



THE NED

LONDON



A Hotel, Club and Restaurants in the City of London



Welcome to The Ned

A FEW YEARS AGO, if you'd told me we'd be opening a hotel and members' club, complete with nine restaurants, in the City of London, I'd never have believed you.

Coming from someone who has lived most of his life in London, it probably sounds like a strange thing to say, but this jumble of ancient and modern buildings just wasn't on my radar.

I immediately fell in love when I was first shown the old Midland Bank Building on Poultry and the moment I left I called Ron Burkle, my Chairman and investor. Ron came to view the building and straight away we began to imagine how the project would take form. Ron knew that to make the vision for The Ned a reality would require a collaboration of many skills. He suggested that we work on the project with Sydell Group, a hotel company based in New York that he owns with founder, Andrew Zabler.

It was through this vision and partnership that we were able to make The Ned a reality.

Since then, the two of us have really got to know our Edwin Lutyens-designed building as well as the City, and we've both become big fans. The area is as busy as Soho and much better looking; it's the capital's engine room for commerce but also has more than its fair share of culture for one square mile. And – like New York's own financial district – it's developing at a rapid pace.

We're proud to be part of that change and excited to be here. Consider this booklet your guide to The Ned and its neighbourhood. We look forward to seeing you there. ✎

Nick Jones & Andrew Zabler

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Soho House & Sydel Group

London-based Soho House & Co and New York's Sydel Group have joined forces to create The Ned. Here's how they did it



WHEN NICK JONES, THE FOUNDER of Soho House & Co, approached his major partner, Ron Burkle, with an ambitious proposal to take over the City's Midland Bank building, Burkle introduced Jones to Andrew Zobler, the CEO of Sydel Group. 'The Ned was a much bigger project than either of us had undertaken before,' says Zobler, 'so it made sense for us to partner on it.'

Soho House & Co has built and run 18 members' clubs – most with bedrooms – and 39 restaurants around the world, while Sydel Group has seven hotels in North America – including The NoMad in Manhattan, and Freehand in Miami and The Line in Los Angeles. While both companies have worked with

iconic heritage buildings before, Jones and Zobler were immediately inspired by Edwin Lutyens's Poultry masterpiece – all 29,450 sq m of it. 'It was the most beautiful building I'd ever seen,' says Jones. Zobler adds: 'The architecture is outstanding and so well preserved. You can't help but fall in love with it.'

Jones believes The Ned's location – an evolving business district with little in the way of hotels – bears a resemblance to The NoMad's in New York.

'With The NoMad, Sydel took an area of Manhattan that had been overlooked in terms of hospitality, opened a hotel with a very clever New York-Parisian feel, and turned the neighbourhood into a destination. I hope we'll achieve something similar with The Ned,' he says.



Clockwise from left: Babington House, Soho House Istanbul, The NoMad, The LINE LA, The LINE LA, The NoMad, Soho House New York, Soho House 76 Dean Street.

The companies brought different skills to the table. 'I have a lot of respect for the design and style of Soho House,' says Zobler. 'The Ned's Grand Banking Hall is vast, and because the company operates different types of restaurants and retail spaces – Cecconi's, Pizza East, Cowshed and so on – Nick and the team were great at working out what should go where.'

As for Sydel's role, Zobler says: 'We've acted as an editor, challenging and consolidating Nick's vision. I kept reminding him that we were in the City of London – a lot of Soho House properties and clubs take their cues from the English countryside, so I pushed him to make it more urbane and gentlemanly, to pick up on the building's banking heritage.' Jones agrees: 'Zobler

challenges me on all my creative decisions – he's creative himself, very good on operations and brilliant at development. We got on like a house on fire.' There may well be more Neds ahead – the duo is now on the lookout for large buildings to develop in Los Angeles and New York.

So what are Jones and Zobler most looking forward to when The Ned opens its doors next spring? 'I can't wait to stay there and experience the different bedrooms, from the small, budget ones to the grand palatial rooms,' says Jones. But for both, the clincher is the roof. 'Sitting by the pool on the rooftop of a 100-year-old building, looking straight out at St Paul's Cathedral – that'll be amazing,' says Zobler. ☺

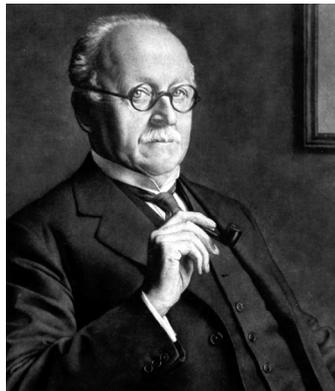
The Architect

We track the evolution of Sir Edwin ‘Ned’ Landseer Lutyens from country lad to great romantic architect – via bad puns and bedroom antics

IN THE 1920s, THE MIDLAND BANK – then one of the largest banks in the world – wanted a new London headquarters, something that would ooze confidence and financial security and cut a flourish amid the straight-backed Victorian buildings of the City. There was only one person to turn to: Sir Edwin Landseer Lutyens, whose close friends and family called him Ned. Designed in 1924, it was one of three banks the architect created for Midland, the others include one on Piccadilly, in what he described as his ‘Wrennaissance’ style, and one in Manchester, which was as crisp and white as a pile of new five-pound notes.

By his fifties, Lutyens had already designed and reworked approximately 200 country houses. He helped create one of the first model communities, Hampstead Garden Suburb, and put his name to two imposing national expressions: the Cenotaph in London and the British Embassy in Washington DC. He designed the original sets for the play *Peter Pan*, and conjured up a sweeping imperial capital in New Delhi. Not bad for a country lad from Surrey, who was never formally trained and who would wander the lanes sketching timber-framed farms, churches and cottages on a pane of glass using a sharpened piece of soap.

Lutyens’s father, who was known as an eccentric painter of horses, sired 14 children, ran out of money and often made his family eat boiled cabbage served on old newspaper instead of a tablecloth. Understandably, Lutyens was determined to break free of his upbringing. Throughout his career, his work ethic was breathtaking: barely a minute was wasted, with plans sketched out in notepads during train journeys. Each



morning, six pipes would be laid out in his study, to be puffed on continuously while he worked. Lord Cough of Cough, he called himself.

Lutyens liked a joke or two – don’t let those rather strait-laced portraits fool you. He invented nicknames and doodled Spike Milligan-esque cartoons (Gandhi on a camel: ‘You should see Mysore’). His punning was relentless. ‘Is Lady Ida down?’ he asked, while staying at the Sitwells. At the Owl Club in Cape Town, he began a speech with, ‘I wish I had t’wit t’woo you.’ A certain Lord Crawford remarked that ‘To have to laugh at every remark he makes... and to have to do incessantly, is the most fatiguing experience I know.’

His wife, Emily, the daughter of the first Viceroy of India, also found him rather tiring. According to Jane Ridley, Lutyens’s great-granddaughter, she knew ‘little of what to expect beyond the chilling advice of her mother never to refuse her husband and always keep a pot of cold cream beside the bed.’

Their honeymoon was so awful they never went on holiday again. In 1914, shortly after war was declared, Emily announced her celibacy after being seduced by the Theosophists, a crackpot bunch of spiritualists who put their faith in an Indian-boy guru, Krishnamurti. The pair would be estranged for many years, yet he would write to her almost every day, and eventually they were reunited.

Relationships with other women were more fruitful. One of his first champions was the doyenne of the mixed border, garden designer Gertrude Jekyll – an imposing figure whom he christened ‘Bumps’ (for reasons unknown) and would collaborate with



on dozens of country houses. Another advocate was Edward Hudson, the editor of *Country Life*, one of the first lifestyle magazines, which was perused by wealthy readers for inspiration.

Lutyens was lucky to be working in those Edwardian golden years before World War I, when there were enough self-made businessmen with the clout to bag a trophy home and the servants to run it. Lutyens’s skill, as he once said, was to ‘find out how much money they had to spend, and spend it for them.’ Not for them a draughty old pile with suits of armour, but a country villa with a modern sensibility, grand yet cosy – one that was well versed in England’s heritage but up to speed on the latest innovations.

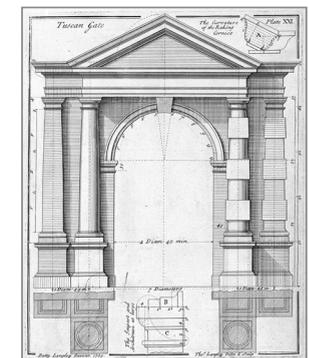
Nikolaus Pevsner, the dauntless architectural historian, rather sniffily described Lutyens as ‘without doubt the greatest folly builder England has ever seen.’ That seems unfair. Lutyens was one of England’s great romantic architects, reimagining Arts & Crafts and classical ideals, and in love with natural materials such as oak, slate, chalk and stone, which would acquire a patina of age. These were locally sourced, too, so that houses such as Munstead Wood in Surrey and Marshcourt in Hampshire were true to their surroundings. He was passionate about what lay behind the facades, also sketching roomfuls of witty, imaginative designs for chairs, door fittings, clocks and light shades.

Two of his most incredible achievements stand at opposing ends of the scale. Now residing at Windsor Castle, his Queen Mary’s Dolls’ House took three years to make and involved 1,500 people – including the artist William Nicholson, who painted the mini murals, Gertrude Jekyll, who designed the garden, and Stanley Gibbons, who made a tiny stamp album. There are

even leather-bound books in the library, flushing loos and working lifts. It was in New Delhi, though, that his vision reached epic proportions. Creating a new city for India occupied 18 years of his life, a vast undertaking that included the sandstone Viceroy’s House, which with 340 rooms was a little larger than Versailles. It was the first building to entwine Western classicism with Mogul and Hindu design. On his way out for the last time, in 1931, Ned kissed its walls goodbye.

Lutyens died of cancer in 1944 and was buried in Westminster Abbey, but not before proposing plans for a new and symmetrical London to rise after the war. He left behind his own epitaph: ‘Architecture should begin where words leave off.’

by RICK JORDAN



Left: Portrait of Edwin Lutyens.
Top: Viceroy’s House in New Delhi, designed by Edwin Lutyens. Image by Cyril A. Farey.
Above: Design for a Tuscan gate by Edwin Lutyens.

The Building

On a site that was once a Roman wharf, The Ned has a few stories. We delve into the history of this Grade I-listed building

BY THE TIME SIR EDWIN LUTYENS started designing the building that is now The Ned, its Poultry plot had hosted a Roman wharf, a 14th-century sheriff's prison and a church. The latter, St Mildred's, was founded on the site in the 1100s and rebuilt several times, most notably by St Paul's Cathedral architect Sir Christopher Wren – whom Lutyens idolised – after it was destroyed in the Great Fire of London in 1666.

In 1919, the Midland Bank was one of the largest in the world, with deposits of more than £335 million, and had outgrown its London branch on Threadneedle Street. Mere feet from the Bank of England, where the Queen's gold was housed, and in the centre of the City's banking community, the historic site was the perfect location for its new headquarters.

'Lutyens was one of the UK's most desirable architects at the time; he had just been knighted for his work on the Viceroy's House in New Delhi,' says Soho House co-lead designer Adam Greco. 'Hiring him to design the new Midland Bank would have been akin to enlisting a celebrity architect like Rem Koolhaas or Norman Foster today. His style blended classical and modern elements – it complemented existing buildings in the area but had more intricate detailing on the interior and exterior.'

The Midland Bank Head Office asked Lutyens to design the front elevations of the building, the banking hall, stairways, boardroom and other principal rooms, along with some furniture and fittings. Several details used in the main banking hall and safe deposit area – clocks, door handles, staircase handrails and original black-and-white patterned flooring, all of which have been carefully restored – reappear throughout Lutyens's commissions during that period.

'The Grade I listing that protects both the interior and exterior of the building has been upheld throughout, including on the fourth and fifth floors,

where the upper bank management worked,' says Greco. 'This meant our design team couldn't move any walls, so the offices have been very carefully repurposed into bedrooms, with the adjoining secretaries' offices as bathrooms.'

Also protected by the listing was the chairman's private lift, accessible via a side door in the main entrance's vestibule, which spirited him to his office and up to what is now the sixth floor for board meetings and lunches in a private dining room. 'We spent a lot of time reinstating the lift because it's such an iconic part of the building,' says Greco. 'It will take guests straight to the original chairman's office and adjacent rooms, and to the private hire rooms.'

'Hiring Lutyens would have been akin to enlisting a celebrity architect like Rem Koolhaas or Norman Foster today'

Lutyens's work on the Poultry building was the beginning of a long relationship with the Midland Bank. Over the ensuing years, the architect designed important new branches on Piccadilly and Leadenhall Street in London and King Street in Manchester, as well as reworking bank chairman Sir Edward Holden's homes in London's Smith Square and Somerset.

The cost of the building and fees eventually amounted to a whopping £2.2 million – around £100 million in today's money – and the bank was hailed Lutyens's 'most learned work', with newspapers at the time reporting it as 'a head office in excelsis'. We hope he'd appreciate its metamorphosis from head office to grand hotel. ✎



The Design

How The Ned's designers channelled the glamour of the building's heyday and embraced its eccentric spaces

THE FADED GLAMOUR of a 1930s transatlantic ocean liner was the starting point for the interior design of The Ned. 'We trawled the bank's archives to find out what the building looked like in its 1930s heyday,' says designer Adam Greco. 'We were inspired by the great ships of that era, including the Normandie, as well as by the Orient Express.'

The building's Grade I-listed status provided challenges, explains Alice Lund, also a designer on the project, particularly when it came to the ground floor. 'When Lutyens designed the bank he installed 92 green verdite marble columns and hundreds of walnut panelled counters for the bank tellers,' Lund says. 'The whole lot was protected by the listing, and we had to work out how to fit eight restaurants and bars into the space.' The bustle of the old bank's reception area has been preserved – now, more than 850 people can eat on the ground floor.

The team created a wide range of furniture based on designs from the period. 'Many of the timber pieces, including the desks and cabinets, were inspired by furniture from the original building,' says Lund. These were finished with upholstery styles from the late 1920s and early 1930s.

The 252 bedrooms are designed to represent the hierarchy of a 1930s bank. 'We designed three hotels in one,' explains Greco. 'A Cosy room reflects the sort of place a mail clerk might live and has a cosy feel and floral wallpaper. The Medium rooms are flashier, with matching art-deco furniture and pieces like a marble-topped table that we imagined might have been purchased with a junior banker's first bonus. The Large rooms would be occupied by a director and are furnished with opulent pieces like a grand

four-poster bed and rich fabrics. And it goes on from there to the Lutyens Suite.'

The team spent months creating bespoke wallpaper for the bedrooms. 'Adam and I went to Anstey Wallpaper Company in Loughborough to design three separate schemes for the Small rooms,' says Lund. 'Over 100-years-old, it's one of the few companies that engraves and prints wallpaper, and we studied swatches and colourways from the period.'

'We were inspired by the great ships of that era, including the Normandie, as well as by the Orient Express'

The sixth floor, which houses the main function rooms, has changed least. 'The Tapestry Room is cloaked in a huge tapestry, which was the largest in England when it was installed in 1932, and features coats of arms from 120 UK cities and towns,' says Greco. 'We also restored an enormous 18th-century chandelier from Devonshire House on Piccadilly to light The Saloon.'

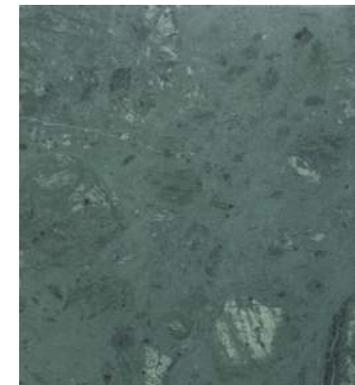
'My favourite space is the vault,' says Lund. In the belly of the building, it is dominated by the bank's original stainless steel safety deposit boxes and its two-metre-wide door remains a key feature. It once stored gold bullion deposits of £335 million – around £15 billion in today's money. Lund adds: 'We balanced out the severe geometry by creating a plush club space that will be used by members day and night. The vault is now a lounge bar serving Negronis and Gimlets. N



1



2



3



4



5



6



7



8



9

- 1 **American cut velvet**, used as upholstery in The Penny restaurant.
- 2 **Italian jacquard**, used as drapery in Medium bedrooms.
- 3 **Italian veria marble**, lines Ned's Club Relax's swimming pool.
- 4 **English embroidered jacquard**, used on headboards in Small bedrooms.
- 5 **Italian embossed leather**, clads the bar at Ceconni's.
- 6 **Italian Ombra di Caravaggio stone**, forms counter tops at the hair salon.
- 7 **Italian Portoro Pink stone**, forms counter tops at The Penny restaurant.
- 8 **American jacquard**, used as upholstery at Ned's Club Upstairs.
- 9 **Belgian epingle-style tapestry**, used as drapery in Small bedrooms.

Bedrooms

The 252 bedrooms range in size from intimate to large-scale suites – all with a nod to 1920s glamour. Every bedroom at The Ned has been designed to give guests a relaxed yet memorable stay



Left: Medium bedroom,
Below: Cosy bedroom, Large bedroom.





Left: Stairwell Studio, Grand Heritage bedroom,
Above: Heritage bedroom.

Suites

Expect tactile furnishings, classical details and all the essentials you could need for a comfortable home away from home

Left: Terrace Suite,
Below: Heritage Suite, Studio Suite.

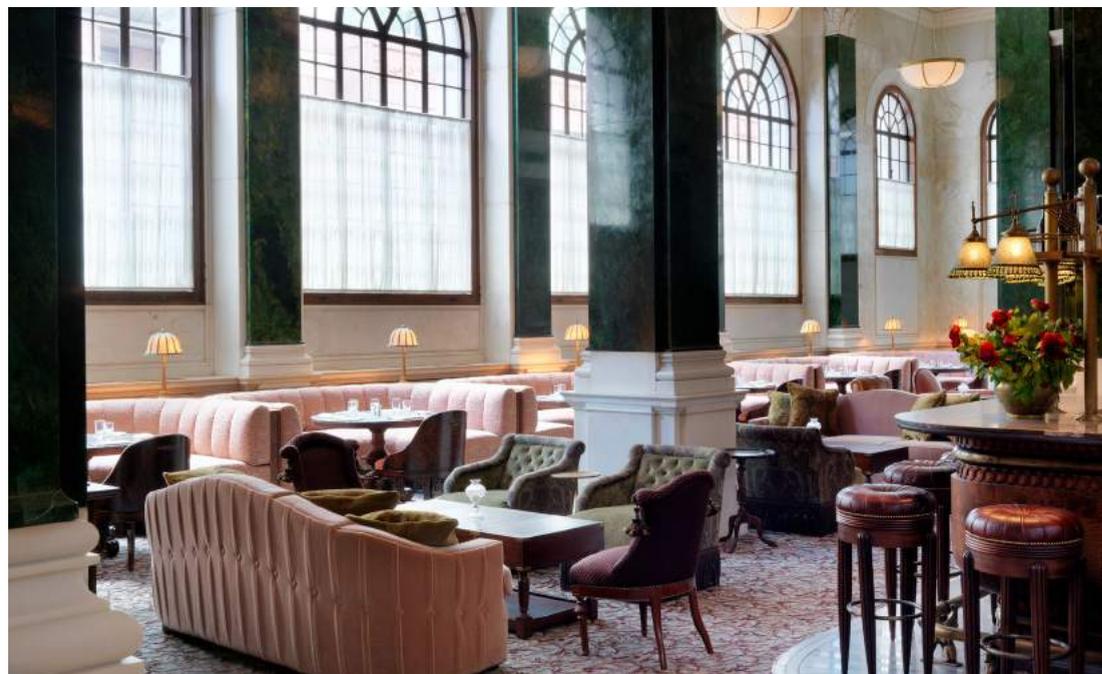




Food & Drink

Eight restaurants sit amidst The Ned's historic 3,000 square metre former banking hall, serving food from around the world

Below: Millie's Lounge, Cecconi's City of London,
Right: Malibu Kitchen, Cafe Sou.



From top: The Nickel Bar,
Zobler's Delicatessen.



Millie's Lounge

A British restaurant and bar, Millie's Lounge serves classic dishes alongside a selection of English sparkling wines, craft ales and seasonal cocktails

CECCONI'S City of London

All day Venetian brasserie, serving Northern Italian dishes in a classic setting

THE NICKEL BAR

The Nickel Bar has a casual menu of time-honoured American staples and classic cocktails

Malibu Kitchen

Malibu Kitchen brings Californian food to the City with a healthy menu of superfood salads, raw vegetables, cured fish and meat, flatbreads, juices and smoothies

LUTYENS GRILL

A steakhouse for members and hotel guests, serving a selection of prime cuts from rare breeds, including Dexter, Hereford and Wagyu

ZOBLER'S DELICATESSEN

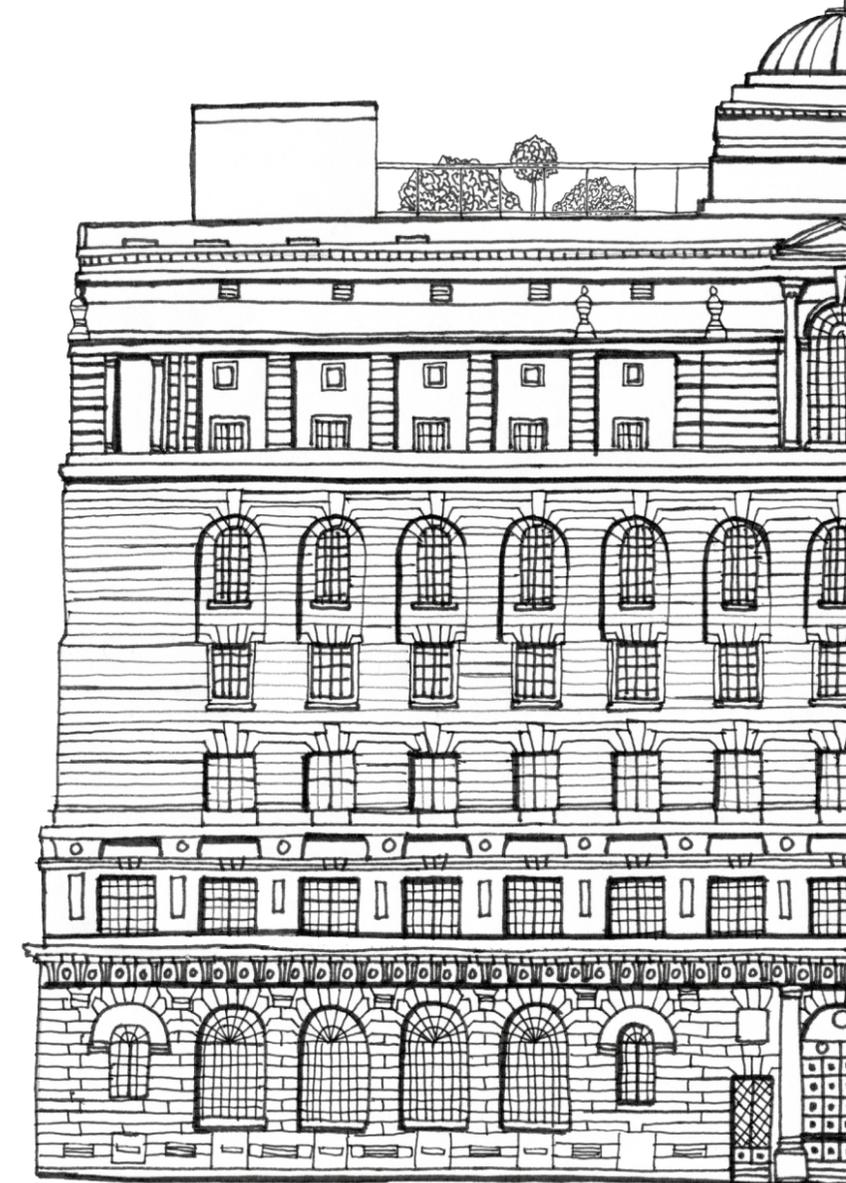
A traditional New York-style deli serving a selection of favourites to eat in or to go

Kaia

An Asian-Pacific-inspired restaurant specialising in healthy food, Kaia is open for lunch and dinner with poke bowls and mains from the grill served over the counter from the kitchen

CAFE SOU

A Parisian-style cafe serving coffee, breakfast, lunch and evening charcuterie boards alongside a selection of French wines



The Exterior

The Ned Floor by Floor

What happens where,
from the rooftop to the basement

ROOFTOP

Ned's Club Upstairs, Roof Bar & Swimming Pool

FLOOR 8

Changing rooms & showers

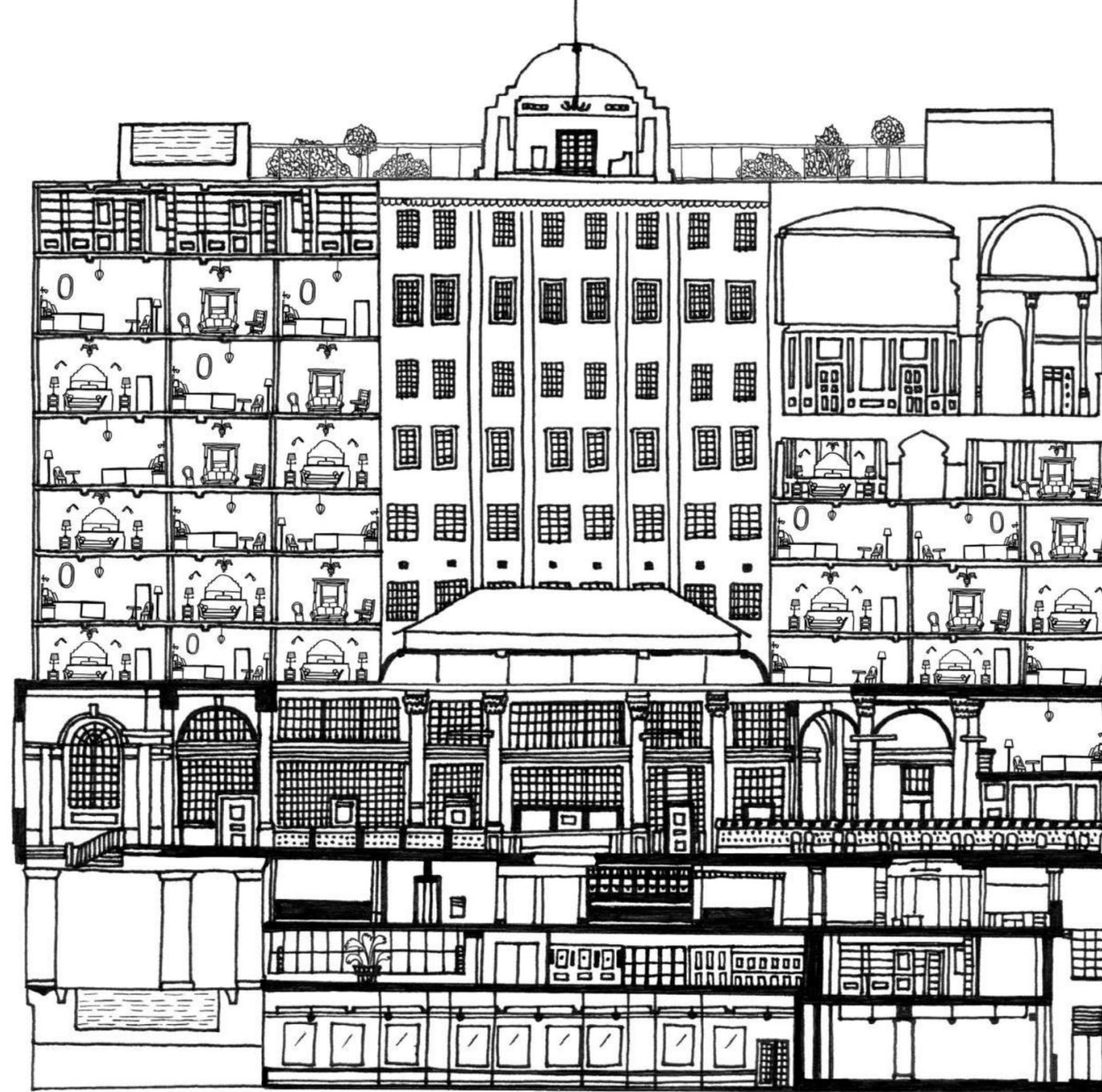
FLOORS 1-7

Bedrooms & Suites

FLOOR 6

Private hire spaces: The Tapestry Room, The Saloon,
The Drawing Room, The RWB Room, The Wren Room,
The Rose Room and two terraces

ROOFTOP
FLOOR 8
7
6
5
4
3
2
1
GROUND FLOOR
DOWNSTAIRS 1
2
3



GROUND FLOOR

Grand Banking Hall: check-in and concierge desks; restaurants –
Millie's Lounge, Ceconi's, The Nickel Bar, Malibu Kitchen,
Lutyens Grill, Zobler's Delicatessen, Kaia & Cafe Sou

DOWNSTAIRS 1

Ned's Club Downstairs, The Vault bar & lounge, Barber & Parlour

DOWNSTAIRS 2

Ned's Club Relax, Cowshed treatment rooms, Swimming Pool,
hammam, sauna and steam room

DOWNSTAIRS 3

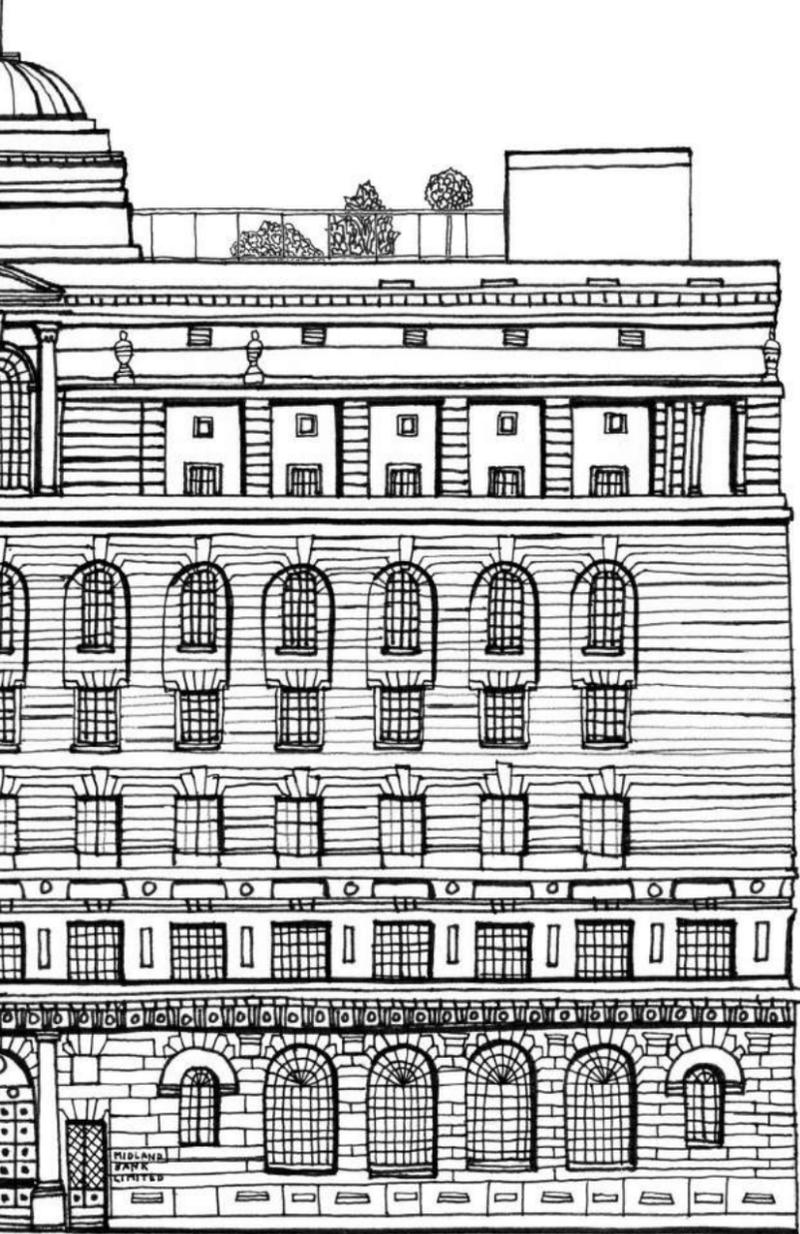
Ned's Club Active, gym and studios for boxing, yoga, pilates & spinning

Ned's Club

Ned's Club gives members access to some of the most spectacular social and fitness spaces within the building

From a rooftop pool and terraces overlooking St Paul's Cathedral to an intimate lounge housed in the old Midland Bank vaults, our Ned's Club membership offers members-only access to 2,401 square metres of unique spaces.

Left: The Vault Bar.
Right: Ned's Club Upstairs.



Ned & Interior



Ned's Club

NED'S CLUB UPSTAIRS

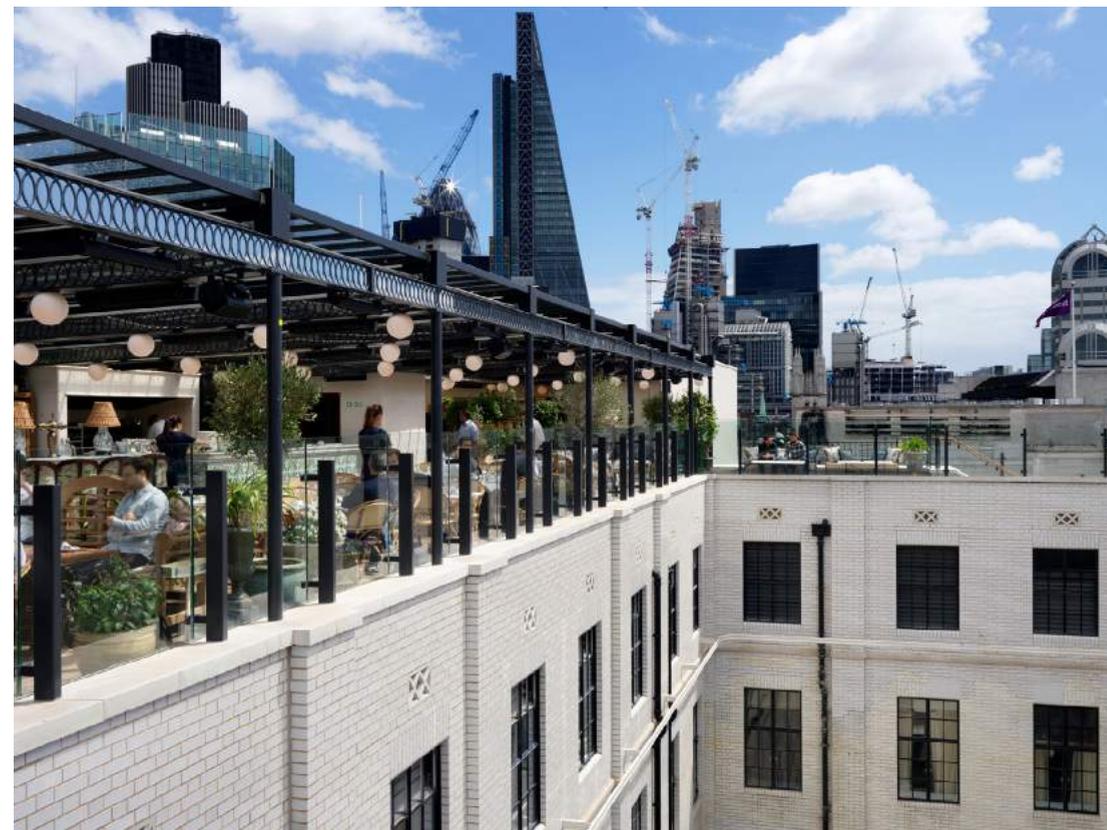
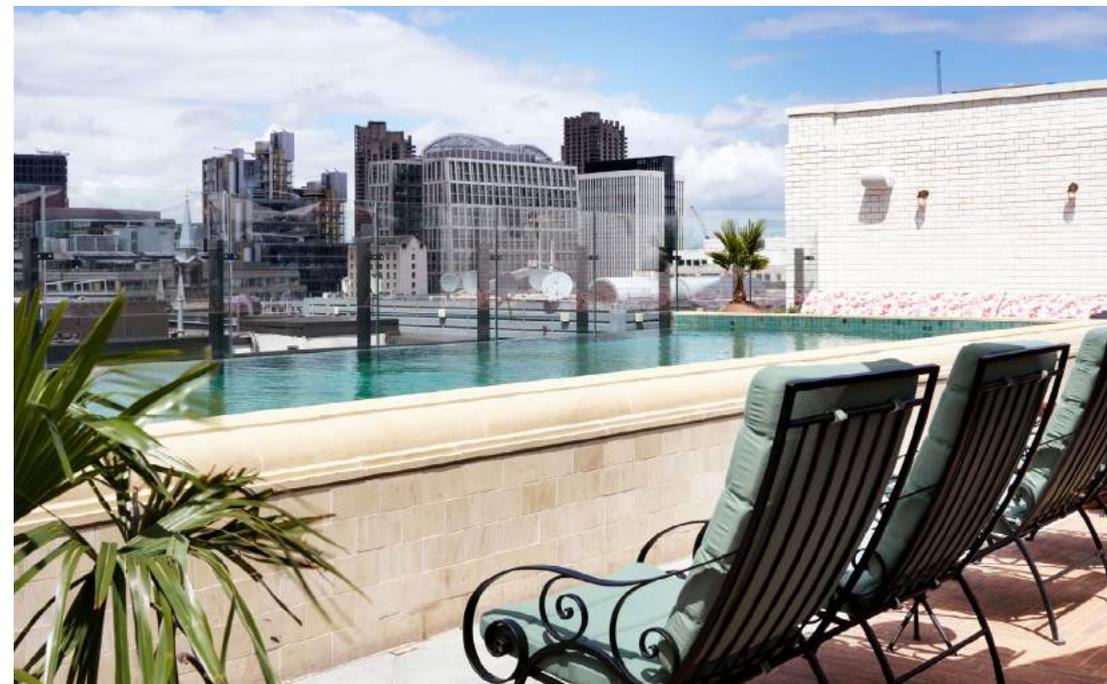
Ned's Club Upstairs has a heated pool overlooking the London skyline and two converted domes with outdoor terraces for eating and drinking. The Roof Bar features a retractable roof and heaters, so you can make the most of the view all year round.

NED'S CLUB DOWNSTAIRS

Dominating the belly of the building, behind the 20-tonne, two metre wide vault door, is the original Midland Bank strongroom, home to The Vault bar & lounge.

Reserved for members only, this all-hours cocktail lounge is lined with more than 3,000 original safety deposit boxes. The ideal spot for a nightcap, the bar serves drinks as well as a late-night Italian menu, with DJs, live music and member events.

Below: The Vault Bar.
Right: Ned's Club Upstairs, The Roof Bar.



Ned's Club

Active

Ned's Club Active is a 620 square metre gym for members only

Located on the lowest level of the building, there's cardiovascular, strength and training equipment, a boxing gym and three studios for pilates, yoga and spinning. We offer personal training programmes plus wellness and nutritional support – all provided by some of London's leading experts. The marble changing rooms have lockers, as well as rainforest showers stocked with plenty of Cowshed products.



House Ride at
Ned's Club Active

Ned's Club

Relax

Built around a 20 metre indoor pool, Ned's Club Relax is a space in which to unwind – for members and spa guests only

Complete with a sauna, steamroom, traditional Moroccan hammam and eight treatments rooms, there are marble-clad male and female changing areas, and a library-style Club Room where you can enjoy a post-treatment tea or juice from The Mint Bar.



The 20 metre pool at
Ned's Club Relax

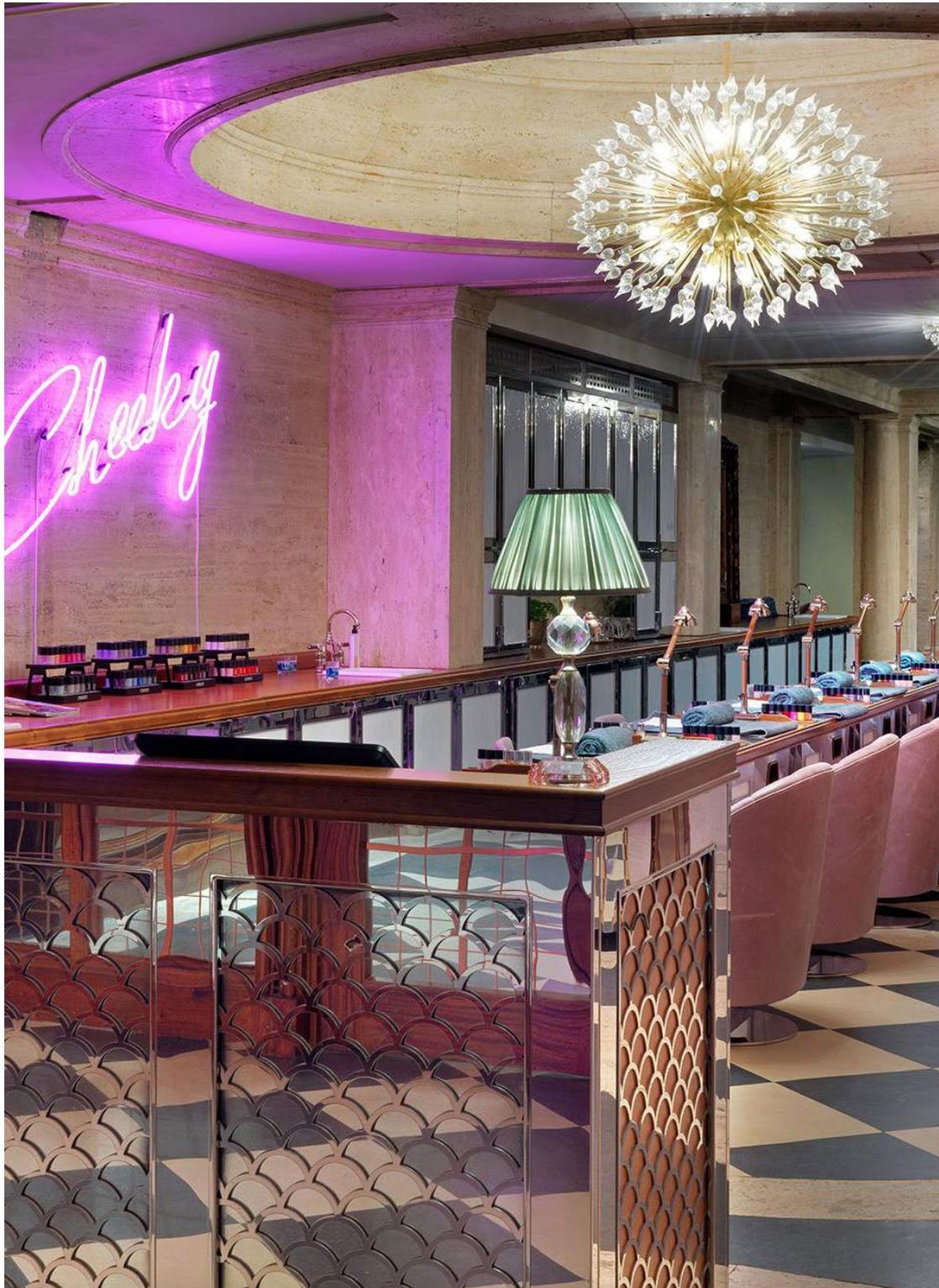
Spa & Grooming

A calming space away from the busy City streets, in which to relax and rejuvenate

Within Barber & Parlour you'll find Cheeky, a fast, no-nonsense service for nails, good for those short on time or on a lunch break; Cowshed, a one-stop shop for head-to-toe maintenance; Miguel Perez, our hairdressing salon; Ned's Barbershop, a classic, speakeasy-style barbershop for the modern gentleman, and make-up parlour Trish McEvoy Beauty at The Ned.

Left: Cowshed spa,
Right: Ned's Barbershop.

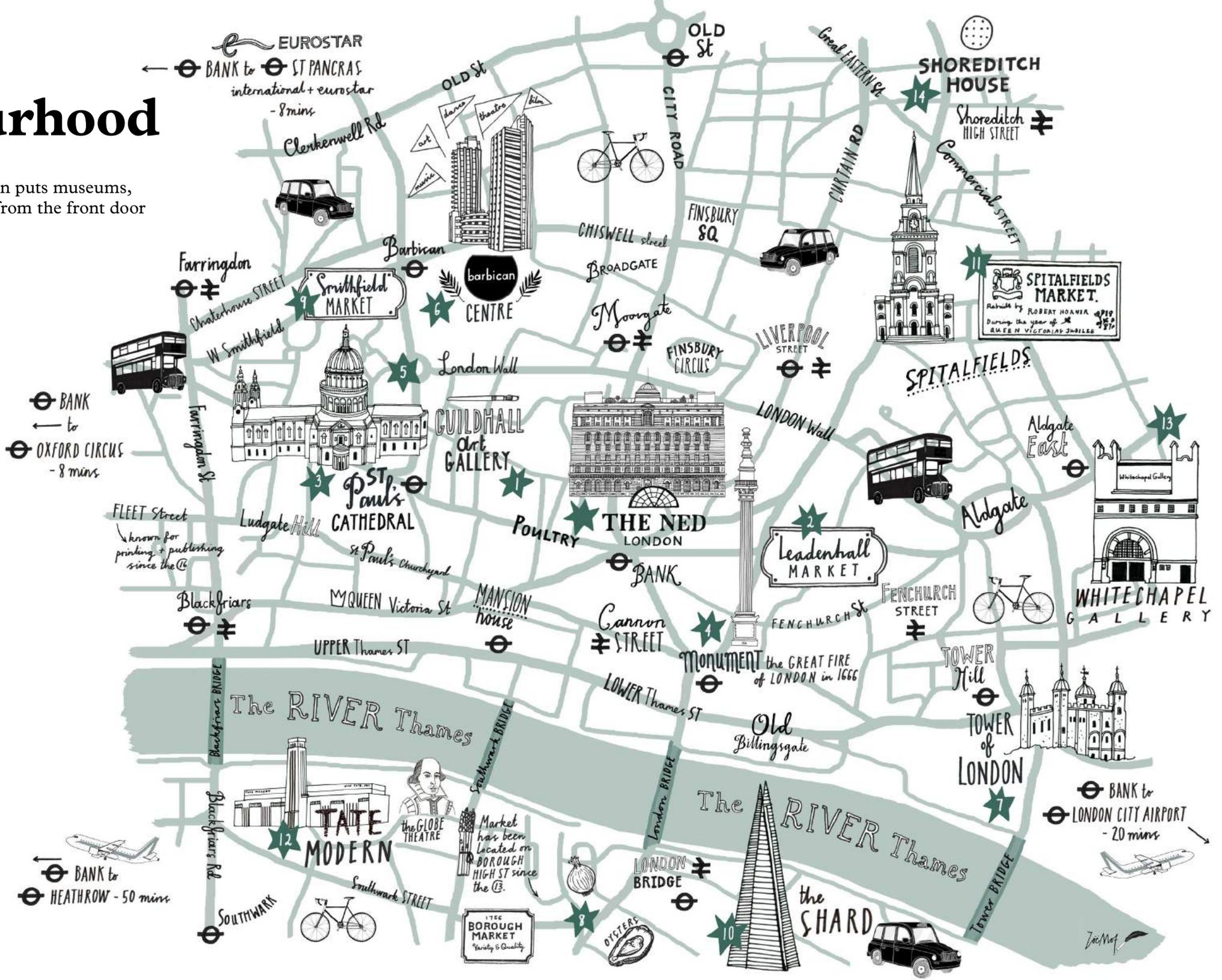


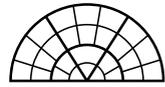


The Neighbourhood

The Ned's central City location puts museums, markets and galleries a stroll from the front door

- 1 **Guildhall Art Gallery**
Home to the City of London's art collection, dating from 1670 | 3-min walk
- 2 **Leadenhall Market**
Ornate Victorian food market now a thriving retail space | 5-min walk
- 3 **St Paul's Cathedral**
The Bishop of London's Sir Christopher Wren-designed seat | 7-min walk
- 4 **The Monument**
Commemorating the Great Fire of London with 360-degree views | 8-min walk
- 5 **Museum of London**
A potted London history spanning the Roman Empire to present day | 12-min walk
- 6 **Barbican Centre**
Europe's largest performing arts centre for concerts, theatre and film | 13-min walk
- 7 **Tower of London**
A castle with a bloody past, now home to the Crown Jewels | 13-min walk
- 8 **Borough Market**
London's oldest indoor food market peddling the best of British produce | 14-min walk
- 9 **Smithfield Market**
An 800-year-old wholesale meat and poultry market | 16-min walk
- 10 **The Shard**
See London and environs from the UK's tallest tower | 18-min walk
- 11 **Old Spitalfields Market**
Shops, events and food, open seven days a week | 19-min walk
- 12 **Tate Modern**
Seven storeys of international modern art | 19-min walk
- 13 **Whitechapel Gallery**
Offbeat space showing work from modern and contemporary masters | 21-min walk
- 14 **Shoreditch House**
A private members' club with bedrooms in a former warehouse | 23-min walk





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