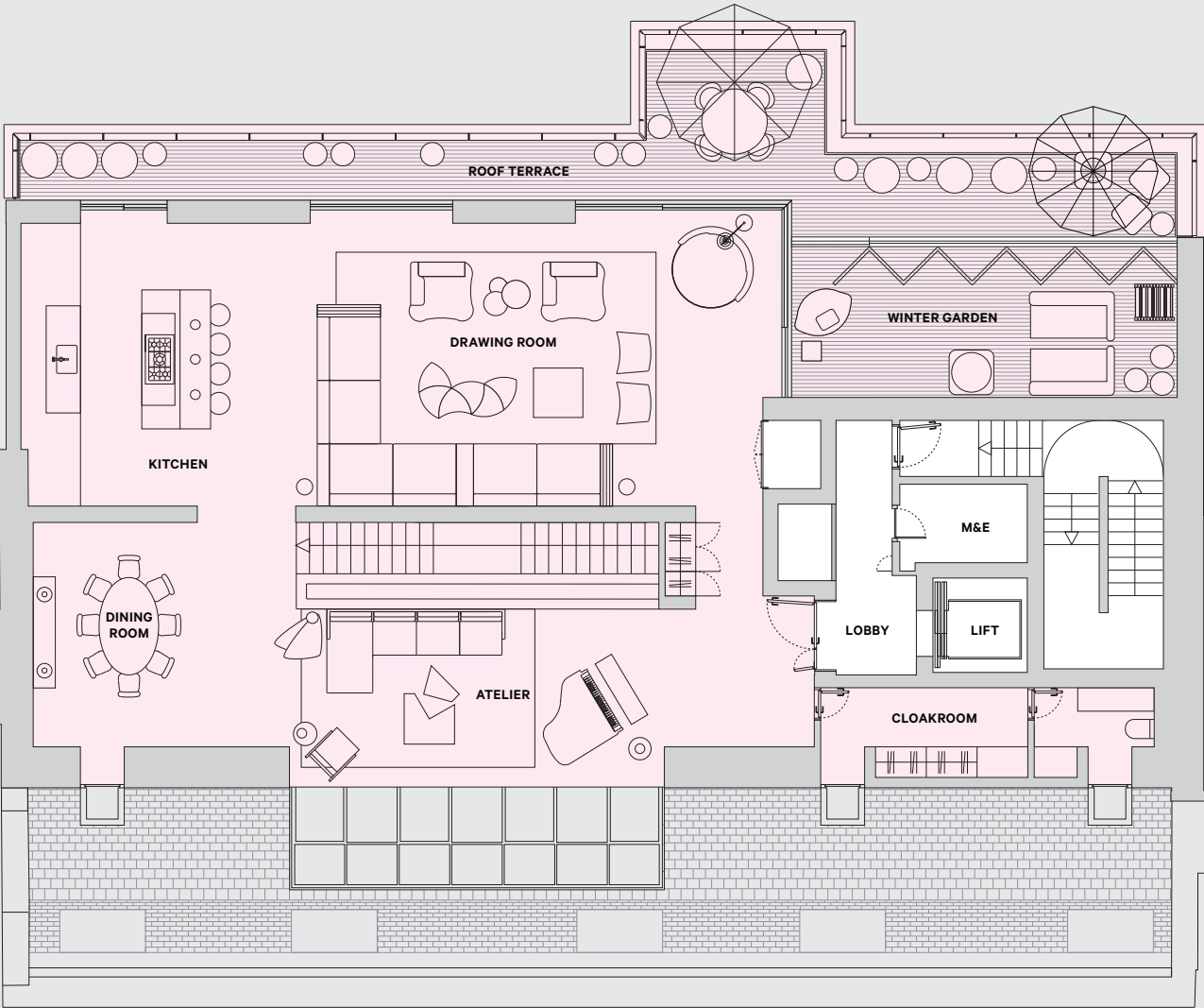


FIGURE 43





05



MAYFAIR, LONDON

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THE CONSUMMATE LOCATION

# Mayfair

Located within The City of Westminster, Mayfair has retained a genuine eclecticism – a place where the world of international art rubs shoulders with high-finance and luxury fashion.

The area takes its name from the historic ‘May Fairs’ that were held annually from the late-seventeenth to the mid-eighteenth century on the site that is now Shepherd Market. Pinpointing the exact date that Mayfair as we now know it came into being is difficult, however, one event in London’s history was pivotal to the area’s development. Following the Great Fire in 1666, wealthy Londoners relocated westwards and the early 1700s saw development begin on both Grosvenor and Hanover Squares. Building carried on apace, and by the late 18th century, Bond Street, Mayfair’s major thoroughfare, had already become a fashionable destination for shopping – a tradition that has continued to the present day.

The past two centuries have seen Mayfair gain a worldwide reputation as a place to discover the finer aspects of service and craftsmanship; especially in areas such as tailoring. The recent shift in the fashion landscape of the neighbourhood can be seen as one facet of a broader creative renaissance of Mayfair that has spread across food, retail, commerce and art. Where once Cork Street dominated, new contemporary galleries have reinvigorated the art scene and have put international art at the forefront. This is echoed in the salesrooms; sales of contemporary art have seen Sotheby’s London and New York auction rooms reach an annual turnover of over £2billion.

The eclectic mix of the commercial and the creative is a vital component to Mayfair’s unique atmosphere. Perhaps the most important aspect is that it retains a large residential community. Those who find themselves on Mount Street or Shepherd Market on a quiet weekend could be forgiven for believing they are on a high street in a small town.

Although located in the heart of London, Mayfair is shielded from much of the commercial activity of the West End by its favourable location. Bounded by the open spaces of two of London’s Royal Parks – Hyde Park to the west and Green Park to the south – Mayfair’s locale puts central London on a human scale, with Westminster, St James’s and Marylebone all within a short walking distance.

This is perhaps one of the unique pleasures to be afforded by Mayfair; it’s an area that retains much of the best of London, and places the rest of the city within easy reach.



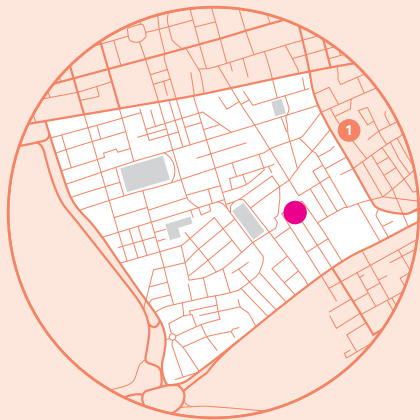
FIGURE 44  
MAYFAIR – A COSMOPOLITAN NEIGHBOURHOOD  
IN CENTRAL LONDON



# SADIE COLES

ART DEALER & GALLERY OWNER

*Sadie Coles is a leading international art dealer and gallery owner. She has three galleries in Mayfair, presenting the work of established and emerging international artists. Sadie was formerly a director of Anthony d’Offay Gallery, London (1990 – 1996) and then worked for Jeff Koons Studio in New York before opening her own gallery.*



●  
The Mellier,  
26 Albemarle Street

1  
Sadie Coles Gallery HQ,  
69 South Audley Street



**ART HAS NO FUNCTIONAL PURPOSE EXCEPT TO MAKE YOU THINK, AND OFTEN IT MAKES YOU THINK ABOUT DIFFICULT THINGS SUCH AS DEATH, LIFE, SEX, GENDER, POLITICS – ALL SORTS OF ISSUES.**

*Was there a critical point that led you to take the path into the art world?*

It was a childhood visit to the Tutankhamun at the British Museum, when I was about six or seven. In that exhibition, you went down a replica of an entrance to the pyramids, down a dark tunnel: the end was lit very intensely, and there was the glowing, golden mask of Tutankhamun. The sculpture and the drama of its installation really had a big impact on me.

*What qualities make a good art dealer or gallery owner?*

There are many types of art dealer and many different motivations for collecting or showing art. The primary dealer, of which I’m an example, is a very different creature from a secondary market dealer because we have a direct connection to the artist. These are key relationships and govern the way we run the gallery. A primary dealer’s best qualities are being able to be a sounding board for the artists and their ideas, advising a strategy for how to get the work to a broader platform, and being a kind of co-producer of their exhibitions. It is a sympathetic, symbiotic collaboration to get the show on the road.

*How do you balance commerce and aesthetics?*

I think you have to have an extremely good nose, a sort of instinctual feel for what is interesting now and what will speak to people. It is an indefinable quality really.

*Your artists are eclectic; the performance art of Spartacus Chetwynd is very different to paintings by Laura Owens. What do you look for in an artist’s work?*

I would say there is a difference in terms of what the product actually is between a performance artist and a painter, but both artists, to my mind, are radical people with radical thoughts and that’s what unites them. I would say that is what I would look for when I’m choosing an artist; someone who is really pushing the boundaries, making us think and showing us something new.

*Which contemporary artists excite you most?*

Everyone in my programme excites me, but I think if you are interested in art, you are always looking both forwards and backwards. I am really excited to have just taken on a young artist called Helen Marten who is in her twenties and that’s a new thing for me. Her language and aesthetics are original and fresh.

I would also say that I am constantly looking into the past and there is nothing I love more than walking around St James’s for instance and seeing the old master dealers, or going to the British Museum and looking at collections like the Islamic collection that they just re-presented so wonderfully. These things inform the future, so I try to keep an eye on both.

*What purpose does good art serve?*

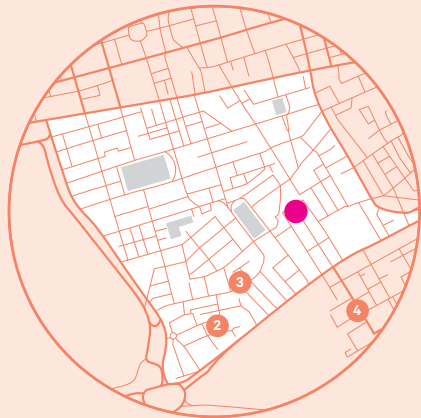
Art is a non-functional thing that has an incredible function, and that is a very interesting tension – obviously, it doesn’t deliver a functional product or make a cup of coffee for you. But it does make you think and often it makes you think about difficult things such as death, life, sex, gender, politics – all sorts of issues: the meaning of life. Human beings need to consider these things and culture is a very necessary way of mediating and giving voice to these concerns.

*Do you think art dealers are frustrated artists?*

There was a moment, when I was fifteen and doing my art O-level, when I realised that I wasn’t actually that good at it. I remember in the life drawing class realising I was no good so I swapped to art history. It was a natural development to imagine how you can best be involved



**I’VE BEEN DELIGHTED  
TO SEE MAYFAIR GOING  
FROM SOMEWHERE  
WHERE YOU IMAGINE  
A HIGH COURT JUDGE  
LIVES AND GOES FOR  
SEAFOOD AT WHEELER’S,  
TO BEING A PLACE WHERE  
THERE IS A HEADY MIX  
OF ART, FASHION, SUPER  
RESTAURANTS AND STILL  
A RESIDENTIAL MIX, WHICH  
I THINK IS VERY  
IMPORTANT.**



- |  |   |
|--|---|
| 1<br>The Mellier,<br>26 Albemarle Street | 3<br>Little House Club,<br>2 Queen Street     |
| 2<br>Loulou’s Club,<br>5 Hertford Street | 4<br>Dukes Hotel,<br>35 – 36 St James’s Place |

in art, and for a primary dealer that is working with the artists and getting their exhibitions up in the gallery. I have an enormously creative job, but it’s not being an artist. It is more like being a producer or an agent.

*What are the best aspects of life in Mayfair?*

I think it’s important that it maintains its discerning sensibility and eclecticism. For instance you have some of the best book dealers on Berkeley Square, like Maggs the rare book dealers, which is special, keeping a tradition in Mayfair. Alongside there are gunsmiths such as Purdey, the venerable china shop Thomas Goode, exquisite carpets from C. John and the best butcher in London, Allens. But you also have Marc Jacobs and Céline who are opening their first stores in London here and a number of top international galleries. It is a special and subtle mix that needs tending to retain its unique nature.

I really love the fact that there are still many people living in Mayfair, the residential element is very important. That won’t change because there are many mansion blocks and real houses in Mayfair, but I do think it adds something very special that other central London areas don’t have. For instance, in Paris in the Place Vendôme you have apartments, whereas in London – on Bond Street – you have hardly any. The residential element gives an understated English flavour to Mayfair.

*Can the notion of ‘bohemia’ really exist in a place such as Mayfair?*

Well it does sort of exist in Mayfair in terms of restaurants, because a lot of the top restaurants in Mayfair like Scott’s, 34 and Little House have contemporary art on their walls rather than prints or just interior decoration. And a lot of that art is given in trade for meals, so actually that nineteenth century idea is alive and kicking in the grandest restaurants in this city. I think that just shows how far we have come in terms of contemporary art being completely relevant and central to the idea of luxury, of representing informed aesthetics, and I think that’s quite amazing.

*Which is your favourite Mayfair hangout? Why?*

Hyde Park for sure, I love Hyde Park; it is an extremely rich resource. You’ve got Speaker’s Corner, people riding horses, bikes, roller-blades, the Serpentine Gallery and the Serpentine itself, which is a wonderful place to have tea and watch people swimming. Then you also have the barracks where you can see the Horse Guards training next to the kids from Hill House doing their sport. I think it’s an amazing and wonderful oasis right in the centre of London.

If I can think of an excuse to walk down Burlington Arcade, I do. I love it – the individual retailers and the uniquely graceful architecture. Walking from there to Dover Street Market for a browse through the best curated clothes store in the world is an inspiring lunch break.

*Is there a secret you could tell us about Mayfair?*

Shepherd Market has an extreme history, with its links to prostitution in years gone by, but now it’s a discreet sub-district of Mayfair which recently re-emerged as a stylish social hub. Go to Loulou’s, the lavishly designed Rifat Ozbek club in Hertford Street, or for power breakfasts at Little House on Queen Street. Or cross Piccadilly for an outstanding martini in Dukes Hotel. That’s my real Mayfair secret!



FIGURE 45  
SADIE COLES IN FRONT OF AN UNTITLED ARTWORK BY JIM LAMBIE  
AT THE SADIE COLES IN BURLINGTON PLACE  
—  
Photographed on a 1964 Rolleiflex 3.5F  
using 2¼ Kodak Tri-x film

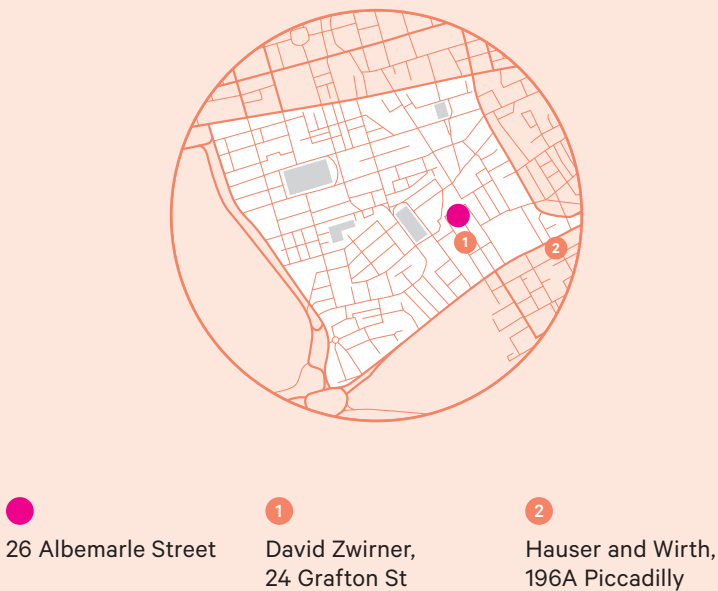


IN CONVERSATION

# OLIVER BARKER

AUCTIONEER

*Deputy Chairman, Europe and Senior International Specialist,  
joined Sotheby’s in June 1994.*



●  
26 Albemarle Street

1  
David Zwirner,  
24 Grafton St

2  
Hauser and Wirth,  
196A Piccadilly



**AUCTIONS HAVE TO HAVE  
A NARRATIVE — YOU  
WOULD NEVER SELL A  
FRANCIS BACON PAINTING  
FIRST THING, YOU NEED  
THE ROOM TO SETTLE,  
TO WARM UP.**

*Was there a particular incident that led to your interest in art?*

As a boy I got my head stuck in a Henry Moore sculpture in Battersea Park. That was certainly a defining moment, as was being interviewed by a journalist whilst I was visiting The Tate. Paintings such as Lichtenstein’s ‘Whaam!’ had a really big impression on me. I remember thinking, maybe subliminally at the time, what a great world to be a part of, to be surrounded by works of art.

*What purpose does good art serve?*

From a social perspective it can be amazing; it’s therapeutic, it gives great joy. It can also be very challenging for a number of different reasons, both social or political. Not all art has to be about fulfilment and happiness – look at the way art is intrinsic to events such as the centenary of the First World War. There are many different responses it can give to life’s experiences.

*What are the key qualities that make a good auctioneer?*

Foolhardiness springs to mind! There is an element of being a frustrated performer, there’s also the feeling you are conducting an orchestra, dependent on all the components playing their role, and being a conduit for all the hard work that has gone into finding a buyer for a particular object. Nobody needs to own art, ultimately it’s a very emotive decision and being the auctioneer who can extract that last bit from somebody is a really exciting and challenging prospect.

*How important is it to set the tone in an auction room?*

Auctions have to have a narrative – you would never sell a Francis Bacon painting first thing, you need the room to settle, to warm up. It’s about creating a vacuum so that the sale operates in spite of everything that’s happening in the outside world – that’s what gives people permission to buy great works of art.

*What has been your most memorable experience at Sotheby’s?*

The one that really sticks in my mind is auctioneering the Damien Hirst ‘Beautiful Inside My Head Forever’ on September 15th 2008. It’s a day that’s indelibly etched on my mind as it was the day that Lehman Brothers collapsed. A financial tsunami spread around the world, by morning it was in London, early afternoon it hit New York. That evening I was going to sell 110 pieces by Damien Hirst, including the Golden Calf. If ever it had been a piece that stuck two fingers up at the excess of the market, it was that object. At 6pm that evening, just before the sale, we didn’t feel as if there was a strong tangible interest in the sculpture. I remember standing there and looking at the front row – it felt like I was about to be thrown to the lions. It was a room that was expecting either for this to go spectacularly well or conversely spectacularly badly.

*What qualities should collectors look for in a work of art?*

First and foremost you really have to love what you are buying. The other thing is never to be afraid to ask lots of questions of dealers, curators or advisers, to educate yourself – the more information one has toward a particular area or artist, the more successful you will be. The great collectors are the ones who have an incredibly strong emotive rapport with the objects they collect. They’re also the ones who love to share this passion with other collectors, their family or with the public.

*What effect has the emergence of new markets had on the art world?*

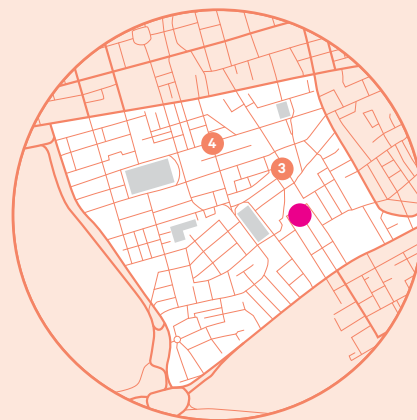
At the forefront are Russia and China, providing a significant number of new bidders. Both these countries have strong art traditions – the Russians especially have historically had some wonderful collections.



**FIGURE 46**  
OLIVER BARKER IN THE BOARDROOM  
AT SOTHEBY'S  
—  
Photographed on a 1964 Rolleiflex 3.5F  
using 2¼ Kodak Tri-X film



**THE BENEFIT FOR  
SOTHEBY'S BEING IN  
MAYFAIR IS THAT OUR  
CLIENTS SEE IT AS A PLACE  
WHERE THEY FEEL VERY  
COMFORTABLE.**



- 1** The Mellier,  
26 Albemarle Street
- 2** Sotheby's Cafe,  
34–35 New Bond St
- 3** Spencer Hart,  
62–64 Brook St
- 4**

What makes London so unique is that it is really a fantastic focal point for so many different collectors and communities who want to make a home here. To a certain extent the art market has been blown wide open, it's no longer a pursuit of the western world. It's truly global, and that's really exciting.

*Should anyone collect solely for monetary reasons, or do they have to love art?*

The greatest collectors are the people that have an incredibly strong emotional bond with these objects, and who share that passion with others. I think that's where art has a very healing mentality, it is a great resource for people that have busy lives or successful careers – art gives them engagement with something really sophisticated.

*The art market seems to have returned to Mayfair, why do you think that is?*

I remember talking to Damien Hirst about how the original Saatchi Gallery was really transformational for his generation. Seeing artists such as Cy Twombly and Andy Warhol working on a colossal scale inspired young artists to break out of the fixed boundaries. They needed larger spaces to show, hence the move eastwards.

In a way it has gone full circle, London became such a magnet to world travellers and the art scene realised that Mayfair is the mecca for all of this activity. It's exciting to see how Cork Street's influence is changing and to see galleries such as Hauser and Wirth, David Zwirner, Victoria Miro, all working with incredibly exciting architects.

*How have you seen Mayfair change in the last 20 years?*

Mayfair in the early 90s was definitely at the core of the young contemporary movement. I remember the excitement when White Cube first opened in St James's, way before anyone really thought about those big industrial spaces that became the norm at the end of the 90s. At the same time in New Bond Street, the area also had these important family art businesses dating back to the late 19th century.

Then everything changed in the late 90s as people realised that as a destination point Mayfair was superseding Sloane Street or Regent Street, and there was a huge amount of investment. The benefit for Sotheby's being in this location is that the clients we attract see Mayfair as a place where they feel very comfortable. Everything they need is on their doorstep.

*What shouldn't change about Mayfair?*

I love the architectural oddities of Mayfair – if you look above street level, the buildings in the area are extraordinarily interesting. The variety of shops that are here, the different businesses and communities, and the richness and diversity of Mayfair is something that should survive. There's a hybrid of different businesses – which gives the area a diversity and richness.

*What is your favourite Mayfair hangout, and why?*

If I am having lunch with clients Scott's is always a good place to go to. Sotheby's Cafe is also another fantastic place, the food is absolutely fantastic and the wine list is chosen by Serena Sutcliffe, head of our wine department and a legend in that world. I am a huge fan of Spencer Hart, and the stores on Savile Row and, of course, the galleries.

*Tell us a secret about Mayfair?*

I'm biased but I'd have to say my tip would be Sotheby's. It really is a free museum where you can walk in off the street and see great art. There is something very interesting about seeing a work of art that is briefly in the public domain by way of an auction, before it disappears into another collection and another chapter of its life. For me, that's what makes working here incredibly exciting – the goods in the store are constantly changing on a regular basis.



Mayfair — Art galleries

- 01

Alan Cristea Gallery  
31 & 34 Cork Street
- 02

Alon Zakaim  
5–7 Dover Street
- 03

Ben Brown Fine Arts  
12 Brook’s Mews
- 04

Bernard Jacobson  
6 Cork Street
- 05

Blain Southern  
4 Hanover Square
- 06

Bonhams  
101 Bond Street
- 07

Christie’s  
103 New Bond Street
- 08

Coll & Cortés  
27 Albemarle Street
- 09

Daniel Katz  
6 Hill Street
- 10

David Zwirner  
24 Grafton Street
- 11

Flowers Gallery  
21 Cork Street
- 12

Gagosian Gallery  
17–19 Davies Street
- 13

Gazelli Art House  
39 Dover Street
- 14

Castle Fine Art  
24 Bruton Street
- 15

Halcyon  
144–146 New Bond Street
- 16

Hamiltons Gallery  
13 Carlos Place
- 17

Hauser & Wirth  
23 Savile Row
- 18

Helly Nahmad Gallery  
2 Cork Street
- 19

Marlborough Fine Art  
6 Albemarle Street
- 20

Medici Gallery  
5 Cork Street
- 21

Nicolo Cardi Gallery  
22 Grafton Street  
(Opening soon)
- 22

Pace  
6 Burlington Gardens
- 23

Philip Mould  
29 Dover Street
- 24

Redfern Gallery  
20 Cork Street
- 25

Royal Academy of Arts  
Burlington House
- 26

Sadie Coles  
62 Kingly Street \*
- 27

Skarstedt Gallery  
23 Old Bond Street
- 28

Sprueth Magers  
7A Grafton Street
- 29

Stephen Friedman Gallery  
25–28 Old Burlington Street
- 30

St Petersburg Gallery  
5A Cork Street
- 31

Timothy Taylor  
15 Carlos Place
- 32

Waddington Custot Galleries  
11 Cork Street



FIGURE 47  
MAYFAIR BOASTS THE HIGHEST CONCENTRATION OF ART  
GALLERIES IN CENTRAL LONDON

\* Soho area

# MARK HIX

CHEF & RESTAURATEUR



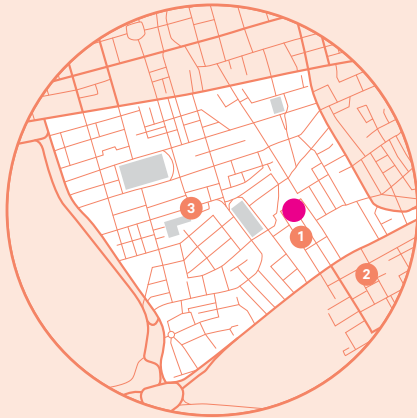
FIGURE 48

MARK HIX IN HIS MAYFAIR RESTAURANT IN  
LONDON'S OLDEST HOTEL, BROWN'S

—  
Photographed on a 1964 Rolleiflex 3.5F  
using 2¼ Kodak Tri-x film



**MAYFAIR IS A GREAT PLACE  
TO GO TO ON A COCKTAIL  
CRAWL, THERE ARE ALL  
THOSE GOOD HOTELS  
LIKE THE CONNAUGHT,  
WHERE YOU CAN GO AND  
HAVE A GOOD MARTINI;  
IT'S ALL WITHIN WALKING  
DISTANCE.**



- 1** The Mellier,  
26 Albemarle Street
- 2** Thomas Dane Gallery,  
11 Duke Street
- 3** The Connaught Hotel,  
13 Carlos Place

*What would you say your philosophy is?*

Simplicity. In our menu it's quite often only one thing on a plate. I have a hard and fast rule that there are no more than three items on one plate in each dish, no more than three main ingredients, or if it's only one thing then just that.

*Did coming from Dorset have an impact on your ideas about provenance?*

Yes. I used to go fishing and catch mackerel and pollock, and my grandfather grew these delicious tomatoes in his greenhouse, so I was brought up with food – but not in a sophisticated way. It was simple things, if I caught a mackerel my grandmother would grill it, it was all simple cooking.

*What do you think is the most exciting thing in food currently?*

That food is more accessible. Twenty years ago you couldn't buy all the different types of British produce that you can now, you had to go abroad to get good food and most good produce was imported. Now we have great English producers on our doorsteps – fruit and veg, even English cured meats. It makes life easier for us when we're compiling menus and also for foodies and punters to be able to go and shop and keep it British.

*What do you think makes this restaurant special in Mayfair?*

It's slightly different from the other restaurants; it's the only one in a hotel. Being based here has its advantages, it's a nice setting – the oldest hotel in London – so it's got that history about it.

*Does the idea of artistic bohemia really exist in Mayfair? Have you ever exchanged artwork for meals?*

It's quite an old Parisian idea, exchanging food for art – when artists didn't have any money and used to exchange work so that they could eat, drink and hang out. I've done that; the good thing is that there is a story behind it, you're not just going out and buying art from somewhere, they are commissions or things that are appropriate. And art and design is something I'm really interested in. I've chosen all the paintings, they're friends of mine so I always do retro deals with the artists. Tonight I am hosting a dinner at the Chisenhale Gallery where I'm a patron.

*What's the one mistake you've learnt most from in your career?*

Mistakes are OK as long as you learn from them, such as the decision to closed Hix Belgravia – it wasn't really fitting in with what we're all about. It was an expensive lesson to learn, but I think it's good to keep moving forward.

*How do you see Mayfair changing?*

The whole of London is constantly changing. For a period people moved out of the West End and there were hardly any restaurants in Mayfair. Now there are loads as well as all the galleries. It is now a hub for creativity, like in the sixties when it was a place you could drink and listen to good music.

*If you had an hour to kill in Mayfair, where would you go?*

I would go to a few galleries including Thomas Dane's, maybe visit a few of the shooting shops and finish off with a cocktail. Mayfair is a good place to go for a cocktail, there are all the good hotels like the Connaught, where you can go and have a good Martini; it's all within walking distance.



IN CONVERSATION

MICHAEL GIGG

BUTCHER AT ALLENS OF MAYFAIR



FIGURE 49

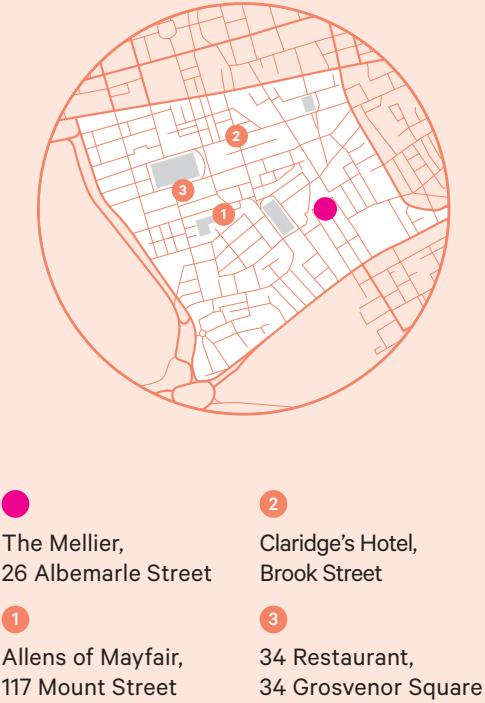
MICHAEL GIGG IN THE ALLENS SHOP  
ON MOUNT STREET

—

Photographed on a 1964 Rolleiflex 3.5F  
using 2¼ Kodak Tri-X film

gggg

MANY PLACES ARE QUITE  
ANONYMOUS IN LONDON  
BUT NOT MAYFAIR.  
BIZARRE REALLY; YOU  
COULDN'T GET  
MORE CENTRAL YET IT  
FEELS LIKE A VILLAGE.



Why do you think Allens has been so successful?

In a word, trust. Allens has been around for 183 years now, and you don't achieve that without having people rely on you. We're known for quality and service; we're not the cheapest but we're not extortionate – we're actually very competitive. We have some prestigious clients – if they want something delivered at five o'clock in the morning they know we won't let them down.

Some of our butchers are trained chefs and can advise on how the meat should be cooked. Myself, I've been a butcher for 23 years, just like my father. Everyone was always asking me 'Why don't you follow in your dad's footsteps?' I kept saying no, but in the end I caved in.

Who is your most demanding customer?

We supply a lot of the hotels – Claridge's, The Dorchester, The Savoy and Mews of Mayfair. They're all demanding but if I had to choose I'd say The Connaught – maybe it's because they're across the road; although on occasion we have done over a dozen invoices for the Dorchester on one day.

We have a customer from North London who is very particular about his ribeye, and seems to be able to tell how many days old a steak is. He'll return it and say 'I wanted a 14 day old, this is only 12.'

Do you know many individual customers by first name?

I do, yes. You know whereabouts they live – you go to the pub and you can see them there as well, they're local. One of the benefits of the shop is being where it is, especially for the hotels. A lot of the wholesalers wouldn't come into central London more than once a day, whereas we're right here.

You have an extensive list of exotic meats from antelope to zebra, who takes those?

We supply a South African restaurant that takes exotic cuts. Occasionally one of the hotels may have a guest who specifies what they want and we'll try and source it for them. I haven't tried them though, they're quite expensive cuts.

Where can you eat the best steak in Mayfair?

My favourite is a steak restaurant called 34 just around the corner.

What's changed in Mayfair?

Mount Street has definitely had a makeover in the last fifteen years. Nowadays people might come in with huge shopping bags from the clothes shops nearby, but they still want to buy their meat from someone they trust. Rental values have gone up but there is a community here. Many places are quite anonymous in London but not Mayfair. Bizarre really; you couldn't get more central yet it feels like a village.

What's your favourite Mayfair hangout?

I do like the local pub, The Audley, which I visit from time to time. We've got Morton's club as well, which we've done several functions in – that's a nice place to go, it's a private club and because we supply them, we do certain functions there as well.

Mayfair — Eating & drinking

Hotels

- 01

Brown’s  
Albemarle Street
- 02

Claridge’s  
Brook Street
- 03

Four Seasons Hotel  
Hamilton Place
- 04

The Beaumont  
Balderton Street
- 05

The Connaught  
Carlos Place
- 06

The Dorchester  
Park Lane
- 07

The Park Lane Hotel  
Piccadilly
- 08

The Ritz  
Piccadilly

Restaurants

- 09

34  
34 Grosvenor Square
- 10

Automat  
33 Dover Street
- 11

Bellamy’s  
18 Bruton Place
- 12

Cecconi’s  
5A Burlington Gardens
- 13

C London  
25 Davies Street
- 14

Corrigan’s  
28 Upper Grosvenor Street
- 15

Fortnum & Mason  
181 Piccadilly
- 16

Hakkasan  
17 Bruton Street
- 17

Le Gavroche  
43 Upper Brook Street
- 18

Novikov  
50a Berkeley Street
- 19

Nobu  
15 Berkeley Street
- 20

Peyote  
14 Cork Street
- 21

Scott’s  
20 Mount Street
- 22

Sumosan  
26b Albemarle Street
- 23

The Wolseley  
Piccadilly

Clubs

- 24

5 Hertford Street  
5 Hertford Street
- 25

Annabel’s  
44 Berkeley Square
- 26

Dunhill Club  
2 Davies Street
- 27

George  
87-88 Mount Street
- 28

Little House  
2 Queen Street
- 29

Mahiki  
1 Dover Street
- 30

Mayfair Arts Club  
40 Dover Street
- 31

Morton’s Club  
28 Berkeley Square



FIGURE 50  
MANY OF LONDON’S FINEST HOTELS, RESTAURANTS AND BARS  
CAN BE FOUND WITHIN MAYFAIR’S BORDERS



# STEPHEN WEBSTER

JEWELLERY DESIGNER & CREATIVE DIRECTOR OF GARRARD



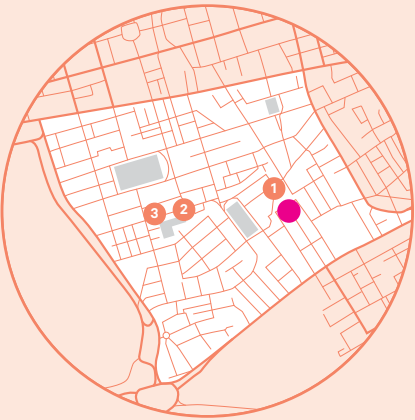
FIGURE 51

STEPHEN WEBSTER IN THE  
GALLERY AT GARRARD

—  
Photographed on a 1964 Rolleiflex 3.5F  
using 2¼ Kodak Tri-X film



**AT THE TIME WE OPENED  
OUR FLAGSHIP STORE  
ON MOUNT STREET  
IT WAS JUST STARTING  
TO CHANGE INTO THE  
NEW HOME OF CUTTING  
EDGE LUXURY. NOT TO  
MENTION ITS PROXIMITY  
TO SCOTT’S, A FAVOURITE  
WITH MANY OF OUR  
CLIENTS.**



●  
The Mellier,  
26 Albemarle Street

●  
Scott’s,  
20 Mount Street

●  
Garrard,  
24 Albemarle Street

●  
Stephen Webster  
flagship store,  
93 Mount Street

*Your style is very distinctive. How did it come about?*

It’s definitely got an edge to it that wasn’t there in fine jewellery before. Over the years, I’ve become more confident to bring in a style that I personally enjoy. Whether that’s inspired by architecture or fashion for example, it’s about the things you pick up on around you, and over the years I’ve been able to apply that to jewellery more and more. I didn’t set out to challenge ‘classic, fine’ jewellery but I suppose it’s part of what I ended up doing.

*What does it feel like being the Creative Director of a company with so much history?*

Garrard is the oldest jewellery house in the world, it has been around for about 300 years. In that time it has been many things but it has always been a place that catered to the establishment. It was also the Crown Jeweller since Queen Victoria’s reign – objects that Garrard made are still in the Tower of London today. My connection with Garrard started in about ’95 when they were the first people to carry my jewellery in the UK. Since that time there have been many incarnations of this quintessentially British brand which made me cautious and I came in quietly. My aim was to bring a fresh approach to this historic brand and I believe I really understand Garrard’s distinct heritage. I’ve put together an amazing design team and together we create something that is genuinely forward thinking yet classical.

*How did you come about designing for the Bond film Skyfall?*

It was incredibly exciting for us to work on the James Bond project – a Bond girl is my ultimate dream client and the themes in the film seem to fit perfectly with the design aesthetic of the jewellery I create. The many creative meetings at Pinewood Studios between Swarovski, ourselves and the Bond team have only added to our enthusiasm for the project.

*What purpose does jewellery serve?*

There is the superficial bit – personal adornment – but also it’s the most emotional thing that you have in your life; it’s associated with love, longevity and commitment. I’ve had people propose in front of me, that’s quite amazing. If you think about it, since the dawn of man people have put value on jewellery, even murdered over it, it’s quite extraordinary.

*How do you see Mayfair changing in the next 25 years?*

Mayfair feels a bit like it did in the sixties, it’s become a destination again. Everyone wants to be a member of Little House and The Arts Club. At the time we opened our flagship store on Mount Street it was just starting to change into the new home of cutting edge luxury. Not to mention its proximity to Scott’s, a favourite with many of our clients!

*What do you think shouldn’t change?*

There are things that you can’t change like the beautiful building façades; they should always remain as they are. But a lot of that would be impossible to destroy; Berkeley Square will always be Berkeley Square, and it will always have Jack Barclay on it.

*Where is your favourite Mayfair hangout?*

The area around Mount Street. In this one street I bought my gun, I get my hair cut, I bought my luggage and buy most of my wife’s presents. As well as this I can always get fish and chips from Scott’s. I also like Little House and I love The Connaught, the way it has become very much a London destination, it’s an amazing hotel. I try to use as much as I can of the neighbourhood. It’s brilliant to have everything on your doorstep.

# AUDIE CHARLES

MANAGER OF ANDERSON & SHEPPARD ACCESSORIES



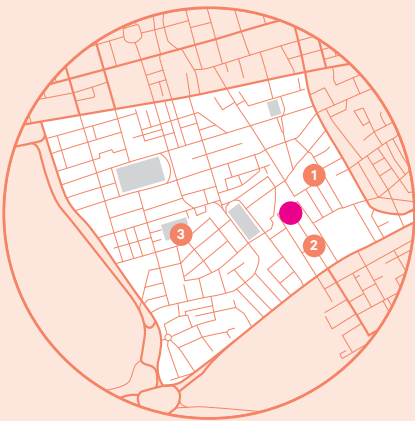
FIGURE 52

AUDIE CHARLES IN ANDERSON & SHEPPARD ON CLIFFORD STREET

—  
Photographed on a 1964 Rolleiflex 3.5F  
using 2¼ Kodak Tri-x film



**MOUNT STREET GARDENS  
IS ONE OF MY SECRET  
PLACES, BECAUSE IT’S NOT  
VISIBLE FROM THE STREET.  
IT’S A GEM OF A PLACE  
WITH TWO CHURCHES,  
ONE EITHER END  
AND IT’S SO QUIET  
YOU CAN’T BELIEVE  
YOU’RE 500 YARDS FROM  
OXFORD STREET.**



The Mellier,  
26 Albemarle Street



The Marlborough Gallery,  
6 Albemarle Street



Anderson & Sheppard,  
17 Clifford Street



Mount Street Gardens

*How did you end up at Anderson and Sheppard?*

I had worked with my friend, the tailor Doug Hayward for almost 30 years. We created a unique shop/salon in a tiny space that was warm and welcoming and loved by many. Sadly Doug passed away and when the company was sold it took on a new direction. It was very relaxed like a little club, everybody knew about it and Doug had very famous friends who’d all grown up together. As their careers took off it became a sort of salon with a very relaxed atmosphere. Doug lived above; it was partly like his home. So when he died everything changed. Anda of Anderson and Sheppard invited me to help open their new ‘Haberdashery’ in a wonderful space on Clifford Street. It was both timely and a terrific new challenge.

*Who is your typical customer at Anderson & Sheppard?*

It’s a huge variety of age, personality type and nationality, you really can’t pin it down. That’s what makes it so interesting.

*What’s the kind of experience they have when they come in?*

Well I think one of the things is that someone is prepared to give you time and help if you need it, or inspiration. Some men find once they get out of their suit they get a bit lost. You see men on holiday wearing the worst combinations of stuff. What we love here is a lot of colour, especially on older men who look great in something brighter.

*What attributes do you think you have in this shop, not just you, but all of you?*

It’s just the three of us – Conor has worked with menswear for many years, and Emily and I worked together at Hayward. They are a great deal younger than I am, so we learn from each other all the time. I trust their judgement and we have the same goal, which is to make this very relaxed place. Everybody comes in and loves the fact that there is no rush. We ask where they’re from and become sort of chums. We get to know them, what they like, their lifestyle, which all helps when you’re advising them.

*If there are three things every man should have in his wardrobe, what are they?*

Certainly a great navy suit, a versatile sports jacket for the weekend, and a great pair of trousers. Also having some colour in winter is fabulous, all these lovely burnt orange, moleskins or corduroys, are great fun. Not forgetting great shoes. They always make such a difference to what a man is wearing. Most of the customers we have are very well dressed men, although some are in serious need of help.

*What do you think you’d be doing if you weren’t involved in menswear?*

It would have to be something creative like interiors, I like creating comfort. I love having all the major art galleries on our doorstep as inspiration – The Marlborough Gallery and the Alan Cristea Gallery are favourites, and I pop into the Royal Academy now and then.

*What do you think shouldn’t change in Mayfair?*

I hope that we don’t lose any more of the architecture, or that no one does anything to the beautiful squares. You can go to any city, or other parts of London and you’ve got all the popular brands, but Mayfair has a lot of character, especially heritage streets like Savile Row.

*Is there a secret you can tell us about Mayfair?*

You are surrounded by Hyde Park, St James’s Park, Green Park, hidden squares and gardens such as Mount Street Gardens. That’s one of my secret places; that beautiful architecture, two churches, one either end, incredible birds. And when you sit there, it’s so quiet you can’t believe you’re 500 yards from Oxford Street.



Mayfair — Luxury retail

- 01

Acne

13 Dover Street
- 02

Alexander McQueen

14 Dover Street
- 03

Alexander Wang

43–44 Albemarle Street
- 04

Anderson and Sheppard

32 Old Burlington Street
- 05

Asprey

167 New Bond Street
- 06

Balenciaga

12 Mount Street
- 07

Belstaff

135–137 New Bond Street
- 08

Boucheron

164 New Bond Street
- 09

Brioni

32 Bruton Street
- 10

Bulgari

168–169 New Bond Street
- 11

Burberry

21–23 New Bond Street
- 12

Burlington Arcade

Burlington Arcade, Piccadilly
- 13

Cartier

40–41 Old Bond Street
- 14

Céline

103 Mount Street
- 15

Chanel

158–159 New Bond Street
- 16

Christian Louboutin

17 Mount Street
- 17

Christian Louboutin Men

35 Dover Street
- 18

Church’s

133 New Bond Street
- 19

Diane Von Furstenberg

25 Bruton Street
- 20

Double RL

16 Mount Street
- 21

Dover Street Market

17–18 Dover Street
- 22

Garrard

24 Albemarle Street
- 23

Gieves & Hawkes

1 Savile Row
- 24

Gina

119 Mount Street
- 25

Globe-Trotter

35 Albemarle Street
- 26

Goyard

116 Mount Street
- 27

Graff

6–8 New Bond Street
- 28

Gucci

34 Old Bond Street
- 29

Henry Poole & Co

15 Savile Row
- 30

Hèrmes

78–79 New Bond Street  
(Temporary address)
- 31

H.Huntsman & Sons

11 Savile Row
- 32

Holland & Holland

33 Bruton Street
- 33

Jimmy Choo

35 Dover Street
- 34

John Rocha

15 Dover Street
- 35

Jo Malone

23 Brook Street
- 36

Kilgour

5 Savile Row
- 37

Leica Store

34 Bruton Place
- 38

Leviev Diamonds

31 Old Bond Street
- 39

Linda Farrow Gallery

91 Mount Street
- 40

Loewe

125 Mount Street
- 41

Loro Piana

153 New Bond Street
- 42

Louis Vuitton

17–20 New Bond Street
- 43

Maison Martin Margiela

22 Bruton Street
- 44

Marc Jacobs

24–25 Mount Street
- 45

Matthew Williamson

28 Bruton Street
- 46

Nicholas Kirkwood

5 Mount Street
- 47

Nick Tentis

37 Savile Row
- 48

Norton & Sons

16 Savile Row
- 49

Oscar de la Renta

130 Mount Street
- 50

Ozwald Boateng

30 Savile Row
- 51

Patek Philippe

15A New Bond Street
- 52

Paule Ka

13 Grafton Street
- 53

Paul Smith

9 Albemarle Street
- 54

Prada

16–18 Old Bond Street
- 55

Ralph & Russo

23 Grafton Street  
(Opening soon)
- 56

Ralph Lauren

1 New Bond Street
- 57

Richard Anderson

13 Savile Row
- 58

Richard James

29 Savile Row
- 59

Roland Mouret

8 Carlos Place
- 60

Roksanda Ilincic

9 Mount Street
- 61

Rubinacci

96 Mount Street
- 62

Solange Azagury-Partridge

5 Carlos Place
- 63

Stella McCartney

30 Bruton Street
- 64

Stephen Webster

93 Mount Street
- 65

Temperley London

27 Bruton Street
- 66

The Watch Club

The Royal Arcade,  
28 Old Bond Street
- 67

Tiffany & Co

25 Old Bond Street
- 68

Van Cleef & Arpels

9 New Bond Street
- 69

Victoria Beckham

36 Dover Street
- 70

Vivienne Westwood

6 Davies Street
- 71

Yves Saint Laurent

32–33 Old Bond Street



FIGURE 53  
MAYFAIR OFFERS ALL ASPECTS OF LUXURY RETAIL – FROM  
THE ESTABLISHED BRANDS ON BOND STREET TO THE NEW HIP  
ARRIVALS ON DOVER AND MOUNT STREET

Professional Team

Client

Albemarle Street Holdings

Developer

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London, W1K 2QS  
glebe.com

Architect

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London, EC1Y 8QE  
ericparryarchitects.co.uk

Interior Design & Creative Director

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London, NW1 0PB  
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Landscape Gardeners

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Structural Engineers

Heyne Tillett Steel  
4 Pear Tree Court  
London, EC1R 0DS  
hts.co.uk

Mechanical & Electrical

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# Colophon

## Special Thanks To

Allens of Mayfair  
Audie Charles  
Sadie Coles  
Mark Hix  
Oliver Barker  
Eric Parry  
David Rosen  
Stephen Webster

## Design & Art Direction

ico Design Partners  
[icodesign.com](http://icodesign.com)

## Portrait Photography

Alexander James  
[alexjamesphotography.com](http://alexjamesphotography.com)

## Interior Photography

James Harris  
[jamesharris.co.uk](http://jamesharris.co.uk)

Lee Mawdsley  
[leemawdsley.co.uk](http://leemawdsley.co.uk)

## Printing

Moore  
[mooreprint.co.uk](http://mooreprint.co.uk)

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