

MARYLEBONE JOURNAL

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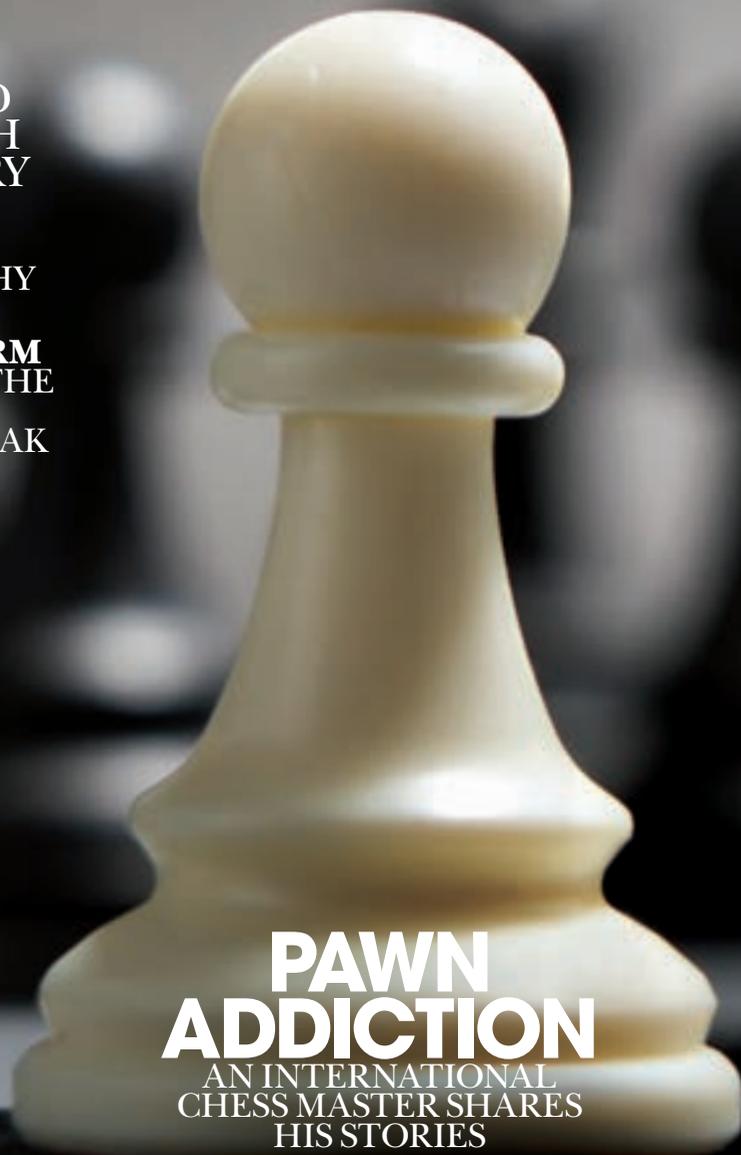
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**CLEAN CUT
BOXCAR AND
THE REBIRTH
OF BUTCHERY**

**MERCHANTS
OF VENICE
THE PHILOSOPHY
OF SLOWEAR**

**INTO THE STORM
A JOURNEY TO THE
HEART OF AN
EBOLA OUTBREAK**



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CHESS MASTER

MARK RIDDAWAY

When I was a kid, I was brilliant at chess. World class. Never lost a game. It wasn't regular chess, admittedly—the type with the board, the little pieces, the multi-millennium history and the international appeal. My speciality was the chess they had at the local recreation ground—a paved space several metres square, covered with weather-warped wooden pieces the size of Jimmy Krankie. Over a period of many years, every opponent I played either lost fair and square, kung-fu kicked a bishop in frustration, or wandered off bored in search of a Funny Feet or a Screwball.

Okay, so this talent never really translated to the more conventional form of the game, which some ill-informed commentators might suppose is the more intellectually challenging version. Personally, I think my failure to ever win a regular game of chess against anyone other than my little sister or one of my idiot friends was down to it simply not being challenging enough—if I can easily see the whole board, don't have to push heavy lumps of timber around, and haven't got teenagers flicking their cigarettes at me and laughing at my haircut, I'm just not sufficiently stimulated. In this issue, we have a brilliant interview with Malcolm Pein, international chess master and owner of Chess & Bridge on Baker Street. He is, it's fair to say, pretty good at the game. But on a cold, wet afternoon up the rec, with the light fading and dinner time approaching, I reckon I could have him.

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NEWS



Throughout the autumn, the popular **Baker Street Quarter food market** is returning to its regular slot in the outdoor atrium at 55 Baker Street on the second Wednesday of the month. Local establishments will be joined by street food vendors from Shoreditch's famous Urban Food Fest on 13th September, 11th October and 8th November.

On 24th July, ground was broken on the **Baker Street two-way project**. This ambitious scheme, which is being delivered by Westminster City Council and Transport for London and supported by The Portman Estate and Baker Street Quarter Partnership, aims to reduce the dominance of traffic along Baker Street and Gloucester Place. The current one-way layout of these streets has for several decades been the source of major access and safety problems and is a significant contributor to the area's poor air quality. The project will reintroduce a two-way system, widen the pavements, and provide a more suitable series of pedestrian crossing points.

bakerstreetwoway.co.uk



Despite only opening on Blandford Street in September last year, Ravinder Bhogal's very first restaurant, **Jikoni**, has been placed 56th in the National Restaurant Awards list of the top 100 restaurants in the country—a huge achievement. Jikoni has received stellar reviews for its inventive cooking and homely atmosphere.

After years of campaigning by **St Vincent's Catholic Primary School**, St Vincent Street has been pedestrianised—a move designed to improve the safety of pupils. Removable bollards have been erected at the junction with Cramer Street. Permanent measures are set to be introduced after the completion of a six-month trial.

EVENTS

THE DATE FOR THE MARYLEBONE CHRISTMAS LIGHTS EVENT HAS BEEN ANNOUNCED: WEDNESDAY 15TH NOVEMBER



The vast spectacular that is the **Marylebone Summer Fayre** took place on Sunday 18th June, preceded once again by an outdoor film screening in Paddington Street Gardens the previous evening. The sun blazed down for the entire weekend, with temperatures in the thirties, lighting up the fayre's signature blend of music, dance, food, drink,

children's activities and shopping and causing the shady festival bar in Paddington Street Gardens to be a particularly popular spot. Organised and funded by The Howard de Walden Estate, the event raised over £27,000 for the COSMIC charity, which helps to fund the children's intensive care unit at St Mary's Hospital.

Open House London, the capital's annual festival of architecture and design, is taking place on the 16th—17th September this year. More than 800 buildings that aren't otherwise accessible to the public will be opened for viewing, with tours and talks at most venues. Marylebone will, as ever, be heavily represented. Visit the [Open House London website](#) for updates.

The Portman Summer Street Party brought a carnival feel to New Quebec Street and Seymour Place on 6th July, with an evening of music, entertainment and—unsurprisingly given the streets' burgeoning food scene—plenty of good things to eat and drink. Themed around urban gardens, the event raised money for the Carers Network charity.



ARRIVALS



The Langham, London has opened a new pub, **The Wigmore.**

See pp70-71 for details



Yeotown Kitchen has opened on Chiltern Street, extending the reach of the Yeotown wellbeing brand, founded by Mercedes Sieff and her husband Simon. With an emphasis on healthy eating, the café offers both take-away and eat-in options, including an organic juice bar and two meditation pods that provide short guided mindfulness sessions.

Caramel, founded by Eva Karayiannis, has opened a pop-up shop on Marylebone Lane, which will be in place until September. Caramel creates luxurious, stylish but eminently practical womenswear, childrenswear and homewares, with an emphasis on colour, graphic prints and relaxed silhouettes.

Menswear brand **Anglo-Italian**, founded by Jake Grantham and Alex Pirounis, has opened at 57 Weymouth Street, specialising in Italian suits from Naples. The shop's more casual offering features jeans in multiple washes, and suede bomber jackets made to order, with variations in material, shape and fastenings.



Tom Raffield
at 67 York Street

A new venture that promotes small craft and design businesses has opened at **67 York Street**. Brands are being given the opportunity to turn the space into a gallery, pop-up shop or installation, with marketing and business support provided by the 67 York Street team. Furniture designer Tom Raffield will be curating the space from 16th—23rd September.

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Up front.



STREET STORIES PADDINGTON STREET

Like those of the high street and Marylebone Lane, the footprint of Paddington Street predates the 18th century redevelopment of the area, its route springing not from the fresh pages of one of the Great Estates' expensively-commissioned architects but from a rough and long-established track that set off from just south of the parish church and ran, as the name suggests,

to Paddington. It can be seen meandering off to the left in John Rocque's 1746 map of London, when all around it was still fields.

When Rocque was drawing his map, the first glimpses of development were in evidence: between 1724 and 1726, a few houses had been constructed at its junction with the high street. In 1730, a new burial ground was acquired by the parish, a space later converted into Paddington Street Gardens. This addition to the landscape gave extra impetus to the development of Paddington Street, as did the nearby construction in 1738 of John Castles' famous grotto—a spectacular display of shellwork.

In the 19th century, this was not the most salubrious corner of Marylebone. After the grotto had gone,

the space it occupied evolved into a warren of tightly-packed slum houses, filled to bursting with some of the area's most desperate residents. While Paddington Street was by no means as deprived as the streets directly behind it, nor was it especially grand.

A few Georgian houses remain, none of them particularly notable, but most of the street's

Blue plaques

François-René de Chateaubriand (French statesman and writer)

Landmark building

The Mission Church of the Good Shepherd, now used by Regent's University, has a striking red brick and terracotta façade, broadly in the Arts and Crafts style, with a sculpture of the good shepherd at its centre.

properties—primarily retail units with flats above—date from a burst of redevelopment in the 1860s, after the original leases had expired. Several of the current shopfronts, some of them distinctive in appearance, date from this period and are occupied by an eclectic mix of retailers, one of which—the James Taylor & Son shoemakers—has been there since 1954.

Paddington Street's most impressive property was built in the late-1890s. The Mission Church of the Good Shepherd, designed by Thomas Harris, was both a place of worship and a social club, with bedrooms, a dining-room, library, games room and soup kitchen. The building, whose construction was part-funded by the Dowager Lady Howard de Walden, would later function as a youth club, then as a branch of Pineapple Dance Studios, before being taken over by Regent's University.

The Howard de Walden Estate's investment in Paddington Street continued with the opening in 1911 of a Swedish gymnastics institute, commissioned by Allan Broman, a Swede who believed passionately in the benefits of training young men in gymnastic techniques. After the outbreak of the first world war, the building became a hospital for injured British soldiers run by the Swedish Chamber of Commerce, then in 1920 was taken over by the London County Council, which used it as a training college for PE teachers. It is now home to the Hellenic Centre, an institution devoted to Greek and Cypriot culture.

Tom Raffield

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Up front.

“

When I was 17, my parents had some work done on the house. They had kept a flat in Marylebone and we moved up here while the builders were in. But then no one wanted to return to Blackheath, so that was it

LOCAL LIVES

JULIA JONES

Julia Jones designs and manufactures children's hair accessories and is the founder of Verity Jones London, which is named after her daughter. Julia lives on Bickenhall Street with her husband and their two young children, Verity and Fred

INTERVIEW: JEAN-PAULAUBIN-PARVU
IMAGES: ORLANDO GILI

My family has a long association with Marylebone. My mother moved here from north London when she was about 17. She and a couple of her best friends had a place on Dorset Street and had lots of fun. She lived here for a number of years, but after getting married and having me, decided she didn't want to bring up kids in central London. Marylebone was probably quite different then and certainly not as glamorous as it is now.

I grew up in Blackheath and was apparently always creative. My mother says that when I did my homework I'd spend more time decorating the page than actually writing on it. She always knew I would go into something creative. She was a make-up artist, so it must have been in the blood.

When I was 17, my parents had some work done on the house. They had kept a flat in Marylebone and we moved up here while the builders were in. But then no one wanted to return to Blackheath, so that was it. My parents sold the house and we ended up living here instead.

I did my A-levels at Fine Arts College in Belsize Park, followed by a foundation course at the London College of Printing, then a degree in graphic design at Ravensbourne College in Chislehurst, Kent. That was a great place to study, surrounded by fields, while I still had the fun and the busyness of living in central London.

My first job was for a design agency in Covent Garden. I worked at Peter

Kane for around 10 years and that's where I met my husband, Colin, who's in advertising and now has his own company. Peter Kane was a great place to work, a very sociable company, and I always seemed to spend my wages before I'd made it home. But it was perfect for the age we were—before we had children and responsibilities.

The nature of the job meant long and unsociable hours, often working until the early hours, so after getting married and deciding to have children it no longer seemed ideal. I had always wanted to work for myself and had set up various businesses while working full time, including one making chocolates for a private airline and another making tiaras for the bridal shops on Chiltern Street. I set up a company designing and manufacturing children's clothing, then moved into children's hair accessories, which sold much better than the clothes, so I decided to focus on that. Now that's my full time job.

I launched Verity Jones London six years ago, when my daughter was three. She loves having a company named after her—she loves being famous. I started off with just a few designs, but the collection has really grown over the years, including bows, alicebands and pom-poms in many different colours and materials.

I supply Liberty on Regent Street and am currently working on a range that will be exclusive to them. I also supply Papouelli on Marylebone Lane, and I sell worldwide:

Japan, Dubai, Italy, Spain, everywhere.

My husband and I started off in a one bedroom flat. We have always bought a property, done it up and then moved on, just to get ourselves up the ladder, but always in and around Marylebone. We have lived on Montagu Square, Upper Wimpole Street, Hyde Park Square and Albion Gate, and now we're on Bickenhall Street.

People who come to view the properties have often asked me if I'm an interior designer. But I'm not. I just enjoy doing it. I enjoy working with all the colours—that's the most exciting part.

I'm often asked how I can bring up kids in central London. But Marylebone has everything. As a family, we spend a great deal of our time in Portman Square. The kids love it. It has the swings and a slide and because it's gated and you need to have a key, it's a safe place for them to be. We seem to spend most weekends there having picnics with our friends while the kids just run around and play.

Marylebone is very beautiful and I particularly love the Georgian architecture. I also love the fact that we can walk everywhere, which is fantastic when you have kids. They can jump on their scooters and off we go. We can even walk to school—that's if we're ever ready on time!

Marylebone has such a strong community. For example, my daughter recently had her first Holy Communion at St James's Catholic Church. Verity had been going to lessons

Up front.

there for about five months and had really got to know everybody. It was such a lovely celebration.

Balancing work and family life can be tough, and we don't have any help. My husband is a busy man and works long hours. Though my daughter's at school all day, my son only does three hours at nursery, and so by the time I've dropped Fred off and done a couple of hours' work it's time to pick him up again. So, it is a bit of a juggle, and I don't always know how we do it, but it's very rewarding.

I recently gave a little talk to the Marylebone Mums group, and once you start talking you suddenly remember all the things you've done with your life. And it was quite funny, because it seemed like they were all thinking of setting up their own businesses, but were worried about them failing. After I'd spoken they were like: "Wow! You tried so many things and you didn't mind if they didn't work out. You just moved onto the next thing until you found what suited you." So, I guess that's the important thing. To keep moving on until you find something that works. Failing is not a problem, as long as you try.

PAST PRESENCE WILLIAM JENNER (1815-1898)



Harley Street resident William Jenner is perhaps best known for discovering the difference between typhus and typhoid, but he was also physician-in-ordinary to Queen Victoria, president of the Royal College of Physicians, a fellow of the Royal Society, a professor at University College Hospital, and crucial to the development of the Hospital for Sick Children at Great Ormond Street. After a stellar career, he died in 1898 as Sir William Jenner, 1st Baronet of Harley Street in the Parish of St Marylebone.

Jenner was born on 30th January 1815 in Chatham, the fourth son of John Jenner and his wife Elizabeth. Before studying medicine at University College London, he was apprenticed to a surgeon on Baker Street, near Regent's Park. After graduating from UCL in 1844, he set up his own general practice at 12 Albany Street, Regent's Park. With his kindly, if autocratic, bedside manner and evidently efficient medical knowledge, Jenner's practice prospered.

In 1847, dissatisfied with the profusion of disease that confronted him on a daily basis, he began a detailed study of fever patients at the London Fever Hospital. Scrutinising more than 1,000 patients' conditions, he proved "incontestably, so far as induction can prove the point, that the specific causes of typhus and typhoid fevers are absolutely different from each other, and

to render in the highest degree probable that the specific cause of relapsing fever is different from that of either of the two former." His studies established once and for all the distinction between the two conditions.

From here, Jenner's career progressed rapidly. He taught pathological anatomy at UCL, and became a physician at UCH; he was elected a fellow of the Royal College of Physicians in 1853 and of the Royal Society in 1864; and he acted as president of several medical societies. After the founding of Great Ormond Street in 1852, he became a resident doctor—one of only three permanent members of staff.

In time, Jenner's private life flourished as well. In 1858, he married Adela Lucy Leman, who gave him five sons and a daughter. He was very dedicated to his work, and prided himself on his common sense; when travelling he would pass the time with cheap novels, and was apparently inordinately devoted to drinking cups of tea.

In 1861, his fame reached royal ears, and he attended Prince Albert during the attack of typhoid fever that eventually killed him in December of that year. Despite his failure to save Albert, Jenner must have made a favourable impression, for in 1862 Queen Victoria made him her physician-in-ordinary, and the Prince of Wales followed suit a year later. Despite their differences in background, the Queen and her doctor became lifelong friends, and in 1868 she created a baronetcy for Jenner.

In 1890, ill health forced Jenner to retire, and he died eight years later in Hampshire, leaving behind the baronetcy and a fortune of £375,000. His work had changed medical practice significantly, improving the lives of some thousands of patients, and earning him the devotion of the Queen herself.

QUOTE

KENNETH WILLIAMS

Actor, lived at Farley Court, Marylebone Road



"All problems have to be solved eventually by oneself, and that's where all your lovely John Donne stuff turns out to be a load of crap because, in the last analysis, a man is an island."



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Up front.



Going through the park you get a sense of the different seasons: the leaves turning in autumn, coming back in spring, the flowers blooming

MY PERFECT DAY

MATSKLINGBERG

The founder and owner of Trunk Clothiers on Chiltern Street describes his perfect Marylebone day

Breakfast

The perfect day for me is a Sunday. I have a small something at home, then go for a run around Regent's Park, then get a nice tote bag and go to the farmer's market in the Moxon Street car park. The Providores is good for brunch—the Turkish egg dish with yoghurt is a classic, of course—or else I'll hang on and have dim sum at the Royal China Club for lunch.

A spot of fresh air

I love running, so in the mornings I go around Regent's Park and maybe up Primrose Hill to get a nice view of London. Going through the park you get a sense of the different seasons: the leaves turning in autumn, coming back in spring, the flowers blooming—

and because I am from Sweden, from a place outside Stockholm, the countryside is very important to me. I've also started taking tennis lessons, because I felt I should with the courts being so close.

A new outfit

Well I have my own clothes shop, so really I'm sorted in that department. I don't really go anywhere else—though I would recommend a visit to my friends at Anglo-Italian on Weymouth Street for bespoke tailoring.

Shopping

I love Daunt Books. It is such a nice space. I enjoy popping in and looking at their cookbook collection if I am doing a dinner party or getting someone a gift.

Coffee break

Monocle, and a flat white. Though I am on a bit of a healthy wave, so it's more like green tea at the moment.

Culture

I am not so cultural. I like culture—I am not against culture—but you won't find me hanging around a gallery. I am more into food and healthy living. I do go to the Everyman



From top: Trunk Clothiers, Clarette

cinema on Baker Street, though, if you think that counts.

Pre-dinner drinks

The Chiltern Firehouse is a very good place for entertaining people who are visiting from abroad. I use it as a bit of a meeting room, actually, as I don't have one in the shop. I also really like the new wine bar, Clarette,

which has just opened on Blandford Street. A glass of champagne or a gin and tonic would usually be my choice.

Eating out

Fischer's is very proper—I love going in there. They serve a really good wiener schnitzel, and the service is always excellent.

Eating in

The farmers' market, then Waitrose for anything I cannot get from there. For my meat I like to go to the butcher at the Natural Kitchen on the high street. He is very nice and the meat is very good quality. I go to the Swedish shop from time to time, too.

Anything else?

Not really, no. It's a perfect day. What else could you possibly do?



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Features.



CHAIRMAN OF THE BOARD

International chess master Malcolm Pein on stealing from Robert Maxwell's receiver, driving with a prince, and why funny things happen to professional chess players

WORDS: JEAN-PAUL AUBIN-PARVU
IMAGES: ORLANDO GILI



Features.
Chairman of the board



Malcolm Pein, international master, is used to making bold moves on the chequered board. But some 25 years ago the founder of Chess & Bridge on Baker Street had a particularly tough decision to make. The clock was ticking. Only this was no game.

Back in the eighties, Malcolm was the UK distributor for ChessBase, a piece of computer software set to revolutionise chess. Every game ever played could now be stored on a database, indexed and recalled. “Suddenly the whole world of chess became information-based, which also meant it was no longer the preserve of the Russians. I saw it demonstrated and thought: ‘Wow! This is going to change everything.’”

Malcolm sold the software through Chess Magazine, which had been acquired by Robert Maxwell. But when Maxwell took a final plunge from his yacht in 1991, his myriad businesses were declared bankrupt, with each company placed in the hands of a different receiver.

“And the way Maxwell had been running all these businesses was astonishing,” explains Malcolm. “They had got services from each other, but it seemed not a lot of money changed hands, so they all owed each other money on paper. Suddenly the different receivers started demanding the money from one another.”

Malcolm managed to buy Maxwell’s chess business, including Chess Magazine, from one receiver only to discover that the assets, most vitally the computer that held the details of the publication’s subscribers, were being held by another in a prefab at Headington Hill Hall, Maxwell’s former Oxfordshire HQ.

“They claimed that two years’ back rent was owed, which, of course, it wasn’t because we hadn’t been there,” says Malcolm. “This was very tricky, because I was at the Chess Olympiad in Manila selling this new software and there was the threat of having our assets sequestered by this other receiver.”

Malcolm made his move. “I phoned my brother and said: ‘Leon, I want you to get a van, go to this address and get in—I don’t care if

you have to break in. Take the second left down the main corridor where you’ll find a computer in a room. That is the subscription computer with the details of every single customer. Get in there and grab that computer.’ And being my brother and a superstar, he did it.”

Malcolm laughs as he recalls this clandestine mission. “I don’t know how he got in, I never asked. And so we had the computer, but were then instantly evicted. We finally managed to negotiate getting our stuff out of there, took it to some serviced offices in London Bridge and then tried to find permanent premises.”

The London Chess Centre opened on Euston Road in 1992. But the capital’s first shop solely dedicated to chess stood on financially precarious foundations. “With all the problems of actually moving the business twice, it was on the verge of bankruptcy.”

Fortune smiled in the shape of the 1993 World Chess Championship between Garry Kasparov and Nigel Short, where the Russian defeated the Brit at the Savoy Theatre. “We managed to get quite a lot of trade due to the World Chess Championship and we also did well with our little concession at the Savoy Theatre,” says Malcolm. “It gave us a big boost and meant we could carry on.”

Malcolm’s fledgling business was further boosted by the arrival of the internet. “We were one of the first people to embrace it,” he says. So quick was Malcolm to spot its potential that he even managed to bag the chess.co.uk domain name—the perfect place from which to launch a soon thriving mail order business. “The depressing thing is I was three weeks late getting chess.com. Someone in California got that before me, which is a shame, because it later sold for a fortune. But there we are.”

The Euston Road shop hosted numerous events over the years featuring the biggest names in chess. Malcolm recalls a particular book signing given by Garry Kasparov to promote the first in what became a five-volume series entitled *My Great Predecessors*. “I wasn’t sure how many

people would turn up, but I had this feeling it was going to be massive. So, I bought 500 copies and prayed. And by the time Garry turned up they were literally queuing around the block. It was incredible.”

A policeman arrived on the scene. “He thought there might need to be some crowd control,” laughs Malcolm. “Obviously I hadn’t told the police this was happening. The idea that I phone up the local police station and say: ‘Listen! You’d better send a bobby, because I’m having a chess book signing.’ Can you imagine?”

Now known as Chess & Bridge, Malcolm’s shop has since relocated Baker Street. And as the name suggests, it has diversified to sell everything required by the hardcore bridge player. “We also sell board games, jigsaw puzzles and everything you need for poker. We have the famous Japanese game, go, which has recently been solved by a computer, and beautiful backgammon sets from Greece, Turkey and Iran.”

Chess remains at the heart of the business and the shop is full of chess sets, books and the latest software. “Over the years, chess computers have been totally superseded by the software,” explains Malcolm. “When we started, the strongest electronic opponent would set you back £2,500 and it still couldn’t beat me. And in 25 years the power of computing and the development of software have taken us to a point where for £40 you can buy something that will beat the world champion.”

Thanks to the internet, Chess & Bridge is able to broadcast top games live. “You can come in and watch all the world’s best players,” says Malcolm. “Also, there’s a computer analysing the game. The world champion can make an incredibly stupid move and you’ll know before he does, because the computer will tell you.” Alternatively, if the weather’s nice you can always pitch up to the shop and play a game of chess on one of the outside tables.

Tuition can also be arranged through the shop. “Guy Ritchie got some chess lessons from us, which oddly led to us doing the little chess scenes in various films and soap

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The queue went round the block. A policeman said there might be a need for some crowd control. The idea that I phone up the police station and say: ‘You’d better send a bobby, I’m having a chess book signing.’ Can you imagine?

operas including X-Men, Eastenders and Casualty.”

Chess & Bridge has a very broad customer base. “Chess is a universal game,” insists Malcolm. “At the English Chess Federation’s 100th anniversary my four-year-old son Jonathan took on a guy who was 102. My son did alright. He tried yet eventually lost. But it was a lovely scene. And when the lady from the Times asked Jonathan why he lost, my son replied: ‘Oh, I think he’s had more time to practise.’ That’s quite good for a four-year-old.”

Chess keeps Malcolm extremely busy. He is still the executive editor of Chess Magazine, which was founded in 1935 by BH Wood, and for the best part of 30 years has penned a daily chess column for the Daily Telegraph. Malcolm is also chair of the English Chess Federation and chief executive of Chess in Schools & Communities, a UK charity launched through Chess & Bridge.

“We managed to find a donor who gave us some seed money to set up a charity to put chess back into state schools. Chess used to be a very working class game, but it had kind of dried out in state schools since the 1980s. We now work in 800 schools and it’s a really big enterprise.”

Last year Malcolm ran a Lords versus Commons chess match on behalf of the all-party parliamentary group on chess. “Through this APPG,

we’re trying to get chess recognised as a sport and get it some government funding, because it basically gets absolutely zero support even though it’s such a popular game.”

Born in Liverpool in 1960, Malcolm became immersed in chess from infancy. “It was my cousin Eddie’s fault. He lived in Cape Town and was a mad Liverpool supporter. In 1963, he came over to watch a few games and ended up staying for six months. Eddie would play chess with my dad, which meant I wasn’t getting as much dad time as I was used to. I must have been rather irritating, so they taught me how to play.”

Malcolm became very good very quickly. “I was an infant and could beat everyone in my junior school, but I didn’t think anything of it really.” At the tender age of five, Malcolm made his competitive debut in the under-sevens competition at the Liverpool Chess Congress. If only somebody had warned him about the existence of the rapid checkmate sequence known as fool’s mate.

“I lost my first game in four moves, and I cried. But the teacher saw that I was the only boy who’d brought a pen and a score book, and thought: ‘This child must have something if he knows how to write the moves down.’ So, he taught me how to avoid fool’s mate and I won my next 16 games.”

Aged 17, Malcolm won the British Junior Championships. “And then I just tried to become as good at chess as possible and used it to supplement my income at university.” In short, Malcolm became a hustler. “There used to be a cafe in Hampstead called The Prompt Corner, which was a funny name for a cafe that actually had the slowest service in London. People could play chess for money there, so I’d go and hustle, which is how I survived as a student. I had a few ‘clients’—in inverted commas.”

Malcolm eventually decided to try to make his entire living from chess. “Gradually I started to improve and in 1986 became an international master by winning a tournament in Hungary. And then I managed to basically win prize money. Before the Berlin Wall came down it was quite easy to be a professional chess player in the West,

because England was becoming one of the top nations. I wasn’t anywhere near one of the best in England, but I could go to a country like Belgium, for example, and be the best player. I could win tournaments abroad.”

Although Malcolm never took part in a world chess championship, he had played in many high pressure tournaments. “Chess is an incredibly tense and energy sapping game,” he stresses. “Playing a chess tournament—nine games in nine days—is like taking your final university exam every day for nine days, only the question changes every five minutes. In chess, it’s often about who can best cope with the tension. You can’t win a game of chess without your opponent making a mistake, and usually that mistake is caused by tension.”

Malcolm still competes. “It is a young man’s game increasingly, but I still play in what’s called the Premier League,” he says. “It isn’t on Sky Sports, but it takes place.”

Malcolm travelled the world as a professional chess player. “Bermuda was an absolutely gorgeous place to play chess, but the nicest tournament was at Lake Lugano. You could make your move, wander outside and go for a little walk around the lake in the beautiful sunshine. It was an idyllic existence really in those days.”

The kind of existence where you might be en route to a tournament in Lichtenstein, only to be unexpectedly offered a lift from a Swiss railway station by the Prince of Lichtenstein himself, in a silver Bentley. “I was dressed in this scruffy jacket,” Malcolm grimaces. “There were holes in virtually every item of clothing.”

Luckily the prince didn’t seem to mind and proved to be a charming travel companion. “And you could tell immediately when we had crossed the border into Lichtenstein. Everybody stopped what they were doing outside their houses and waved. So I started waving back. It was hilarious. Funny things happen when you’re a professional chess player.”

CHESS & BRIDGE
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chess.co.uk



Photo Credit: Decca/Sophie Wright

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CARNAL KNOWLEDGE

The Journal surveys the
licentious world of Victorian
Marylebone and the
'sporting guides'
that helped men exploit its
seamy underbelly

WORDS: HELEN JEROME

It is a truth universally acknowledged that a single man roaming London in the first half of the 19th century needed a guidebook to help him find his feet. These ‘flaneurs’ felt entitled to get their share of the delights the capital offered, in entertainment, conviviality and—more specifically—sex, but to do so required a little reading: from the saucy memoirs of Harriette Wilson, the courtesan whose affairs included one with Wellington and whose publishers had to erect barriers outside their shop to hold back the crowds on publication day in 1825, to the dozens of ‘sporting guidebooks’ whose circulations ran into the millions.

By the 1830s, London contained around 900 brothels and 850 houses of ‘ill fame’. Half of all street vendors’ wives were reported to moonlight as prostitutes, and some estimated that one in 12 unmarried women in England “had strayed from the path of virtue”. In the 1850s, social reformer Henry Mayhew—predating Superfreakonomics by a century and a half—stated that the greatest cause of prostitution was the “low rate of wages that the female classes receive, in return for the most arduous and wearisome of labour”, and estimated that some 80,000 prostitutes worked in London. One doctor claimed he had counted 185 in the course of his walk home.

According to the police, the area encompassing Marylebone had

139 brothels and 526 prostitutes by mid-century, and the number of well-dressed ‘public’ women here continued to rise. Although Victorian attitudes to morality and sexuality saw many campaigns against prostitution, it was also seen as a ‘necessary evil’, with one observer noting that “there are few men who, in some period of their lives, have not dealt in mercenary sex”.

For pleasure-seeking Victorian men, an entire industry of sporting guidebooks sprang up and flourished. Some were pamphlets, some pocket books, and all promised insider knowledge in navigating this otherwise unknowable world of erotic excitement. These publications contained listings, illustrations, sexual etiquette guidelines, useful glossaries of flash cant or slang, and even warnings of possible STDs and how to treat them. Some pamphlets included fiction, many recounted murders and trials. Just buying and studying them would make you feel confident, cosmopolitan and in the know, as you embarked on your sexual adventures—or at least that was the implication.

The guides saw themselves as educational, even moral, chaperones, focusing on the reader’s safety and enjoyment and warning of the dangers of drink and gambling, while also closely resembling shopping

catalogues, complete with suggested prices. Their vivid descriptions of specific women—including physique and personality—are pitched somewhere between David Attenborough’s whispers about wildlife and Desmond Morris’s anthropologies, using language you might associate with racehorses, ships or hunting game.

Some publications had incredibly long titles, the finest of which is surely John Badcock’s *A Living Picture of London, and Stranger’s Guide through the Streets of the Metropolis; Showing the Frauds, Arts, the Snares, and Wiles of All Descriptions of Rogues that Everywhere Abound with Suitable Admonitions, Precautions and Advice on How to Avoid, or Defeat their Attempts; Interspersed with Sketches of Cockney Manners, Life, Society and Customs; and Supported Throughout by Numerous Cases, Anecdotes and Personal Adventures* (c.1828).

Baron Renton Nicholson’s rather more pithily titled weekly, *The Town* (1837-42), pitched itself as “the great moral reformer of men and manners” and campaigned for universal suffrage. Yet it also followed in the tradition of 18th century urban pornography, guiding men through a network of places they might gamble, smoke, drink, and meet women who were “young, beautiful, and to let”. As Private

Features.

Carnal knowledge



GIRL GUIDES
SWELL'S LISTINGS AND
ADVICE MADE PLANNING
AN EXCURSION TO ONE
OF MARYLEBONE'S
'PUBLIC' WOMEN EASIER,
AS THESE CHOICE
EXTRACTS REVEAL



"Mrs Elwin, 18 Wyndham Street, Bryanstone Square. The noted procuress, formerly a respectable member of society, is the wife of Mr Elwin, lately the master of the Mathematical School, High Street, St Marylebone; by her bad conduct, she drove this unfortunate man to the ale house; he relinquished Ovid for the pipe and the wassail cup; he went to Earl Street, Lisson Grove, where she openly avowed herself a brothel keeper. She became acquainted with an omnibus conductor, who turned her ruined husband into the streets."

Eye might do today, it occasionally exposed 'fake news' or false advertising, attacking the police, the courts, the marketing of spoiled meat, and baby farming. Crucially, however, even as it pointed and wagged its finger, The Town made its male readership feel more worldly and adventurous, and gave them a sense of belonging to the sporting culture to which they aspired.

Perhaps the most famous—or infamous—of these publications was The Swell's Night Guide Through The Metropolis (from c.1840), which depicted prostitution as just one of many exciting things a young man could do in London. Published "for private circulation" by the Hon FLG (F Leveson Gower) it claimed to contain no lectures "to frighten youth from participating in the good things of this world", but did advise how to avoid being fleeced, warning readers to avoid lower-class houses with rude, unpleasant prostitutes and rough and rowdy patrons. "Not to know of this despicable resort of prostitutes and thieves," it states of one dodgy tavern, "would argue an ignorance of London which the swell is most anxious to avoid." You'll be in safe hands with your Swell's Night Guide, claims Gower, because he's been there and done that. His information is "drawn from purchased experience, backed up by practical experience, and not compiled from



"Miss Mary Donelly at 46 York Square is a native of the Emerald Isle. She is verging into what may felicitously be called the autumn of life, yet does preserve in some measure the charms for which she was once so celebrated. She still ranks in her train many suitors. Mary is a plump specimen of womankind, with golden hair, and the remains of what once has been a pretty and fascinating countenance."

theoretical knowledge".

The Swell's Night Guide gave an insight into the pros and cons of various theatres—whether you might have a couch or lockable door in your private box, or go backstage if you tipped the usher, and how to best approach actresses, by saying you wanted to hire them for "private theatricals" rather than offering money. In a place of public entertainment, any woman was signalling her lack of respectability and considered fair game. On Seymour Place, Marylebone, you'd find The Misses Blackwells' Pandemonium, a gambling house "open at all hours of the night, for the accommodation



"Mary Ann Knight. This lovely syren is the Queen of Courtezans. In manners, she is refined and elegant, and her conversation, which is highly intellectual, has an additional charm from a slight, but not disagreeable, impediment in her speech. Honoured with the protection of one of the first noblemen in the land, [she] is a "leading card" in every place of public entertainment. It will be readily imagined, that beauty like hers is not to be bought for a trifle, or that her favours are conferred on every suitor. 11 York Square, Regent's Park."

of the depraved male part of the community". Commenting on how the "contaminating principle of gaming" is acting on both sexes with "pestilential influence", it nevertheless grudgingly recommends this well-regulated location run by two ladies, "with admirable adroitness and skill".

Swell's also gave insider tips on accommodation houses (of 'public' women), which you'd spot from the open outer door and the red or blue transparent blind on the inner door, illuminated by a gas lamp. Caution was counselled on entering: "Avoid partaking of beverage in these places, for although it is a mistaken notion to believe that the proprietor



“Mrs Alice in York Street, Bryanstone Square, furnishes His Grace the Duke of D with all the choice viands with which it is his passion to tickle his palate. This licentious peer of the realm, British senator, maker of laws, and father of a family, allows this woman a princely stipend for her services, yet she conducts her establishment on the ‘open to all, influenced by none’ system. The lady, to our taste is passé; but we own, that the young creatures she calls her nieces, are beautiful in the extreme.”



“Miss Emily Macdonald resides at 47 Charlotte Street, Portland Road, in company with a frail sister, Amelia. In figure they are of the petite order, although exquisitely formed, while their features are in the highest degree pleasing, if not absolutely beautiful. They have an incalculable number of admirers. They may often be seen during the day basking in the sun, down Portland Place.”

references—that take very little deciphering: “Miss Alice Grey, New Street, Portland Road (known by her light coloured door) is about 19 years old, tall, genteel, and very handsome, being quite fair, with blue eyes, light red hair, and fine, regular teeth. She is frequently mounted a la militaire, and as frequently performs the rites of the love-inspiring queen according to the equestrian order, in which style she is said to afford uncommon delight, being perfect in her paces, having studied under a professed riding master, who has taught her the ménage in the highest perfection. For those lessons, which she daily and nightly gives, she expects two or three cooters (sovereigns) at least.”



“Mrs Scarborough. Young and still lovely... formerly under the protection of Sir Vincent Cotton, and won [his] favour by a little bit of blackguardism after his own heart. Sir Vincent, when he drove the ‘Age’, had a knack of kissing his hand to every pretty woman whom he saw en route. Mrs. Scarborough, on one occasion, bid him kiss something about her where there was more flesh and less sun freckles than on his hand. This led to an intimacy and an elopement. 14 Duke Street.”



“Miss Julia Freeman. In Dorset Street, Oxford Terrace is the sanctum of one of the prettiest little cigar vendors in the metropolis. A pair of radiant eyes, locks of silken hair, resting their lower termini upon a neck of snow polished as marble, but faintly describe the charms of one who enchants every beholder, in all the grace of blushing womanhood. A visit to her little abode will be well repaid by her polite attention, and the best of articles supplied by her fairy-like fingers.”

Men who sought male prostitutes might study the Yokel’s Preceptor (1855), published by William Dugdale, a blackmailer, forger, plagiarist and prolific pornographer. After discussing private knocking shops where “apparently modest women, who, notwithstanding their being blessed with honest, hardworking husbands, do a little pleasant whoredom on the sly”, the guide claimed it was doing a public service by pointing out those “monsters in the shape of men... [who] walk the streets the same as the whores”. Yokel’s Preceptor also decoded their behaviour: “When they see what they imagine to be a chance, they place their fingers in a peculiar manner underneath the tails of their coats, and wag them about—their method of giving the office.” It even named names: “One... is nicknamed ‘Fair Eliza.’ Another... ‘Betsy H,’ is a most notorious and shameless poof. He is not unfrequently to be found at free-and-easys, where he spouts smutty recitations.”



The guides’ descriptions of specific women are pitched somewhere between David Attenborough’s whispers about wildlife and Desmond Morris’s anthropologies, using language you might associate with racehorses, ships or hunting game

of the establishment, particularly those of the higher class, share with the perpetrators of so foul a deed, yet it must be confessed that there are many even tip-top ladies, who would not hesitate to drug the wine for any advantage.” Men keen to budget for their sleazy evenings were advised that the prices varied from five to 20 shillings. In Marylebone alone you’d find Mrs Williams’s at 22 Bryanstone Street, and similar establishments in Seymour Place, Lisson Grove, Upper George Street, and Manchester Square.

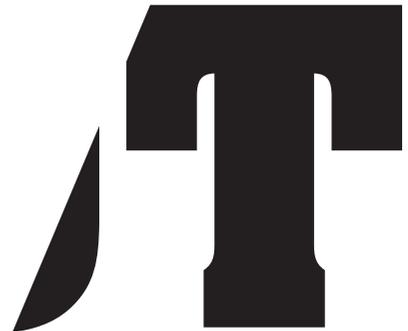
In the same vein, The Man of Pleasure’s Illustrated Pocket Book for 1850 contained listings— with equestrian and seafaring

As the 1860s approached, many sporting guidebooks changed tack or ceased to exist. There was a fad for reforming satirical organs like The Castigator and Sound Sense, but when the 1857 Obscene Publications Act was enforced, it drastically limited what could be printed. The game was finally up.

CLEAN CUT

The Journal visits Boxcar, Marylebone's new butcher's shop and grill, to hear about ethical farming, the importance of cookery skills and the recent renaissance in the ancient art of butchery

WORDS: CLARE FINNEY
IMAGES: CHRISTOPHER L PROCTOR





Features. Clean cut

Full disclosure: I am a vegetarian. Have been for over 17 years now. I don't disagree with eating meat, per se—indeed, I have been known to sneak in a sausage or two—but I do set a high bar when it comes to the sourcing and selling of it. On the rare occasions that good manners, professional duties or over-consumption of wine compels me to partake in the eating of flesh, it is only ever on the proviso that the animal in question has been reared and slaughtered with the utmost respect.

This really matters—not just for the individual animal but for humans too, with factory farming being a significant contributor toward greenhouse gas emissions and factory farmed meat being tangibly lower in taste and nutritional value. So, while I might not be the most likely person to write a feature on a restaurant whose offering is 80 per cent animal-based, I am in some ways very well placed—because if anyone is going to shine an exacting lens on the principles and practices of a butcher, it's a vegetarian who's only hope of sneaking a bite of sausage roll or pork pie is pinned on it being ethically sound.

Which brings me to Boxcar: the butcher, deli and restaurant that has recently opened on New Quebec Street. Joining a fishmonger, a baker and a wine store, it is the latest addition to what is fast becoming a foodie microcosm. Walking in, the hearty scent of sausage rolls welcomes

me like a blanket—as does the director, Matt Gregson-Jones, who spent his whole career in restaurants before helping his friend Barry Hirst establish Boxcar.

Chalk boards on the wall behind him outline Boxcar's offering: two pies, two salads, the sausage roll and of course the various meat cuts that day. "It is about quality, not quantity. The menu and deli are limited to displaying Britain's best possible produce and livestock," Matt enthuses. "We are not just butchers; we go one step further, showcasing traditional butchery skills, and re-educating people about the different cuts of meat."

Matt and his colleagues have looked at our meat industry and at the fate of so many old school butchers, and decided if they're to serve the community of Marylebone they'll need to try a different approach. Bringing two revenue streams together in the form of a butcher's shop and a restaurant, they will show—both in the meals and in the masterclasses held in the cool, classy basement—as well as tell customers how to get the best out of their prime cuts of beef. After all, Matt points out, "having a butcher on your doorstep is great in theory, but if you don't know how to cook it when you get home, the meat could be the worst thing you've ever tasted. It could be charred. It could be tough and stringy."



This makes business sense, but it makes ethical sense, too—meat should be treated with respect at every step of the process. "If you have gathered together the best producers of livestock and their produce, and got some really great butchers to prepare it, why not show customers how to cook it?" Matt continues. There are, as Boxcar's head butcher Jared knows only too well, "so many ways that you can really mess up a piece of meat between the farm and the plate."

The phrase 'field to fork' springs to mind here—overused to the point of cliché, but relevant in the case of Boxcar because the team here really do manage every part of the process.



“

All the people born in the seventies and eighties, they just grew up with supermarkets and their food arriving in boxes. I was the same until I started learning. We never saw the whole animal, or understood about quality. Price was the only thing.



Before I've even sat down and sipped my coffee, Matt has familiarised me with the name, history, location and practices of the farming collective from which they source their pork, poultry and premium aged beef. "Charles Ashbridge, a third-generation farmer, runs a collective of 22 farmers in Thirsk, North Yorkshire," he explains. "Rather than be dictated to by supermarkets, this group got together and said, 'We're producing the best livestock and we are treating it in the best way, with great animal husbandry and welfare, so we are going to come together and go to independent providers.'" The providers get consistency in quality and guarantees regarding welfare

and traceability; the farmers get a fair, reliable price for their animals, which are grass-fed, given space to roam, and slaughtered locally to avoid the stress of a long journey.

"We had a meeting last week and Charles was telling us how supermarkets are driving the prices down, dictating to farmers what they should get for their beef and so on." This in turn forces farmers to resort to industrial farming practices in order to keep their heads above water, or to exporting to Europe, where we currently send 40 per cent of our meat. "We produce some of the best meat in the world and yet we're sending it abroad and importing from other countries," says Matt,

raising his hands in frustration at the absurdity of it. "Quality British meat doesn't have to cost a great deal." The idea that you can't afford to support your local butcher is "a complete myth", sold to us by supermarkets who have, up until recently, been slowly but surely turning the screw.

The good news is that this is slowly changing. Customers are more alive to farming practices and the tangible difference it makes when it comes to the taste and quality of produce. Once the sole preserve of environmentalists and butchers, terms like 'grass-fed', 'free range' and 'high welfare' are increasingly the standard by which even the most carnivorous of meat lovers judge their

Features.

Clean cut

“

Butchery is an art form.
No two ways about it.
From the knife skills, to
the strength involved,
to ensuring nothing is
wasted—it's pure artistry

Matt Gregson-Jones, Boxcar



Features. Clean cut

meat. “They ask questions,” Matt says happily. “They are willing to spend a little more to taste the difference, and they’re experimenting. The older cuts are becoming fashionable.” A case in point is on the day’s menu: a feather blade, braised for five hours low and slow, so that any sinew turns into fat and it caramelises. “It’s one of my favourite steaks, the feather blade,” Jared tells me. “It has more flavour than any fillet of beef.”

It’s into this climate of increased interest, knowledge and compassion that Boxcar has pitched itself, offering a place for people to learn more about British butchery in the best way possible: through eating it. “If you eat a steak from the grill and think it is fantastic, you will be able to purchase it here and speak to someone about how to best recreate it at home.” Any staff member can help you—not just the butcher or chef, but the waiters who, prior to each service, are given notes on the day’s specials and a taste of them too, having watched them be prepared in the kitchen. “I keep going on about it,” says Matt, “but it’s education, education, education—and the best way to learn is by being shown.”

Duly, I’m shown round the restaurant: to the deli counter, where a tantalising array of British produce is on sale alongside mountainous salad bowls of kale and heritage carrots, candied beetroot and goat’s cheese. In the warming oven, pies

filled with pork or minted mushy peas glow invitingly, promising even vegetarian visitors to Boxcar a good time. “Lots of vegetarians suffer from food envy,” says Matt bluntly. “We can’t have that. We want to be inclusive, so we tested the vegetarian burger and pie relentlessly, and went through numerous incarnations to get something more interesting than halloumi.” The results—the pea pie, celeriac remoulade, cheese and mushroom patty with shallot rings—have me immediately adding Boxcar to my short list of ‘places to take carnivore friends’.

We head downstairs to the events space and open kitchen which, unusually, is as open as the name suggests, with even the less glamorous gadgets on show. “It is a learning environment,” Matt stresses. “We actually call this space the classroom.” In one of the many examples of Boxcar making the most of every single square foot of space, the ceiling conceals a retractable screen for projections while upstairs, the butcher’s counter transforms by night into a table from which diners can view a display of beautifully butchered cuts of meat.

Because they are beautiful. I can’t help but admire the care Jared and his fellow butchers have taken over every joint gleaming in the glass cabinet. It’s a damning reflection of how little value our society has come to place on our butchers that ‘to butcher something’ has become a metaphor for making a mess. “Butchery is an art form. No two ways about it,” says Matt. “From the knife skills, to the strength involved, to ensuring no part of the carcass is wasted—it’s pure artistry.” Think about how much you’d notice a joiner’s work if they were slapdash, he continues. “You can just as easily notice a badly butchered piece of meat.”

“A messy butcher is not a good sign,” agrees Jared. Sure, there are blood, brains and guts, but a good butcher operates cleanly and carefully. “To see a good butcher boning out”—that’s breaking a carcass into forequarters and hindquarters—“should be deeply satisfying,” he continues passionately.

“You’ve got to be skilled to do it, and if you are it is silky smooth.” After decades of declining standards in both kitchens and butcheries, Jared agrees with Matt that proper butchery is back in fashion. “All the people born in the seventies and eighties, they just grew up with supermarkets and their food arriving in boxes. I was the same until I started learning. We never saw the whole animal, or understood about quality. During that time, price was the only thing.”

Jared is in his early thirties. A few years ago, he would have been an anomaly; now butchery is a young man’s game—and, increasingly, a young woman’s. Indeed, when I ask him whether female butchers struggle at all with the physicality of the job, he points out that his girlfriend, who does CrossFit, can probably lift more than him. “The idea that women can’t be butchers is a mental issue, not a physical one. You can be trained to carry meat.” The trade is losing its laddish culture. “There used to be quite a male ego-driven, ‘earn your stripes’ attitude,” he reflects “in butchery and in the restaurant kitchen.” Now, with the advent of trendy butchers like Turner and George in Islington, Hill and Szrok in Hackney, and fellow Marylebone butcher The Ginger Pig, macho types are an increasingly rare breed.

Through poor animal husbandry and intensive abattoir practices which leave animals stressed and their adrenaline-flooded flesh almost inedible, we have spent the last 30 years rendering our livestock worthless. By helping to improve the image of butchers’ shops, the likes of Boxcar and The Ginger Pig are garnering respect for their trade among customers who a few years ago would have dismissed it as an anachronism. In joining the dots between farmers, butchers and chefs, Matt and Barry have gone one step further in restoring value to the concept of meat eating. After all that, to refuse Matt’s proffered hot pork pie would really just be rude.

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INTO THE STORM

When the Ebola virus swept through west Africa a few years ago, a young Marylebone-based doctor made her way to Sierra Leone to help fight an unprecedented epidemic. Her work there has helped to advance our understanding of this devastating disease

WORDS: MARK RIDDAWAY
IMAGES: MICHAEL DUFF/ORLANDO GILI

Dr Felicity Fitzgerald's decision to leave the comfort of her Marylebone home, abandon the satisfying plod of a lab-based PhD and head into the maelstrom of the world's worst-ever Ebola outbreak was arrived at overnight. "I just decided one night in September 2014," she explains, with characteristic breeziness. "It made sense: I am a children's doctor who specialises in infectious diseases, I was single, I had no kids, no dependents. This was what I should be doing. So, off I went."

Her destination was Freetown, the capital of Sierra Leone and a city at the heart of the grim epidemic that swept through west Africa between 2013 and 2016: the first time that the deadly Ebola virus had taken a grip of such a densely-populated urban environment. At least 11,310 people were killed by the disease in Sierra Leone, Guinea and Liberia over the course of two and a half years, although this number is almost certainly a gross underestimate. The international response to the crisis was, in retrospect, slow and half-hearted. Felicity Fitzgerald's most definitely wasn't.

With the blessing of her supervisors at UCL ("although I did say it would be six weeks, then came back seven months later"), her first step was to volunteer as a clinician through the King's Sierra Leone Partnership, a British NGO that provides support to the Sierra Leonean health system. But Felicity, then in the second year of her PhD, has paediatrics in her blood (her grandmother, one of the first ever female consultant paediatricians in the UK, had a storied career and practiced on Harley Street) and is a researcher to the core, so what she found when she arrived in Freetown persuaded her that her epidemiology skills could be put to good use in forging a better understanding of the illness and its impact on children.

Felicity's subsequent research, conducted with a skeleton team (including two Sierra Leonean medical students) in the middle of a catastrophic epidemic, has since been written up in two papers. Her study—one of the largest of its kind, and one that will be of

great significance in any future outbreak—has seen this previously callow doctor transformed into a world expert on Ebola transmission in children: a heart-warming coda to an otherwise relentlessly tragic story.

Just the word Ebola gives people the shivers. It sounds like the premise for a schlocky horror film: a disease discovered in rural Africa, carried by bats, passed between humans through blood and bodily fluids, that kills half the people it infects. Part of the terror it engenders comes from the descent into violent sickness being prefaced by the most mundane of initial symptoms. The long tick-list of possible early signs include a temperature, an upset stomach, a cough. That tight chest and sore throat? It could be a common cold, or it could be the precursor to a swift and horrific death.

Was Felicity frightened? "You'd be stupid not to be," she says. But that fear was at least tempered by a growing understanding of the virus's transmission. "This was the first time we'd seen Ebola on this scale, and it was becoming increasingly clear that it wasn't a disease like flu, where you sneeze and the whole tube carriage gets it—you have to go some to get Ebola," she explains. "Yes, we'd be at risk, because we were dealing with sick patients, and the sicker you get with Ebola, the more infectious you are. And then you're a corpse and you're really, really infectious. But I knew that I was going to be wearing protective equipment, and I knew that if I got sick I could be air-lifted out."

Her courage was, she says, dwarfed by that of the local health workers. For much of her time there, she was staying with other western volunteers in one of Freetown's best beachfront hotels, and the option of returning to the tranquillity of Marylebone was always there. "The Sierra Leoneans often hadn't been paid for months and had been looking after their friends and peers who were dying, knowing they could go the same way, and yet were still coming to work every day and being cheerful and working so, so hard. Nobody was slapping them on the back and saying they were heroes. We all got medals; no



Features. Into the storm

one gave them medals. It was both humbling and infuriating.”

On her arrival in Sierra Leone, Felicity began working in an Ebola holding unit. It was to these local centres that any patient displaying symptoms of Ebola would be admitted for testing—if the test came back positive, they would be sent on to one of the main treatment centres. With results taking around two and half days to come through, and with a backlog of beds at the treatment centres hindering departures, the primary role of the clinicians at the unit was a public health one. “If we tried to cram more people into our holding units, we increased the chances of hospital-acquired infections,” explains Felicity. “If you put people with malaria or appendicitis next to people with Ebola, and they’re all vomiting and having diarrhoea, you need to be really worried about nosocomial transmission of Ebola [the passing of the disease between patients].”

Ebola patients can lose a vast amount of fluids—10 to 15 litres of diarrhoea per day—so dehydration is a massive problem, but providing intravenous fluids in an over-crowded, under-staffed unit comes loaded with risks. “Ebola patients get really disturbed and confused, so they often pull out their lines, leave the sharp in the bed, then wander around the unit trailing Ebola blood, which is really, really dangerous for staff and other

patients.” As a result, at the peak of the crisis, all the team could do was offer oral hydration salts and paracetamol, together with malaria medicines and antibiotics. “We were giving treatment, but we were dubious as to what impact we were having on mortality rates.”

This uncertainty about the unit’s impact nagged at Felicity: “We had all these questions: what are the nosocomial transmission rates, what are the mortality rates, what modifiable factors are there, what can we do better to limit the number of people dying? Because we had this constant transfer of patients from one place to another, nothing was joined up—you couldn’t know what the normal course of Ebola might be. We would see the patients who died with us, but we wouldn’t see the patients who survived in the treatment centres, and the treatment centres had a survival bias because they missed the really sick people who died with us. If you couldn’t put all that data together, you couldn’t see what Ebola really looked like. But writing things down came so far down everyone’s list of priorities. Collecting patient data was simply not a consideration.”

On a brief return to Marylebone for Christmas, Felicity decided to establish a research project to tackle some of these unknowns. “I persuaded my PhD bosses that I needed to come back and set up an epidemiological cohort looking at children with Ebola. I discussed this with Save the Children, who were able to fund and support the work. I also worked with Dr Shunmay Yeung from the London School of Hygiene and Tropical Medicine, who supervised me remotely.”

The questions she was looking to answer were fairly simple. The hard part was finding enough clean, reliable data to make the study meaningful. “I returned in January, but didn’t officially start collection until March, by which time the peak had passed, so most of my cohort was retrospective rather than prospective,” says Felicity. “I was relying on data that had already been collected.”

In an Ebola holding unit, nothing is simple. A task as seemingly straightforward as getting

information about a patient—heart rate, respiratory rate, weight, temperature—from the red zone (the isolation area) to the green zone (where the administration of the unit is carried out) can, in the face of rigid infection control protocols, seem herculean. “Some people shouted over the fence, but that takes time and you can mishear things,” says Felicity. “One unit had a Perspex sheet between the zones; you’d hold your notes up against the sheet and someone the other side would copy them down.” More technologically sophisticated methods proved useless due to the high concentration of chlorine used to keep red zones as sterile as possible. “We tried baby monitors and walkie talkies, some people had tablets, but everything would die.”

The chlorine affected the gathering of data, as well as its transfer. “You felt like you were blind, deaf and dumb in there,” explains Felicity. “Weighing children is so important, because that allows you to measure how dehydrated they are, but the scales would just die. You couldn’t use a stethoscope because of infection controls. Clock batteries would die, so you didn’t have a clock to count someone’s heart rate with. Even taking the pulse of a small, dehydrated child through three layers of gloves is really difficult.” Those records that were successfully collected had to be kept in paper form, as the unreliability of the power supply precluded the use of digital storage. Some of these paper records were prematurely destroyed, others probably deservingly so.

Joining up the records of patients who were transferred from holding units to treatment centres was a further source of complexity, partly a result of the prevalence in Sierra Leone of a small number of very similar names. “Practically everyone seems to be called Mohamed Sesay or Fatmata Sesay!” laughs Felicity. “Fatmata could be Fatima or Fatumata or Fatma. People’s ages can be just as hard to pin down—although it’s a little bit easier with children. It was often very difficult to know if we have got the matching right.”

Until January 2015, there had been no system in place for providing patients with a unique identifier. “You



“

You couldn't use a stethoscope because of infection prevention control. Clock batteries would die in a couple of days, so you didn't have a clock to count someone's heart rate with. Even taking the pulse of a small, dehydrated child through three layers of gloves is really difficult

had all these patients at different holding units, all being given a sequential patient number by the unit, then they would move to a treatment centre and would take their patient number with them. You could end up with 11 different patients with the number 67, five of whom probably had the same name! Eventually, the American Center for Disease Control started distributing forms that had a sticker on the top with a genuinely unique identifier, and you could use the sticker on blood samples and in your admissions book. That's pretty basic outbreak stuff, but for six months it wasn't being done.”

All this is a long-winded way of saying that patient data for the Sierra

Leone Ebola outbreak was, in Felicity's understated phrasing, “really messy”. To find meaning, Felicity needed to wade through the mess, assess the reliability of the record keeping, and find those disparate strands of paperwork that might knit together to tell the story of a child's journey through the system. This entailed a lot of travel, a lot of frustration and a huge amount of work, all while continuing to assist on the clinical side. But it paid off: by the end of the process Felicity had managed to uncover meaningful data for a cohort of 1,054 children who had been admitted to 11 Ebola holding units in the western area of Sierra Leone during 2014-2015.

After analysing the data, her conclusions were striking. Of the 630 children discharged from the holding units after testing negative for Ebola, only three were known to have been readmitted with the disease. This suggested a transmission rate in the units vastly lower than anyone would have feared, particularly given the challenges involved in getting sick, distressed children to follow isolation protocols.

Also encouraging was Felicity's discovery that Ebola-negative children who passed through the units were no more likely to die from other illnesses than those who were cared for in children's hospitals in previous years. “It felt like they were all dying, because we could give them so little care. You could be managing a child who you knew deep down had cerebral malaria and not Ebola, and not being able to give the care they needed— intravenous sugars, transfusions, all the things they could usually provide in a children's hospital—was pretty heart-breaking. But it seems we weren't doing such a terrible job.”

For the 309 children who tested positive for Ebola, the mortality rate was a distressingly high 57 per cent. Felicity tried to ascertain whether there were any modifiable factors that influenced who died and who didn't—the presence of a parent, the use of intravenous fluids, the transfer distance between the holding unit and the treatment centre—but nothing could be found. “We know that younger children were more

likely to die and that children who had diarrhoea when they presented were more likely to die, but that's all we can really say.” She was also able to draw out information that will enable a more specific case definition to be drawn up, narrowing down the number of children admitted to holding units in a future outbreak.

For this contagiously positive and energetic young doctor (if you'll forgive the use of the word contagious in this context), the whole experience was highly rewarding, despite the daily trauma. “It was so much fun,” she says. “That might sound bizarre: describing working in an Ebola outbreak as fun. Coming from the NHS, if you're doing research you're really pleased if you've worked out something that means you're going to cut down your admission days with asthma by one day a year, or something like that. That's a really significant finding. But with this Ebola outbreak, there was a complete evidence vacuum. That's why, having been there for a fortnight, I was suddenly the paediatric Ebola expert. It was terrifying, but also really intoxicating.”

Since returning to the UK, Felicity has presented her findings at the Academy of Medical Sciences, the Marylebone-based fellowship of medical researchers (“It was a wonderful opportunity and I love talking about the subject; I think I'm a bit of a show off”), and has been awarded the Academy's Lord Leonard and Lady Estelle Wolfson Prize: a major accolade.

But much as she has enjoyed engaging with the research community in London, she took even more pleasure from a return to Sierra Leone. “One of the bits of the whole project that I'm most pleased about is that I got to present my study to the nurses and doctors and community health officers and cleaners who were working in the units,” she says. “I was able to say, look, the transmission rates were really low. And that is down to you guys doing an incredible job. Your blood, sweat and tears paid off. Children survived because of you.”

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Features.

MERCHANTS OF VENICE

Slowear director Roberto Campagno on philosophy, longevity and the damaging overconsumption of junk fashion

INTERVIEW: CLARE FINNEY



We don't like to call our style classic: it is not classic, it is modern and understated, updated slightly with each season. We work on details—fittings and so on—and we do a lot of research into fabrics and yarns

What is the story behind Slowear?

The company was founded by my father in 1951, in Venice. He didn't have much of a background in textiles, but after the war, Italy and Europe were in great need of clothes production. At first, he started making uniforms for workers, focusing on trousers, and for many years he was producing for countries across Europe. Then, in the 1980s, my brother Marzio and I joined the company and started to try to sell directly to retailers. We took the brand name of the trousers—Incotex—and sold chinos, jeans and tailored trousers wholesale to shops. They liked that we were specialised and focused on the product. Then we decided to retail directly, but we felt we needed other categories of clothes to do that and at the time the approach was generally to outsource from other companies. We didn't want to do it that way. Our culture was being close to the product, to craft, being specialist—so we decided to acquire other brands who shared our beliefs and bring them together in a collective: Slowear.

What brands were they?

We bought Zanone, which has a 20 year history specialising in knitwear. All of its products are made in Italy, with great attention to detail. Soon after that we bought a company producing jackets and outerwear, Montedoro: founded in 1956 and

very well-known because Armani and various other designers had started work at that company. After that we bought Glanshirt, for shirts which focus on fit, and quality fabrics and detailing. That was when the Slowear story really began and we started to retail directly.

What does Slowear mean?

For us, it is the word that describes our philosophy. We are the opposite of everything that fast fashion is. We try to produce products that are very well done in terms of design, quality and fabric, because we think a well-designed product will spend longer in the wardrobe. It doesn't go out of fashion quickly—and because we care about the performance of the product, we work carefully on fabric and yarn to make sure it endures. That's why we carry a few vintage pieces in our stores, too: to send the message that if you have a good piece of design then even if it's 60 years old it is still good.

Do you still bring out seasonal collections?

It is more a matter of updating the details of our clothes as we go, but the styles are not extreme. In fashion terms, we don't like to call our style classic: it is not classic, it is modern and understated, updated slightly with each season. We work on details—fittings and so on—and we do a lot of research into fabrics and yarns.

How much were you inspired by the Slow Food movement in Italy?

The Slow Food movement was born in Italy many years ago—and yes, maybe the name is slightly inspired by that, but really the main similarity is in the philosophy. What we learn from Slow Food is that you have to take care of food: eat less, invest more in it and eat better. The same is true for fashion. Consumers who aren't poor, buying three or four items because of the low price, wearing each just two or three times then throwing it away? That is not good. Just as there is junk food, so there is junk fashion. We in the west throw away millions of kilos of clothes every year. Sometimes the products are thrown away even before they have entered the market. We are producing more than we need.

What are the benefits to the environment of slow fashion?

The rate of buying and consuming fuelled by fast fashion is not sustainable. If you think about buying a t-shirt for six euros, and about the cost to the environment of making that, delivering it to Europe or the States, putting it in the windows—it is too cheap. It promotes consumerism. We produce 60 to 70 per cent of our range in Italy, we don't chase low prices above doing things well. The further the distance from the site of production to market, the more you produce in terms of emissions. We try to produce everything close to the

Features.

Merchants of Venice

SLOW PROGRESS THE JOURNAL'S EDITOR, MARK RIDDAWAY, HEADS TO SLOWWEAR (WEARING VINEGAR- STAINED TROUSERS) IN SEARCH OF SOME MUCH-NEEDED ITALIAN STYLE



As I'm approaching the shop, I notice that the trousers I'm wearing have a stain on them, square on the thigh. It is, I surmise, after a little sniff test, balsamic vinegar, which last night leaked all over my kitchen (and apparently everything else I own) from a poorly sealed bottle. Given that I'm heading towards a haven of Italian stylishness, the fact that this eyesore is the remnant of some high quality 'aceto balsamico tradizionale' at least feels appropriate. Except in Italy—a country where, on a roasting hot day in the furnace of central Rome, professional men insist on wearing buttoned-up jackets over their perfectly pressed shirts, and still somehow manage to look utterly at ease—no self-respecting

native would possibly allow himself the shame of leaving home wearing strides so utterly debased.

In Richard II, Shakespeare described the Italians as a people whose stylishness "our tardy, apish nation limps after in base imitation". Speaking as a distinctly apish Brit, this remains true. I'm trying though; I really am.

If I'm going to find just a little of that Italian sartorial elegance, Slowear, which recently opened on Marylebone High Street, might be a good place to start. Everything about the brand appeals: the history, the short supply chain, the craftsmanship, the beautiful fabrics, the classic cuts and colours, the unusual but understated detailing. This is a place where timeless design is

market, and have as lean a supply chain as possible. Hopefully technology will very soon enable us to use electric vehicles to transport the clothes.

How long does a Slowear item last?

Well, it depends on how often you wear it, and whether you take care of it in the proper way—but it should last a long time. Good clothes are a matter of good design and good care. We can make alterations in store, too, to make the clothes longer or larger and so on, so they can continue to work for many years.

How does being a family business impact on Slowear?

The culture of Slowear is really well



valued over transient trends, offering the possibility that a garment might be worn for a decade without fear of obsolescence. "We are true to what we do, so you will never see us doing something just because it's fashionable," explains the shop's manager, Marcello. "Last year, everywhere you went it was all baggy trousers. We have the best trouser makers, but we never made baggy trousers." Given that my wardrobe has, in essence, looked exactly the same since around 2002, this is, for me, a major draw.

The Marylebone High Street store is a beautiful space, completely transformed from its previous incarnation as the much-loved but very much lived-in Turkish restaurant Topkapi. It is bright and light, thanks in part to the impressive skylight at the rear.

These days, lots of shops pretend that you could just come in and hang out if you wanted, but this is somewhere you might actually choose to escape to. Straight away, I'm offered a coffee (and this being an Italian space, 'coffee' of course means high quality espresso, nothing more) and a seat in a comfortable chair beneath the skylight, next to a bookcase whose contents provide a survey of Italian urbanity: design, architecture, food, cycling.

As well as clothes, the space is packed with interesting things: accessories, trinkets, the brand's own upsettingly well-designed magazine (usually I like to sneer at such things). Just stuff, really. In the middle of the shop, there are boxes of vinyl records, broad in genre but

consistent in tastefulness: Radiohead, Robert Johnson's raw blues, a picture disc of The Man Who Sold The World, Tom Waits, Nina Simone, The Queen is Dead. There's a similar flavour to the shop's playlist, which is managed from music-loving owner Roberto's phone, hundreds of miles away in Italy, and so throws in the occasional Italian rock ballad to offset all that Anglophone cool.

Service is unobtrusive—slow, but in a good way. Nobody will bother you if you don't want to be bothered. "Service is important, we want an Italian approach," says Marcello. "We want people to enjoy, spend time in the stores. Sometimes on a Saturday evening we'll open a nice bottle..."

Like so many of Marylebone's smaller retailers, the quality of service reflects the fact that the staff here actually seem to care. Marcello has worked in the retail sector for many years, and has experienced life at both large corporations and smaller independents and knows which way his bread is buttered. "I like brands where there is something real behind them," he says. "Me, personally, when I wake up in the morning and know that I am selling something I like and working for people I like, that's everything to me. Since I met the owners, I am even more in love with this brand; these are people who share the same ideas as me. I work for a company that knows our names—other places I've worked, I was just a number."

Slowear is by no means a tiny underdog: it is growing in presence and

established because the various companies that are part of it are in their second generation, even approaching their third in some cases. We have employees who have worked for us for 30 years—people whose children now work with us, who have started work and retired with us. People stay with us, and this brings great value because it maintains the confidence and the knowledge of the employees inside the company.

Why did you choose to come to Marylebone?

We waited a long time to open here. We like to work in big cities, where the people who live there are international, but we don't like

profile around the world, but—as both its name and its philosophy dictate—it is doing so slowly and deliberately. This is the brand's second London store; the first opened five years ago: hardly a breakneck pace of expansion. Roberto—clearly a details man—is still involved in even the smallest of decisions, over and above that playlist.

I end up staying far longer than I meant to, which I think is part of the plan. As well as trying on clothes and talking about Slowear, I end up chatting with Marcello about London and restaurants and music. He tells me about the time Noel Gallagher popped into the shop, and as he's mid-anecdote Champagne Supernova comes on the playlist—either a weird coincidence or else Roberto's somehow listening in.

When I head to the fitting rooms with a pile of clothes—and I could happily have tried on most of them—they prove to be everything I'd hoped for. The slim-fit Incotex trousers at first feel too tight, then the fabric relaxes, the structuring does its work, and suddenly they fit perfectly. The grey Zanone shirt, in a patented soft fabric known as 'ice cotton', is part garment, part embrace. The blue Montedoro blazer looks a bit like all the blue blazers I wear, in the same way that Beyoncé looks a bit like your hairdresser. Quality and class ooze from it in a manner that not even a balsamic vinegar leak could disguise. The overall effect is impressive. Still a touch apish, sure, but as close an imitation of Italian stylishness as I'm ever likely to achieve.

to open our stores in tourist areas. Our idea is to establish a good relationship with the people who live there. In Milan, we opened in a fairly quiet, residential area—similar to Marylebone, not a big shopping district. We are not mass market, our appeal is quite niche, and we don't want to be a big high street brand.

How is the Slowear spirit reflected in the shops themselves?

We like to have stores that people can enter and take their time in. We always say to our sales assistants and store managers, we don't want to push the buyer. We just want a good relationship with them, and business comes later. We want people



Features.

Merchants of Venice

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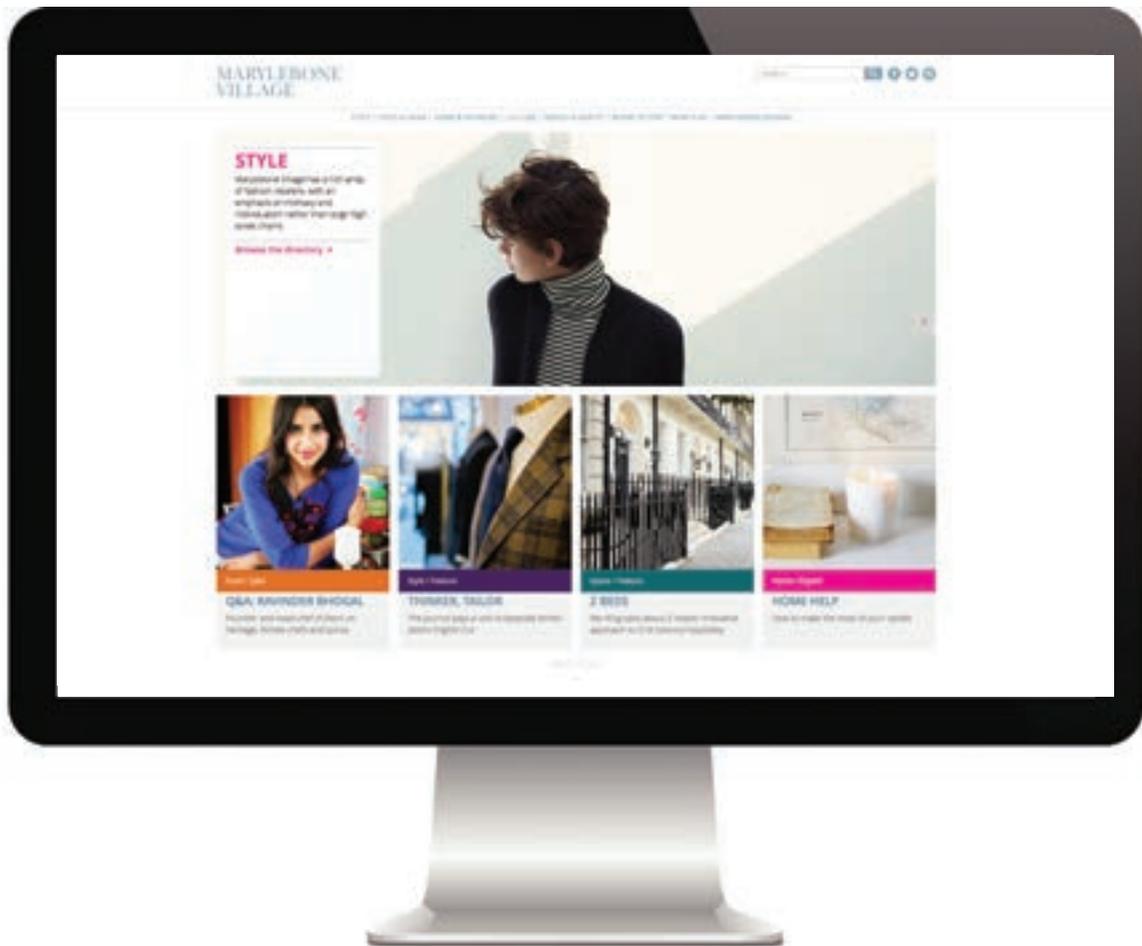
That is not good. Just as there is junk food, so there is junk fashion. We in the west throw away millions of kilos of clothes every year. Sometimes the products are thrown away even before they have entered the market. We are producing more than we need

to learn, to have a look around. We don't just have garments: we have photography, magazines, music, sometimes furniture too, so we encourage people to browse, have some coffee or prosecco—we are from the Veneto region of Italy so prosecco is an everyday drink there. Quite often people will come just to chat, and they'll maybe come back another time to buy something. We don't want to be aggressive. We are an independent company, and we do what we like. We don't have to think about shareholders. Our board of directors is the dining room at home.

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QA

MEGAN THOMPSON

The manager of Thompson's Gallery London, on Scottish painting, shifting trends and the importance of affordable art

INTERVIEW: ELLIE COSTIGAN
PORTRAIT: ORLANDO GILI

Fill us in on the history of the gallery.

My mum and dad started a gallery in 1982 in Aldeburgh, Suffolk, then in the early nineties opened in Dover Street in Mayfair, which at the time was a real art hub. About 10 years later we moved up to Marylebone—Dover Street was changing, and is now very fashion-heavy. At that point, mum and dad had four galleries and were jumping between them, then eight years ago my mum decided to take a step back, so I stepped in. My father is now based in Aldeburgh and for the last six years, I've managed the London gallery, though we still talk to each other about four times a day.

Did you always plan to get involved?

I studied history of art and got so much joy from it. I worked hard and got good grades and found it fascinating. But what they teach you is very different to what you need to know to manage a gallery—you learn on the job. I've grown up in the gallery, so I know my market very well—it's in my blood, I suppose. We have clients I've known since I was about 16, working at the gallery during the summer holidays.

You recently moved to Seymour Place. Tell us about the new space.

We have a sculpture garden now, which is really exciting. It's nice to be able to show sculpture as it should be shown. We have some big pieces coming in, and we will be changing things every three months or so. It's just a different dynamic. I saw a gallery in Johannesburg that did a similar thing and I loved it.

It's been a positive move. This area has the same vibe as Marylebone High Street and New Cavendish Street: you can get to know all your neighbours and it has that village feel. My clients like the independents, the one-offs, and that's what we have here at Seymour Place. I am working my way round all the restaurants. I love Gail's bakery—I have to stop going there so often!—and I take clients to Sandy's for pizza, then head opposite to The Carpenters Arms for a drink. It's one of those great, old-school pubs that are all too rare these days.

What sort of art do you specialise in?

We deal with a couple of abstract artists, but we are predominantly a figurative gallery, mostly oil paintings. Certainly, there needs to be a certain level of skill, but the artist doesn't have to be trained—I think a school can sometimes guide almost too much. We also deal in modern British works, which are more investment pieces.

You deal in a lot of Scottish art—is that deliberate?

My dad had big ties to Scotland when he was younger, which meant

we had a lot of Scottish holidays as children. We'd often be in the car and my mum would see a sign saying 'gallery, this way' in the middle of nowhere and we would all groan because she'd always want to have a look. Now I do it to my husband! So that's part of it, but Glasgow School of Art is a great school and it does produce some wonderful artists who are perfectly suited to us: they're oil paintings, they're bright, they're fun, they're figurative, and I suppose quite familiar in the sense of the subject.

How has the gallery developed over the years?

When the gallery first opened, we didn't deal in contemporary artists. I remember walking in as a child, and the gallery had wooden furniture, Victorian watercolours on the walls in ornate gold frames. Then minimalism came in, antiques went out, and we had to change with it. Our artists have naturally evolved over the years, too. Robert Kelsey for example, who has been with us for many years, had a very Lucian Freud style at the beginning—everything was much tighter and a bit more traditional. As we moved forward, he went into more monochrome colours and started loosening up. You can see the confidence within the work. It's fascinating. Every artist changes and it's good for the gallery; it means we constantly have something new to offer.

How trend-driven is the contemporary art world?

There are noticeable trends—one year more traditional things will



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I think galleries can be quite intimidating places. People have this idea that there'll be sparse white walls and an unfriendly person sat at the desk, but it couldn't be further from that here



go, say, and the next they won't, but it seems there's little rhyme or reason to it. I will be fascinated to see how Brexit affects us. It has slowed things down, as is always the case when people have concerns. We have the Affordable Art Fair in October and it will be interesting to see how that goes.

The art world is often perceived as being quite elitist—how are you challenging that?

I think galleries can be quite intimidating places. People have this idea that there'll be sparse white walls and an unfriendly person sat at the desk, but it couldn't be further from that here. We always want the door to be open, we always say hello to everybody who walks in—it's a small thing, but it encourages conversation. I enjoy what I do and I want to chat to people and share that love. It's important to be as friendly as you can, because you never know—even if they don't buy, in five years' time they might remember that nice gallery and come back.

We're attracting younger clients—maybe because I am younger myself, but I think also because we offer things like the Own Art scheme, which has been

amazing for encouraging younger buyers. It means you can buy a sculpture or a painting and pay it back in monthly instalments, with an interest-free loan. Lack of money can be a barrier to art, which is why I think that if we were ever to re-introduce a charge for national galleries and museums—as is often debated—it would be a tragedy. It's one of the best things about living in the UK. The fact that you can just walk in, learn things, work out what you like—that's really important. London is so expensive as it is; Joe Bloggs doesn't want to spend 30 bob getting into a gallery. That's not what art should be about.

What can we expect from Thompson's in the future?

We have various art fairs coming up, and we will be having a fun party to celebrate the opening. I hope to get to know our neighbours more and more, and work with The Portman Estate. I am feeling good about the move: we've met some wonderful clients, we've got this great sculpture garden—I think it will be an exciting year.

THOMPSON'S GALLERY
3 Seymour Place, W1H 5AZ
020 7935 3595
thompsonsgallery.co.uk

WHAT'S ON

EXHIBITIONS

FRANCIS MARSHALL AND THE BEAUTIFUL PEOPLE

2nd July—10th September
Gallery of Everything
4 Chiltern Street,
W1U 7PS
gallevery.com

Handcrafted figures made from materials found on the banks of the river Seine slump on wooden chairs in waiting rooms, drink soup at dining tables or ride discarded bikes, their

bulbous bodies—worn from sometimes decades of deliberate weathering—often forced into spaces far too small for them to fit comfortably. The exhibition will also feature a selection of surreal, otherworldly drawings from Liberian artist Johnson Weree.

SANTIAGO SIERRA: IMPENETRABLE STRUCTURE

14th July—26th August
Lisson Gallery
27 Bell Street,
NW1 5DA
lissongallery.com

Spanish artist Santiago Sierra, who has produced some of the most provocative art of recent times, is perhaps best known for paying marginalised members of society to perform menial, pointless tasks, uncomfortable for both viewer and partaker, to highlight social and economic issues. In 2002,

Francis Marshall and the Beautiful People



art enthusiasts turned up at Lisson Gallery for his opening, only to find their way blocked by sheets of corrugated iron—mirroring the closure of Argentinian banks after the collapse of the peso. Now, he returns to the gallery with a large-scale installation featuring industrial materials and barbed wire, themed around immigration, and the separation and fear that surround it.

BEYOND BORDERS: ARCHITECTURE OPEN AT 66 PORTLAND PLACE

3rd July—17th September
RIBA
66 Portland Place,
W1B 1NR
architecture.com

A trio of installations challenge our idea of shared boundaries—be it globally, locally or domestically—in the latest Portland Place

Flowers, (Neon) by Fran Mora

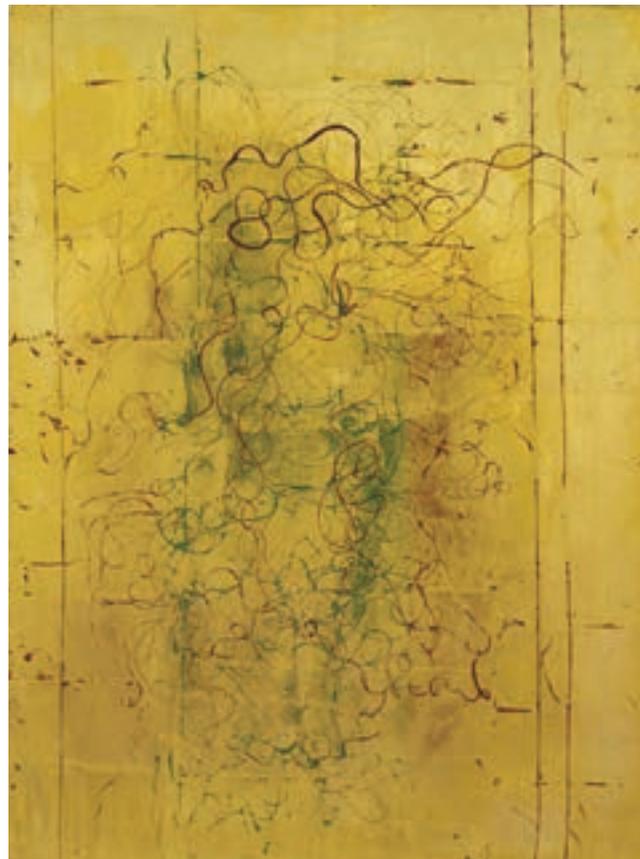


exhibition, with periscopic viewing chimneys from Max Dewdney Architects, a mobile base for refugees to gather and eat from Merrett Houmøller Ltd, and gates-come-benches, designed by MMAS as part of a project to adapt sections of the 'peace walls' that divide communities in Northern Ireland.

ABLAZE: SUMMER EXHIBITION

29th June—26th August
Cube Gallery
16 Crawford Street,
W1H 1BS
cube-gallery.co.uk

A group exhibition displaying almost 40 different paintings and sculptures from six artists—Myung Nam An, Mo Cornelisse, Paul Kessling, Fran Mora, Meredith Pardue and Kate Shaw—in a beautifully diverse showcase of multimedia art: from ceramic sculptures, to 'paint pours' and collage.



PICTURE FROM AN EXHIBITION UNCREATED LIGHT I, BY MERNA LIDDAWI

"I was born into the Orthodox Church, so the first images I was exposed to were icons. But it wasn't until I started studying art that I revisited that part of my life," says Merna Liddawi, the Georgia-born, Worthing-based artist exhibiting at Asia House this September. "Rediscovering the Byzantine icon marked a turn in my artistic career." She studied gilding and icon painting, followed by a master's in fine arts, as well as extensively researching the philosophy and theology that surrounds this iconography.

Uncreated Light is a reflection of this study, created using a method known as water gilding—a traditional technique used by early Renaissance and Byzantine painters. "I enjoy the contemplative, meditative nature of it," says Merna. It's a method that requires a high level of skill—and even higher levels of patience. "The way you traditionally gild an icon is to wash the wood, in this case birch plywood, with several layers of gesso," a white paint mixture that acts as an absorbent primer. "I make my own gesso using chalk and rabbit glue, which is a natural adhesive made by

boiling rabbits' connective tissue to form a sticky, gelatinous paste." Once dried, it is repeatedly sanded to create a super-smooth surface.

Merna then uses different techniques to make marks and patterns, before applying a spongy layer of clay or 'bole'. This is covered with gold leaf using a solution of rabbit skin glue, water and vodka—"Yes, vodka! It stops the water from beading"—a fiddly and lengthy process. The image is then burnished with stone to make it brilliantly smooth and shiny, before being painted with egg tempera. It is then sealed with shellac.

Uncreated Light I is one of three pieces in an exhibition that "blurs the boundaries between painting and drawing". Each uses a different type of gold leaf. "I wanted to bring the icon into a contemporary setting," Merna continues. "I hope that people might see something of its legacy and beauty, but be able to connect with it, no matter what their faith."

REVELATION
31st August—29th September
Asia House
63 New Cavendish Street, W1G 7LP
asiahouse.org



FLOURISH: A CELEBRATION OF SUMMER

Various artists convey the spirit of summer via organic and plant-based works, spanning abstract photography from Sinje Dillenkofers, collagraphs and etchings from Katherine Jones, grass, wood and twig sculptures from Kazuhito Takadoi, and paintings on emptied-out tea bags from artist and graphic designer Ruby Silvius.

3rd August—
10th September
Jaggedart
28A Devonshire Street,
W1G 6PS
jaggedart.com

MUSIC

SAINSBURY ROYAL ACADEMY SOLOISTS

6th October
Duke's Hall
Marylebone Road,
NW1 5HT
ram.ac.uk

The Sainsbury Royal Academy Soloists brings together some of the country's best young string, woodwind and brass players. Here they'll play a selection of works by Soviet composers Schnittke and Stravinsky, in a concert directed by Professor Clio Gould, renowned violinist and leader of the Royal Philharmonic Orchestra.

WIGMORE HALL/KOHN FOUNDATION INTERNATIONAL SONG COMPETITION

3rd—7th September
Wigmore Hall
36 Wigmore Street,
W1U 2BP
wigmore-hall.org.uk

The biennial Wigmore Hall/Kohn Foundation International Song Competition requires its young competitors to show their mastery of the song repertoire in several

different languages as they compete to win the overall prize of £10,000. This year's competition celebrates the life and work of the late Sir Ralph Kohn FRS, recognising his vast contributions to the fields of medical science, philanthropy and music.

TALKS

HWANG SOK-YONG

17th August
Asia House
63 New Cavendish Street,
W1G 7LP
asiahouse.org

Arguably Korea's most renowned novelist, Hwang Sok-Yong delivers a talk promoting his latest novel. Familiar Things follows the life of a young boy and his mother, as they are forced to move to Flower Island—a landfill site just outside Seoul—and make a living weeding recyclable waste out of the rubbish delivered daily from the city, in a critique of modern society's tendency to use and discard.

MEDICINE AND ME: LIVING WITH MARFAN SYNDROME

29th September
Royal Society of Medicine
1 Wimpole Street,
W1G 0AE
rsm.ac.uk

More than 18,000 people in the UK are affected by Marfan syndrome, an inherited disorder of the body's connective tissue that can cause problems affecting the heart, eyes and skeleton. At this meeting, the RSM will draw together patients, family members

Moon, directed by Duncan Jones



Clio Gould



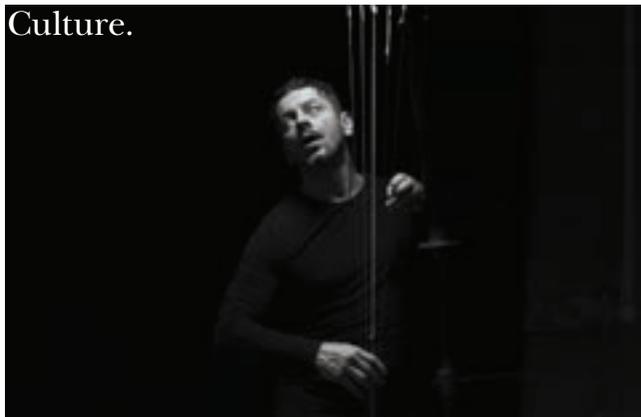
and carers to share their concerns with clinicians and researchers on the diagnosis, investigation and management of the syndrome.

FILM

BAFTA DEBUTS

Until 22nd August
Regent Street Cinema
309 Regent Street,
W1B 2UW
regentstreetcinema.com

To celebrate the 70th anniversary of the BAFTA awards, Regent Street Cinema is screening a selection of films from British directors who won the BAFTA for outstanding debut. Titles include Steve McQueen's Hunger, Andrea Arnold's Red Road, Amma Asante's A Way of Life, and Duncan Jones's Moon.



THEATRE

HOMER'S ODYSSEY RHAPSODY X: THE KILLING OF THE REVELLERS

30th September
Hellenic Centre
16-18 Paddington Street,
W1U 5AS
helleniccentre.org

The Killing of the Revellers follows the story of dysseus after he returns home from war to find his palace overrun. Facing plots to steal his throne and kill his only son, he is forced to act to take back what belongs to him. Directed and performed by Yorgos Pandealeakis in the original Greek, with English surtitles, this one-act staging of the end of Homer's Odyssey captures the original musicality of the piece, enhanced through contemporary theatrical techniques.

SORRY I KILLED YOUR CAT

21st—22nd August
The Cockpit
Gateforth Street,
NW8 8EH
thecockpit.org.uk

Written by and starring
Tre Curran, Sorry I

Killed Your Cat tells the tale of a couple who move to north London, where they encounter neighbours who are not as they seem. Cue alcohol, broken relationships and dead animals, in a witty, pacey one-act play from young theatre company Fragments Productions, who return to the Cockpit for the second time this August.

JESUS CHRIST SUPERSTAR

11th August—
23rd September
Regent's Park
Open Air Theatre
Inner Circle,
NW1 4NU
openairtheatre.com

Timothy Sheader's acclaimed revival of the Andrew Lloyd Webber and Tim Rice rock opera returns for a second year, to cap the theatre's 2017 season. Loosely based on the final week of Jesus's life, as seen through the eyes of Judas Iscariot, here the tale is retold with wit and biting satire, featuring reprise performances from Declan Bennett (Jesus), Tyrone Huntley (Judas), David Thaxton (Pontius Pilate) and Peter Caulfield (Herod), and an impressive extended set.

Yorgos Pandealeakis

BOOK REVIEWS

WORDS: SASHA GARWOOD

THE POWER
NAOMI ALDERMAN

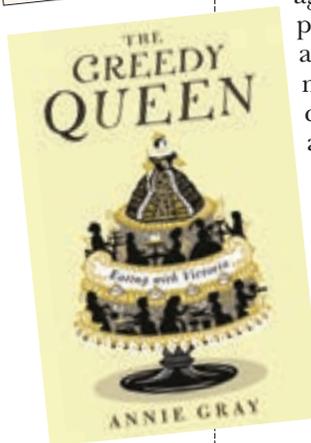
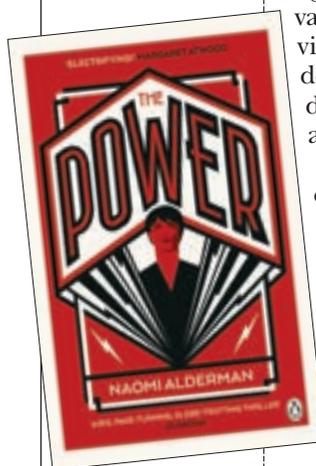
£8.99, Penguin

Naomi Alderman's Baileys Prize-winning *The Power* is an astonishing, exhilarating novel — an absolute masterpiece of speculative fiction, darkly hilarious, where 'darkly' means 'as black and telling as a long, dark night of the soul'. A razor-sharp novel balanced on the knife-edge of contemporary gender politics, it works on many levels—slyly mischievous, deliberately challenging, a thrilling page-turner.

Its premise is simple. Women all over the world—teenage girls at first, who awaken the ability in their mothers and grandmothers, but then all women—wake up with the power to send an electric current from their fingers. The strength of this current varies from woman to woman, but virtually all can inflict pain and death. Slowly, the assumed physical dominance of men is overturned and a new world order emerges.

We follow four central characters as they navigate this maze of gender rubble. There's Roxy, daughter of a violent London gangster, whose current is stronger than almost anyone else's; Allie, who flees an abusive background to become Mother Eve, the heart of a new religious movement; Margot, a middle-aged mother who has achieved political status in the old order; and Tunde, a young, beautiful male photojournalist whose coming-of-age experiences as a member of the weaker sex offer a horrifyingly accurate reflection of being a girl in contemporary culture.

It's relentlessly exciting, with fight scenes piled on power grabs piled on shifting continents. The characters are plausible and poignant, and the coercive, hostile situations

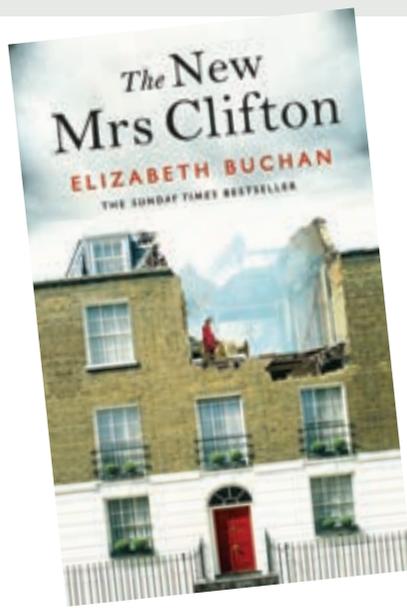


in which they find themselves are uncomfortably familiar: abusive families, queasy accommodations with sexual partners and authority figures, the easily-dismissed confusion between the personal and political when authority has a gender. If modern western femininity comes with a background hum of vulnerability and defensiveness—lives weighted with cultural expectations of behaviours and bodies, the ongoing possibility of violence or rape—imagining a world without that is pretty exhilarating, even without the casual mockery of the central premise.

Yet Alderman is unforgiving in highlighting where that kind of fantasy can lead, and masterful in playing it out. Righteousness or wish fulfilment—sex-trafficked women rising up against their captors, the overthrow of tyrants both domestic and national—slips seamlessly into abuse and violence, in an uncomfortable demonstration that there's something immensely seductive about the exercise of power. Throughout, there are sly, knowing digs at the way assumptions about gender hierarchy emerge in a variety of disciplines, particularly those like archaeology and history, which tell us where we come from and thus who we are. If nothing else, it's a stalwart and illuminating defence of the form: only with a novel could Alderman do this much ideological work and still be read avidly and compulsively.

**THE GREEDY QUEEN:
EATING WITH
VICTORIA**
ANNIE GRAY
£16.99, Profile Books

The Greedy Queen is a delightful book, a biography of Queen Victoria told through her experiences of food, interspersed with topical recipes and bookended by food historian Gray's experiences of replicating them. The bread and milk of the early-19th century schoolroom give way to determined dieting and then an impressive abundance of banquets, menus and absurdly complicated dishes, everything minced and



squeezed and moulded to within an inch of its life. It's not only Victoria herself that emerges from these pages, but the country she headed and the systems that provided her with meals at home and abroad: palace kitchens and travelling staff, creative royal children and troublesome politicians.

The Victorian era saw significant shifts in how people ate, prepared and gathered food, a shift towards convenience and mechanisation and some awareness of nutrition, and in her adventurousness and appetite Victoria led the way. She was nothing if not intrepid in her enthusiasm for culinary novelty, and her habit of dropping in on random citizens to sample local fare while on holiday is bettered only by the mandatory ritual of 5pm tea wherever the royal party happened to be.

The Greedy Queen is both intimate in detail and fascinating in scope. The Queen's relationship with Albert, for example, is here in all its affectionate quarrelsomeness, before her husband's untimely death precipitated Victoria's transition into the comfort-eating, essentially circular, black-clad figure who echoes in popular culture. She defines not only her era, but aspects of our own. "British cuisine, like Victoria's menus, is a mishmash of different cultures and styles made coherent by use", and certainly the roast meats and sponge cakes we associate with her have come to represent 'Britishness' across the board.

**THE NEW MRS
CLIFTON**
ELIZABETH BUCHAN
£7.99, Penguin

Elizabeth Buchan is a subtle, insightful writer whose work inexplicably tends to get marketed as 'romance', presumably because she is a woman who writes about the minutiae of human relationships. Not that there's anything wrong with romance, but to suggest that her achingly perceptive and sharply plotted novels fit within its generic conventions is inappropriate verging on inexplicable. Whatever aspect of *The New Mrs Clifton* constitutes a love story is a fairly minor part of a novel that functions as a sharp and unflinching exploration of the psychological aftermath of war, of grief and trauma and the struggle for identity and recovery.

London, 1945. Gus Clifton has returned from his war work, the interrogation of Nazi prisoners, to the Clapham house where he grew up; to his sisters Julia and Tilly, his childhood friend Teddy and his fiancée Nella. And to the surprise and consternation of all, he's brought with him a new German wife, Krista. Krista is fragile, scarred by her experiences in the ruins of Berlin, and wary of the hostile situation Gus is bringing her into. The family needs to learn to live together—but what happened in Berlin, and what of Nella and Teddy? How do you rebuild a life shattered by war?

It's gripping stuff, not just because of Buchan's evident familiarity with the period but also because of its shocking psychological plausibility. Her evocation of the aftermath of trauma, of the tension between fragility and steel and the process of learning to trust the shattering lie that everything is okay, is masterful. Atmospherically, too, she captures vividly the experience of a society in shock, trying to come to terms with its own survival and face the reality of its losses. Not only the Cliftons but the world around them are struggling to build up from bare bones of war, to allow tendrils of love and domesticity to grow around its rubble.

Style.

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I borrowed my husband’s car and drove around London at night, posting cards through the doors of various shops and galleries. Every single one of them placed an order



QA

CAROLINE
GARDNER

The founder of the eponymous stationery and accessories brand on a lucky flat tyre, ethical sourcing and pushing the envelope, in every sense

INTERVIEW: CLARE FINNEY
PORTRAIT: ORLANDO GILI

Legend has it, it all started with a flat tyre. Tell us more.

It was ridiculous. It was one of those incredibly serendipitous things. I was locking my front door, on my way to pick my son up from school, and I could hear this ‘clunk-clunk-clunk’ down the road. I turned, and I saw this really small woman driving this great big car, totally oblivious to the fact she had a flat tyre. I stopped her and told her, and she said, “Oh no! I’m already late picking up my son.” It turned out she was headed the same direction as I was, so I gave her a lift, and we got chatting. We got on really well. We ended up spending together, really, as our sons were about the same age.

Yvonna Demczynska, as she’s called, was an advisor for the Design Council, and had a business sourcing British design for Japan. At the time, I was doing big abstract paintings and had just finished redesigning our house. I’d finally had my art accepted by a well-known gallery when Yvonna asked me if I could help her. The lady who was supposed to be making her cards with metal on for a show she was organising in Japan

had let her down at the last minute, and she thought I could make them instead. I’ve always loved designing things, so I got some electric wire and some eyelets from my local DIY shop, and told her I’d have a go.

And the rest is history?

They sold out in two days. I’d only made 36 or so, and they rang and said, “We need 600.” I made them because I needed the money, but then I thought, well, I might as well see where this goes. So, I made a few more, this time with my name and address on the back. I borrowed my husband’s car and drove around London at night, posting them through the doors of various shops and galleries. Every single one of them placed an order. I asked our au pair to help me, then Yvonne’s au pair, and eventually I ended up with 35 people making hundreds a week. I did a show at Olympia, won best in show, and got so many orders I could hardly cope. It went on like that for about a year. I was working day and night.

Have you always been into art and design?

I studied interior architecture and fine

art, but I like designing everything: from handbags to clothes to furniture. When I was six, I ruined all my dad’s tools by getting balsam wood and making furniture for dolls houses I didn’t have. I took my brother’s Lego bricks and designed buildings with them. Now, switching off and chilling out time for me is designing houses from scratch.

How easy was it, segueing from cards to accessories?

I think if you are a designer, you can design anything. It’s about feeling and looking, not just knowledge. Of course, you have to gain that—when you start to design silk scarves, for example, it’s a steep learning curve finding out what silks there are, how they behave when you print and what to print them with—but I find that fascinating. I love finding out how craftspeople work and how things are made. A card is great, but I have done everything you could ever do on a card now, really. It is liberating to do other things.

Obviously now you have a whole team of people helping you. How hands-on are you?

Everything that is done, I have had a hand in. It’s my name at the end of the day, and I like what I like. That said, I am trying to be less-hands on than I have been, because I think my design department understand now how I work. I will have an idea for a range and the design department will run with it, coming up with ideas of their own which I will look at and say what I like and don’t like and so on. We have some amazing

Style.



designers, and while sometimes I will look at a design and think, maybe that's a bit too... you know... Hoxton, we will still run with it. Our cards appeal to 20 to 90-year-olds—and besides, 60 is the new 40. Parents are cool these days. You have to take risks.

Where are your products made?

All over the place. All our cards and wrapping papers are made in the UK, but we tried to make our other products here and there just weren't the manufacturing facilities. The few people who are making in the UK are making very exclusive items, rather than wholesale. We have a strict code of conduct for sourcing, though, and our buying team travel twice a year to visit everyone to check everything is ethical and above board.

Where do your ideas come from?

It's hard to know: books, nature, galleries—anywhere, really, except other shops or designers. I never go to shows and I don't enjoy shopping. If I want something, I'll design it, even if it's a new dress: I'll get a bit of fabric and either go to a dressmaker or make it myself. If ever I see something similar to a design we've done, I want to discontinue it. I don't want to be samey: I like to push the envelope a bit. Excuse the pun.

How have card-buying habits changed in recent years?

People now buy cards in a different way. Thank you notes for presents or parties are less common, perhaps, but people buy cards for all

sorts of other things. If they saw their friend and they seemed down in the dumps, they might send a card saying, "sending you sunshine", that sort of thing. Sometimes this can seem a bit tokenistic—I'd never send a card that says, "here for you", for example—but people do really seem to like them. They sell well, as do cards that are a bit more decadent. The market



“We have some amazing designers, and while sometimes I will look at a design and think, maybe that's a bit too... you know... Hoxton, we will still run with it

for cards that are more luxurious, with thicker paper, maybe an inside leaf, nice details, all of which we do, has definitely grown.

Your husband joined you in the business in 1996. Wasn't that a bit scary, putting all your eggs in one basket?

It was scary, but he was getting up at 7am and coming home at 9pm in his job and we had three children. My business was doing so well, I really needed him to help out—and of course he would far rather do that than be out of the house for such long hours. Today it's very much a family business: my son is a photographer and has done some shots, my other son did economics and works in the accounts department occasionally, and my daughter helps

out at Christmas on the shop floor. They've grown up with the business, they feel very involved in it, and whenever we need all hands on deck they are there.

What does the future hold?

As well as doing the cards and paper, I'd like to continue expanding our range of accessories—handbags, scarves and so on. I love that they are taking off and I love designing across a range of platforms. That said, I think going into fashion would be spreading ourselves too thinly. We should stick to what we're really good at: cards, paper and accessories. That's what we're best at, so that's what we'll continue to do.

CAROLINE GARDNER
17 Marylebone High Street, W1U 4NZ
carolinegardner.com



Style.

MY FAVOURITES ANNA PAOLA

The creative director of the British swimwear brand Paolita on her picks from her latest collection

Karma swimsuit, £170

When I was 14, I went with my parents to Rajasthan in India. I fell in love with the colours, the smell of the spices and the architecture—and I never wanted to leave. The trip made such a big impression on me that it's been at the back of my mind ever since, so this collection is the creative expression of my experiences from that visit and my impressions of India.

For this swimsuit design, I looked at lots of Indian architecture and in particular at the patterns around the doorways and arches of Hindu temples. Often doorways in India are lined with animal motifs like this one. I wore this during a recent holiday to Mykonos—I just love it.



Madira bikini, £165

This bikini is similar to the Karma design but with a very bright print and with pompoms! It's very comfortable to wear as well. They love colour in India, it is a big part of the culture, and they even have an annual festival of colours—Holi—so it was really important to reflect that vibrancy in this collection.

Agra bikini, £180

Agra is a city in the north of India and this print is inspired by the beautiful Mughal-era architecture there. It is an underwired bandeau, which fits just about everyone, and the braiding on the edges is very soft, which surprises some people. This is our best-selling design—probably because it suits so many people. We get

a range of women of all ages and sizes buying our swimwear. It is not designed with one particular shape in mind—anyone with a fun-loving mindset can be attracted to our designs.

Ashtanga dress, £230

This is another of my absolute favourites, inspired by the nature and wildlife of Lahore. I wear this on holiday and I also wear it in London, when the weather is right. It's great for hot days in town where you still need to look dressed up, because it has spilt down both sides, which is very cooling, but the pattern is also quite sophisticated. It's really fabulous and versatile. You could wear it on the beach, but you could also wear it at a fancy dinner.

Mughal swimsuit, £195

This pattern is based on the inlaid stone artwork in the Taj Mahal. I haven't been there yet, but I would love to visit one day. The design also incorporates birds and flowers, which decorate the Taj. It is a flowing design that isn't as geometric as the others. The cut is extremely flattering because it elongates the legs.

Mumtaz floor-length kimono, £190

This is lime with shades of blue and the pattern is inspired by those same Taj Mahal inlays. It is designed to coordinate with the other designs, particularly the Mughal swimsuit.

PAOLITA
18 New Quebec Street, W1H 7RX
paolita.co.uk

INSIDE KNOWLEDGE KATE GADD

The store manager of Sahara shares her tips for travel packing

Cotton and linen are natural fabrics, so they are more breathable than artificial materials. If you think of a jersey fabric, the weave is much tighter and more compact, so it will be heavier and hotter to wear.

Many fabrics have a crinkled, just-packed look, so are perfect for travel. With fabrics like shimmer linen and

waffle linen, we actually recommend that you don't iron them or, if you really must, to only use a cool iron. We suggest just drying them flat.

Don't fold, roll. Especially linen—otherwise you get hard crease lines. Ideally pack with tissue, too.

A loose linen shirt has many uses. You can wear it on its own, you can wear it open with a vest underneath in the day, or you can have it as something to keep you warm in the evenings, worn over a dress.

The layered linen look is perfect for more conservative communities in which you may be obliged to dress modestly. Yes, you'll have your arms and legs covered, but if those layers

are light and natural you shouldn't get too hot. Our linen culottes teamed with an open linen shirt would keep you stylish and cool.

Pick your holiday jewellery carefully. Of course you want to be stylish, but you also need to be practical if you're travelling. You don't want to pack lots of heavy and expensive pieces. If you are packing colourful jewellery, it should reflect your clothes. If you pick out a bright purple necklace but then have clothes that clash with it, that's not going to work. A simple, quite statement-y gold or silver necklace will go with any outfit—provided you take into account the neckline. You may want one short necklace and one long.

Think versatility when it comes to evening layers. If you pick a scarf or a lightweight jacket, you'll be able to wear it for more than a few hours of an evening, especially if you pick versatile colours: blue, grey, or our oatmeal, which has just come in.

That moment you step off the plane and get hit with heat—or cold—you want layers that you can take on and off easily. My plane outfit would be our bubble trousers in shimmer linen, and one of our vest tops with a lightweight shirt.

You shouldn't need to wash cottons and linens very often. Because they are cooler and looser, they aren't clinging to your skin. In terms of durability on holiday, this is great.



SAHARA
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THE OUTFIT

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Cotton twill shirt
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Sunspel, £175

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Kabiri, £195

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Paul Smith, £110

Yellow Oxana dress
Agnès b, £345

Anne Thomas Serge loafer
KJ's Laundry, £225



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QA

ELISKA SAPERA

The founder of Eliska Design on sourcing beautiful pieces, blending eras and creating timeless designs

INTERVIEW: ELLIE COSTIGAN
PORTRAIT: RAY BURMISTON

You began as a fashion designer. How did you make the transition to interiors?

I was a knitwear designer, then when I had my children and wasn't working full time anymore, I started creating collections for stores like Henri Bendel and Sachs. I also did a lot of work in Japan and the company I worked for asked if I would do some textile design for them. I said yes. Then they said: "Will you do the room sets?" I'll do the room sets. Around that time, I also had people coming to my home and saying: "Would you do my home for me?" So that's what I did. I figured, if you can draw a pattern, you can draw a product and you can dress a room.

How do they differ, fashion and interiors?

Not an awful lot. When I was designing fashion knitwear, and now when I design a product, each piece is unique. I couldn't see the point of designing anything the high street could pick up on and run with—that does happen, of course, but it's always a weaker version of what you've created. I'm very tactile, I love fabrics, I love the feel of wood, I love the feel of things. For me, with both knitwear and a domestic product, they have to work—they can't just sit on their booty.

How did the Marylebone boutique come about?

I opened the shop because I couldn't find things I wanted to put in my clients' homes. Everything was very same-y, I wanted to have some quirky, individual touches and that's what

the shop reflects—it's contemporary, with some antique and unusual pieces.

What do you look for in a piece, and where do you find them?

First of all, they have to be beautifully made. I look at craftsmanship. I source worldwide—it can be the depths of England or I get some stuff in the middle of nowhere in Scotland, the spun mohair rugs for example. I go to auction houses: Christie's, Bonhams, Sotheby's. Masterpiece is quite amazing, the Olympia Fine Art Fair, Frieze. I'm in these places all the time, looking at things for clients.

You also design your own, one-off pieces. How do you go about it?

We start off by sketching up rough ideas. We then get it onto CAD [computer-aided design], get its structure right, the measurements right, then we send it to the factory. We have one company that's been making my furniture for the last 10, 15 years so we have a rapport, which is very helpful. I need to know that things will be produced to the desired standard.

I've done a fair few dining sets, I design crystal collections, dinner services. It requires knowledge of different materials and techniques. I've been here nine years, but I've been designing for more years than I care to remember. It's a skill you build over time.

Do you have a definable style?

I do very clean lines, I like very structural shapes—that suits me. People don't tend to come in here and

ask for something very frilly, because they know that's not me.

With your interior design work, is it purely domestic?

No, we do a lot of high end residential, but we do hospitality as well. We were actually shortlisted for an award for our work on a cigar snug for Home House. It's completely different to working domestically: you're looking at fire regulations, sound issues, all sorts of things. We have our own architects, so we feed ideas to each other, bounce backwards and forwards. We're currently looking at plans for a house in Lahore. It's in its initial stages but that's something very different for us—which is what I like.

Do you follow trends?

I'm not a trend-lover—I try always to do timeless. Clients are investing a lot of money, so I try to create something that they can add things to over time. My clients tend to like unusual bits and pieces, but it all has to relate to what's in their home already and their lifestyle—at the end of the day, this is all about lifestyle. They'll ask about a sofa and I'll say, okay, let's look at the space you're talking about, think of the style. What makes you comfortable? Are you going to lie on it and read a book? The better we know them, the better we can tailor our service. So, it's based on that, rather than trend-led.

How difficult is it to blend contemporary and antique?

The thing is, you can't have too much of any one thing.



It's not all about money; money can't buy you taste. I like going into people's homes and using what they've got, but in a different way

You're sitting on a sofa that was made and designed in the 1940s in France. There are seventies lamps beside it, black and white photography above, and antique silverware on either side. It works. You just need to know how to refine it. Which is where I offer my expertise. Usually people have too many things, we're all guilty of it—by nature we're

hoarders, it's a human condition. The main battle cry is, where do we hide things? We have to get inventive with storage.

What's the best way to refresh a room?

It could be taking things out of one area and putting them into another. Lighting is key. It's always the last thing people tend to think about, when it should be

the first. It can be as simple as some new throws, new cushions on a sofa. It could be that the floor needs addressing: if it's carpets, they could be renewed. Maybe the sofa needs to be recovered. People always think recovering will be cheaper than buying new, but it's about the same price. It's about upscaling what you have and reinventing it. It could mean filing through all the debris in their home to see what can be used—they might have a silver tray that hasn't seen the light of day for years, so you could put it on a table and put drinks on it. You make vignettes that people's eyes are drawn to.

You cover the whole interiors spectrum—is that a reflection of your personal interests?

It is, and it has just grown organically. I'm inquisitive. I like the idea of the broader palette: antiques, 20th century, designing one-off pieces, pulling it all together, beautiful fabrics. Finding price-specific things, too. It's not all about money; money can't buy you taste. I like going into people's homes and using what they've got, but in a different way. I'm not a person who says, okay, let's get rid of everything and start again. I like to make those pieces work in a different atmosphere, in a way they hadn't thought of.

How has Eliska Design changed over the years?

I like to think I'm evolving. That's what keeps my clients interested. Nothing is static—in life, but certainly in the world of interiors.



ELISKADESIGN
16a New Quebec Street, W1H 7RU
eliskadesign.com



HOME HELP

Paul de Zwart from Another Country on sustainable furniture

INTERVIEW: CLARE FINNEY

Does 'made in Britain' mean sustainable?

It's complicated: for example, you're better sourcing timber from some parts of Europe, where sustainable woodland is plentiful. We don't have enough hardwood trees in the UK for them to be felled on any significant scale. But it is, of course, largely more sustainable to source from as close as possible to your end user. We don't make furniture in China or anywhere else in Asia. For us, Portugal is good, in part because there are

more suppliers available to work with than there are over here, so they are more efficient with their resources.

What is so unsustainable about buying from Asia?

Big suppliers in Asia don't make in small batches. They offer large quantities of stuff at a cheap price. It's a vicious cycle of high quantity, low cost products that are shipped for miles, piled high, sold cheap in clearance sales and thrown away in no time. I find it interesting that, in an age of greater awareness about climate change and factory conditions, brands that make things at the lowest possible cost and rely on seasonal purchases are popping up everywhere. It is high level wastage.

What materials are sustainable?

Timber is a sustainable resource, as long as you use wood from sustainable forests. The best is FSC or PEFC. It might not always have the logo though, because the factory, the supplier and the shop have to go through the process of

auditing and pay something like £5,000 a year for the honour, but you should ask about the sustainability of the wood when you buy.

When we look at what we make from a sustainability angle, we are trying to look at the whole picture: the harvesting of materials, of course, but also the design, the manufacture, the transportation—even the packaging. It's a cycle: you can't look at one and exclude the other.

How do you make design sustainable?

We look to create a piece that can last qualitatively (in that it's well-made) but aesthetically, too. It's designed to be contemporary and relevant even five, 10 years down the line. It doesn't look very '2017'. It won't be out of season in a few months' time.

What designs stand the test of time?

We tend to talk about archetypal designs that have lasted, like Japanese design with its love of wood blocks and respect for craft, mid-century Danish

design and traditional English cabinet-making. We are always looking at how certain forms and shapes have a balance and poise that can outlive generations. Certain proportions are visually satisfying, because they are made to what renaissance artists referred to as 'the golden ratio'. This gives the sense of something long-lasting, because it contains a constant dimensional proportion that crops up time and time again throughout the natural world.

Has sustainable furniture become something of a trend in its own right?

When I launched this business, I simply wanted something that expressed my own values. We don't look at trends, although I suppose we are in a way part of a trend for simpler, cleaner forms, less ornamentation and fairer pricing. We hark back to craftsmanship, to the appreciation of raw materials.

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5

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Food.

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“

I was sitting in an office thinking I could either do something that I'm really passionate about, or I could continue staring at spreadsheets. So, I left the City and started to develop a gin brand



QA

JOHNNY NEILL

The creator of Marylebone Gin on adventure, local provenance and putting the idea of ‘mother’s ruin’ to bed

INTERVIEW: VIEL RICHARDSON
IMAGES: ALICE MANN

We understand your family has a bit of a gin history.

My father was a director of the distillers G&J Greenall as well as Greenall Whitley, a brewery based in Warrington. His uncle, John D Whitley, was chairman and my great-grandfather, JJ Whitley, was managing director. I am also descended from the Thomas Greenall who founded Greenall’s back in 1762. My father left the company while I was quite young, so I had no involvement with the distillery at all. My initial jobs were in accountancy, going blind staring at spreadsheets. But I have always been fascinated by gin, and somewhere in the back of my mind I have always wanted to try making my own.

What made you decide to go for it?

It was a case of me sitting in an office thinking I could either do something that I’m really passionate about, or I could continue staring at spreadsheets. So, I left the City and started to develop a gin brand called Whitley Neill Gin. My wife is South African, so that first gin was based around South African fruit flavours. We launched

Marylebone Gin earlier this year.

What kind of gin did you want to make?

I wanted a gin you could drink neat and not have to hide in a cocktail. A good gin should have all the characteristics you want from a drink; it should be flavourful, have depth and be well balanced. One of the most exciting things is that you can use many different kinds of botanical—berries, fruits, seeds, roots, herbs—to flavour your gin.

So is making gin a more personal process than distilling other drinks?

I would say so. You see more of the personality of the distiller in the gin because they can choose whatever botanicals they like. The stories behind each gin—how the distiller developed their recipe and why they chose certain botanicals—are something I love. For me, creating these gins has been an adventure. With the South African gin, we distilled 24 or 25 different plants before choosing two that really worked. With Marylebone Gin, I based the approach on the famous 18th century pleasure gardens. We

looked at using floral botanicals that may have been in planted in pleasure gardens at the time, like lemon balm and lime flower.

What is the spirit you are trying to invoke with Marylebone Gin?

I lived in Marylebone for about 15 years and loved the local area. I knew about the Georgian pleasure gardens and that there was a big gin craze when the pleasure gardens were at their height. I was trying to develop a drink based around that Georgian period, but bring it up to date—definitely not the rough, raw spirit that Hogarth knew. We also tried to evoke that spirit with the bottle and the design of the labelling.

So what was the recipe you came up with?

The base is a triple-distilled wheat grain spirit, which gives the drink a crisp, clean, pure feel. We then started with the traditional London dry gin botanicals—juniper, coriander, angelica—so in those terms it is quite traditional. We then played around in the floral areas, using the botanical flavours I mentioned. I also love citrus, so we added grapefruit peel, sweet orange peel and lemon peel, too.

Is the fact that it’s a London dry gin significant?

It is a mark of quality—there are regulations controlling how you make it. To produce a London dry gin, juniper has to be the predominant flavour. You also have to start with a

Food.



basic spirit of agricultural origin, so no synthetic spirits. You have to distil it in what we call a pot still, it has to come out at over 70 per cent ABV and there are a few other restrictions. You can make a London dry gin anywhere in the world, as long as it meets these stipulations.

How do you add the botanicals?

We have a small distilling pot in the bar at 108 Brasserie—we call her Isabella. Both here and in the main distillery, all our botanicals physically sit in the base spirit in the still, which is how the fragrance and flavours are infused. Some makers sit their botanicals in a basket above the spirit, and the vapours pick up the flavours from the botanicals as they pass

“Gin makers can use different base spirits, different botanicals and different distilling methods. You can have three or four different gins and go on three or four very different journeys

through the basket. With our method, the flavours are a bit more intense because of the contact.

What do you think has helped kicked off the recent renaissance in gin-making?

All drinks go through phases, it's just that gin had been forgotten for quite a long time. I actually think one of the things that helped the gin resurgence was the craft brewing renaissance. Suddenly people were much more interested in the provenance of what they were drinking. They wanted to know the stories behind what they were drinking and were also more into trying drinks connected to the local area. I think gin was particularly well suited to this new attitude.

Gin makers can use different base spirits, different botanicals and different distilling methods. It's interesting for the distillers as well as the customers. You can have three or four different gins and go on three or four very different journeys.

How did gin lose its 'mother's ruin' reputation?

We all know the famous Gin Lane, drawn by Hogarth. The stuff they were drinking then was really rough. You pushed a penny through a hole in the wall and a cup of spirit came out. You didn't see the person who was serving you, let alone know anything about what you were drinking. Some people had basic stills, gin was made in bathtubs,

some people simply mixed juniper with whatever alcohol they could get hold of, and some was actively poisonous. 'Gin' in those days probably wasn't a single drink but a collection of home-distilled alcohols made by anyone who wanted to jump on the bandwagon. The Gin Acts passed in the 18th century imposed some standards and made it much more expensive to produce and buy gin. So, in a strange turnaround, gin went from a rough cheap drink for the masses to a quite expensive high-quality drink.

What next?

We are working on a second Marylebone Gin, which is also going to be a floral style. We are foraging around the gardens of Marylebone to see what different flavours we can find. I already have an idea of what the final profile will be, as I know the area very well. But of course, there will be a lot of tinkering before we come up with the final recipe. One thing for sure is that it will reflect modern Marylebone.

What cocktails would you say that Marylebone Gin is good for?

I'd say a nice dry martini. Pour your gin in a classic martini glass, add some dry vermouth—as little as you can get away with—then add a little bit of grapefruit zest just to lift the coriander and the citrus notes in the gin.

How do you drink it?

Neat. I keep it in the fridge and sip it as it is—it's a delightful spirit.

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WORLD OF WINE

ROBERT GIORGIONE

A tour of esoteric red wines

The joy of tasting wines made from unusual local grape varieties is the prospect of making a real discovery—these esoteric wines are often made to regional tradition, with specific terroirs and microclimates. St laurent, blaufränkisch or zweigelt from Austria, for example, a primitivo from the heel of Italy, or a kadarka from Hungary.

The Austrian st laurent is a very fruit-driven wine from a cool climate. It is made in an elegant, pinot noir style, but with softer tannins and distinct berry fruit flavours. For me, the juicy and fragrant zweigelt and blaufränkisch wines are very similar to beaujolais. Kadarka is the leading Hungarian red grape variety, and the most important variety in the famous egri bikaver, or

‘bull’s blood’ wine. Sadly, mass-production during the communist era led to a cheap, rustic quaff that ruined its image, but an expanding and incredibly enthusiastic group of Eger-based winemakers are now producing bull’s blood to suit international tastes—the kadarka element has been refined, with a dollop of cabernet and merlot added to give it global appeal.

Ancient indigenous Spanish grapes such as mencia and bobal are undergoing a real renaissance. Most of Spain’s bobal is fairly rustic, planted around Valencia and in Utiel-Requena, and has a pleasantly approachable character. Mencia is grown mainly in Galicia, northwestern Spain, and in the neighbouring Bierzo region. This underrated variety is capable of producing fruity reds of great quality—rich, aromatic and well structured. Cooling Atlantic breezes keep the alcohol content moderately low, while maintaining good natural acidity and freshness.

Nero d’avola is the most widely planted red grape in Sicily, where it thrives. For me, the aromatic nero d’avola and another native Sicilian variety called nerello mascalese are two of Italy’s finest indigenous grape varieties. Nerello mascalese, and its lesser-known cousin nerello cappuccio, are normally planted on the cooler, north-facing slopes of Mount Etna. The volcanic soil imparts an ethereal quality to the wine and provides elegance, freshness and a unique minerality on the palate.

6

SIXESOTERIC RED WINES

2012 Mas de Daumas Gassac Rouge, Famille Guibert, Haute Vallee de Gassac, Herault, France £32.50, Philglas & Swiggot
A real maverick red made from cabernet sauvignon and a blend of up to a dozen or so other grape varieties. It ages very well and developing even more complexity.

2014 Tenuta della Terre Nere, Etna Rosso, Sicily, Italy £17.50, Philglas & Swiggot
Made from nerello mascalese and nerello cappuccio grapes planted on the northern slopes of Mount Etna, this aromatic Sicilian red is elegant, beautifully-balanced and simply delicious. A must-try wine.

2014 Bobal, La Malkerida, Bruno Murciano, Utiel-Requena, Spain £19, Vinoteca
A collaboration between award-winning Spanish sommelier Bruno Murciano and a top Spanish winemaker, both of whom are trying to put the humble Spanish bobal back on the international wine map.

2012 Zweigelt, Anton Bauer, Wagram, Austria £13.95, Vinoteca
A juicy, fragrant Austrian red, full of black fruits and spice. Think of an Austrian version of beaujolais.

2013 Egri Bikaver (Bull’s Blood), Bolyki, Eger, Hungary £15.50, Vinoteca
Just try it—even better, enjoy it with a bavette steak and chips. Yum!

2014 Altano Organic Red, Douro, Portugal £9.99, Waitrose
The Symington family has been producing port for centuries. Their focus has now turned towards making table wines from the estate’s indigenous red grapes such as touriga nacional, touriga franca and tinta roriz.

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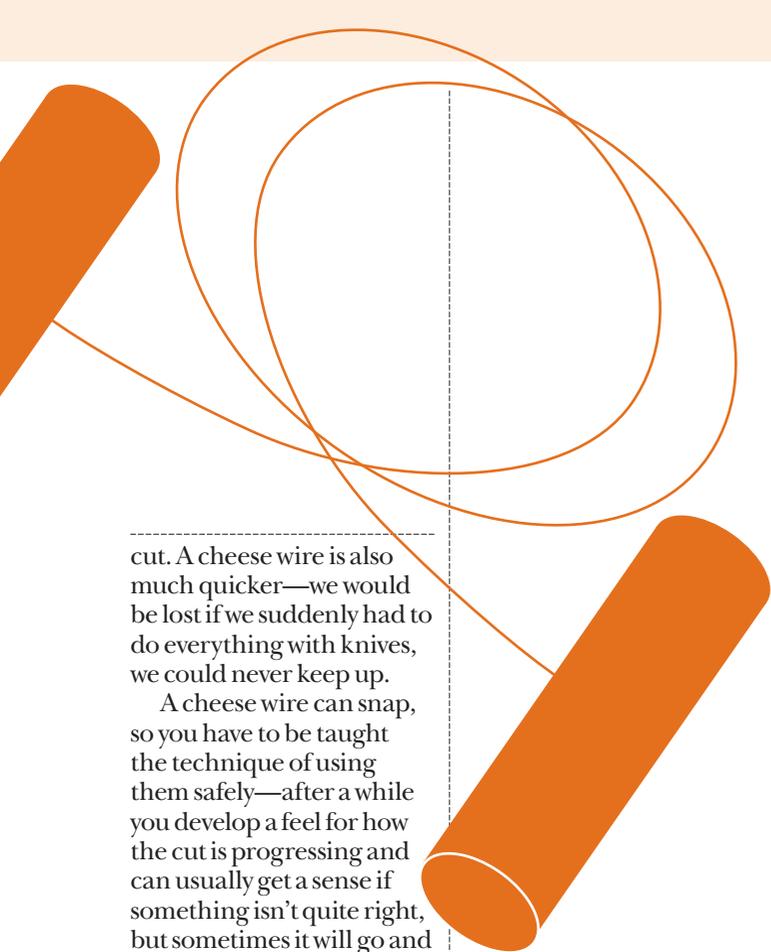
TOOLS OF THE TRADE

Andrew Shearer, manager of La Fromagerie’s cheese room, on an indispensable piece of cheese-cutting kit

INTERVIEW: VIEL RICHARDSON

The tool I couldn’t live without is my cheese wire. I would say that 90 per cent of the cheese cuts we do here are made using wires. The cheese wire is a length of metal wire with a loop at each end, which can be used in two ways. It can be attached to a cheese cutting board with a handle at the free end—most people are familiar with those. Or, you can have one with handles on both ends, which you use freehand.

The wire’s major advantage over a knife is that you get much cleaner cuts. A knife has a large surface area, which drags against the surface of the cheese while cutting. This can cause it to crumble or smear. Because the surface area of the wire is so much smaller, this doesn’t happen and you get a nice clean surface on the final



cut. A cheese wire is also much quicker—we would be lost if we suddenly had to do everything with knives, we could never keep up.

A cheese wire can snap, so you have to be taught the technique of using them safely—after a while you develop a feel for how the cut is progressing and can usually get a sense if something isn't quite right, but sometimes it will go and you just have to know how to react if it does.

Here we use the cutting boards for the smaller cuts and a 90cm double-handed wire for opening up the big Alpine cheeses like comté, beaufort and gruyere. These are large wheels of cheese and we have to put them on sheets of paper on the floor and pull the wire up through them. This takes experience and skill, as well as strength. There are motions you learn—I know where my back should be when I start, and how my shoulders need to move through the pull. There is something satisfying about the feeling as the wire glides smoothly up through the cheese—it is hard to put into words, but it's an enjoyable piece of equipment to use.

LAFROMAGERIE
2-6 Moxon Street, W1U 4EW
lafromagerie.co.uk

“There is something satisfying about the feeling as the wire glides smoothly up through the cheese—it is hard to put into words”

Koln II, Seymour's Parlour



TOP TIPPLES BOTANICAL COCKTAILS

KOLN II

A double shot of dry gin is infused with The Zetter Townhouse's own blend of neroli (orange blossom oil), petitgrain (orange leaf and twig oil), lemon, bitter orange, rosewater, sandalwood, anise and pine oil. Inspired by the personal cologne of 'wicked uncle Seymour', after whom the bar is named, it's strongly aromatic: like a suave Italian gentleman after a couple of martinis.

SEYMOUR'S PARLOUR, THE ZETTER TOWNHOUSE
28-30 Seymour Street, W1H 7JB
thezettertownhouse.com

CREATIVE MATHS (1+1=3)

Another gin cocktail, this time inspired by the garden—a heady combination of Prairie organic gin, Bulleit Rye whiskey, distilled fennel pollen, sage and marjoram. Here you get two for one, served up as two separate drinks: one light, one full-bodied, to be enjoyed as single entities or combined, as Artesian suggests, to make it really shine.

ARTESIAN, THE LANGHAM, LONDON
1C Portland Place, W1G 1JA
artesian-bar.co.uk

CHILLI CACTUS MARGARITA

Mexico in liquid form. The sweet-tart flavour of prickly pear (a genus of the cactus family) liqueur is injected with chilli, and mixed up with herbal Altos Tequila Plata made from 100 per cent blue agave grown in the Los Altos highlands of Mexico, alongside berries, lemongrass and lime to create a punchy margarita with a fiery twist.

THE HARCOURT
32 Harcourt Street, W1H 4HX
theharcourt.com

PUB TALK

When The Langham hotel decided to open a new pub, we feared it might prove to be a fancy bar, not a proper tavern. We were wrong

WORDS: CLARE FINNEY
IMAGES: PAUL JUDD

When we're not in the pub, we Brits can be fairly phlegmatic souls, treating, fashion, food, art and even politics with a pragmatism that our more fiery European cousins would balk at. Inside a pub, of course, all this changes—but outside it, there are few things about which everyone is opinionated enough to argue. And one of those is the ideal nature of the pub itself.

What makes a perfect pub? Should the floor be carpeted? Are cocktails acceptable? Table reservations? Music? What about haute cuisine? On such issues, friendships have foundered; families split apart. It's a brave soul who would create a brand new pub—and an even braver one who would do it under the auspices of a five-star hotel in the West End.

Raise a glass then, please, to The Langham, London's managing director Bob van den Oord who, in opening The Wigmore on Langham Place, has done just that.

His reasoning is quite simple. There was, he explains, the need for "a more casual venue" to add to the hotel's food and drink offering. "We have Artesian, an award-winning cocktail bar, and we have Roux at the Landau restaurant overseen by Michel Roux Jr—but we were missing a more informal drinking location. We also had this really amazing space." Bob gestures around him, at the beautiful domed ceiling, dark wood panelling and huge sash windows of this Grade II listed Victorian building, formerly a banking hall and later the reception area of The Langham's Chuan Spa.

It wasn't just the hotel's guests who needed a new watering hole, but everyone who lives and works at this end of Marylebone. The immediate vicinity has a dearth of good quality pubs. When Michel, who together with the hotel's executive chef, Chris King, has been overseeing The Wigmore's food offering, jokes about "providing something better than the grotty little places around here", his comments are met with murmurs of assent.

"Pub food—but better" was the brief Michel set himself. "It is a pub. It's a smart pub, but it is a pub and that's the thread that has to run through it," he insists. Acknowledging quite openly the cynicism with which the Langham's decision could have been received, he points out that while "people might think

a pub at The Langham would be a little bit snooty and posh", in reality the contrary is true. "You can see it's a pub from the moment you walk in."

That essential pub-iness is there in the tall bar stools of studded leather; the mohair banquettes and frosted glass 'snugs'. It's in the eclectic little lamps, chintzy yet stylish, with their tasselled shades or colourful stained glass. It's in the big brass beer taps and the spirits, back-lit and beautiful. And of course, it's in the heart, soul of every public house worthy of the name: the bar.

"It is the stage, really," says Garrow Seal, associate at Martin Brudnizki Design Studio and the lead designer behind The Wigmore. All too often the bar is sidelined, but here it is central in every sense.

"The idea was to create a pub with a luxury element to it," says Garrow. "That comes from the materials and craftsmanship—the bar with its marble surface and antique mirrors, for example, or the floor with its interesting pattern."

Like Michel, Garrow has used his expertise to marry a sense of decadence with his own innate feel for what a pub should be. The dramatic green of the listed dome is a case in point. "People questioned it, but when it opened everyone loved it. A pub is a place where people of all sorts come together," he continues. "The green is a natural colour that makes people comfortable. It's also a heritage colour so it suits the period panelling."

Though he was initially concerned about the acoustics (there is, after all, nothing worse than

a pub you can't converse in) the addition of blinds and soft furnishings has gone a way towards softening the dome's echo. "We appointed an acoustic consultant to help us with getting the right infrastructure," adds Bob, "and I think it's quite comfortable sitting here with lots of noise and music, but still being able to talk and debate."

This philosophy—heritage but contemporary, grand but welcoming, luxurious but familiar—extends to the drinks, food and even the art, exemplified perhaps by a painting of a foxhound (the definition of pub art, I'm sure you'll agree) that flips up to reveal a screen.

"We needed beers that are recognisable internationally—that make people feel comfortable when they walk in," says Dino Koletsas, The Langham, London's director of bars, pointing at the Pilsner Urquell and Guinness, "but in modern times you can't have a pub without a good selection of drinks." To this end, he has introduced craft ales, including an exclusive saison brewed for the pub by Bermondsey's Brew By Numbers, and wines on tap—"they are increasingly popular, as they are ecological and stored in better conditions so they're always fresh"—as well as bottles and a short cocktail menu. It's a potentially controversial decision, with some believing that mixed drinks in a pub should extend no further than a g-and-t or a shandy, but it is rendered acceptable in our eyes by including only those cocktails that were invented in London and

can be mixed quickly. “In order to maintain that pub feel and not slow the service down, they’ll be simple to make, and served in an understated way.”

The pricing is reasonable. No, really: around a fiver a pint, with wine starting at £5.25 a glass. The food, too, caters for all budgets, starting with snacks—think fat chips with bloody mary salt at £4.50—and going right through to cheeseburgers and devilled kidneys on toast. “It’s taking things back to the original and doing them in the best possible way,” says Michel: pie, that most pubby of pub foods, made with lard for luxurious puff pastry; whole roast chicken to share between two or three people, with seasonal veg alongside; scotch eggs with a runny yolk served, in a nod to Britain’s rich Indian

food scene, in a nest of spicy dhal—and of course plenty of fried food for picking at and sharing. “It’s the kind of food I like eating,” Michel grins, which is surely the best possible basis upon which a chef can create a menu—but, crucially, it’s not obligatory. You can just have a pint if that’s what you want. There are no tables to reserve for dining—indeed, there are no reservations at

“**It is a pub. It’s a smart pub, but it is a pub and that’s the thread that has to run through it. You can see it’s a pub from the moment you walk in**



all, unless you’re looking to hold an event.

“Tourists are welcome of course—everyone’s welcome,” says Garrow, “but we really want this to be a local.” With the BBC opposite and Harley Street just around the corner, they’ve a ready pool of thirsty customers. And as Bob points out, with an “amazing design, an amazing drinks list and an amazing chef, it can’t really go wrong.” This might not be the perfect pub—and they would never make such a bold claim—but there is a platonic idealism to it that should lure even the most hardened of traditionalists. If only to engage in fierce debate as to what the perfect pub, if it could exist, would be.

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Food.



FOOD PHILOSOPHY

BYRON MOUSSOURIS,
HEAD CHEF AT 108 BRASSERIE

Byron was appointed head chef at 108 Brasserie two years ago, after several years working as senior sous chef for the Doyle Collection hotel group

INTERVIEW: ELLIE COSTIGAN

1—Arriving in England from South Africa was a big culture shock. The South African food scene is phenomenal now, but at the time there wasn't much of one. The seasons are far less distinctive, too, especially in Durban where I'm from—it's always hot. Here, you can really feel the seasons and I love making the most of the produce that comes with them.

2—It's all about simplicity with us—we're not trying to be anything we're not. We just want to showcase the ingredients and the skills of our chefs.

3—In some restaurants, the head and executive chef don't want to pass their knowledge on, or can be extremely aggressive. We want to break that cycle—nurture our chefs, rather

than scream and shout and break people down. It's an intense, high pressured environment, but that's just service. It's water off a duck's back.

4—The restaurant industry is still playing catch-up when it comes to vegetarian dishes—we've seen a rise in demand for vegetarian and vegan food, but it's often still an afterthought, which is why we created a specific menu. Before that, we just weren't getting the consistency we wanted.

5—People have more food knowledge than ever before, more access to both ideas and ingredients. Chefs always pick the best produce and if it isn't good enough, they send it back. People at home are starting to do that now, too.



6—We stick together, us chefs. The industry is surprisingly small; the longer you're in it, the more you get to know people, which is great, because they'll invite you in to see the kitchen, check out the restaurant. It's how you find creativity, by looking at what others are doing. There's always somebody doing something new and you think, yeah, I could try something similar to that. It's how trends start.

7—London is one of the food capitals of the world. In terms of Michelin stars, it competes with Paris, and that is saying something—20 years ago, British food was frowned upon, the French wouldn't even think about it. I think it has a lot to do with London being such a melting pot. You can have simple British food, or go elsewhere and have fantastic Italian or Vietnamese. There's just so much diversity. That's why people love it.

8—We make pretty much everything in-house, and we source everything as locally as possible: we get cheese from La Fromagerie, meat from a top London butcher. Our style of cooking means

there's not much room for error, so everything has to be as fresh and as good as it can be.

9—Nowadays people are more aware of the need for sustainability and they want to take that into account in their choices. We can't keep on going the way we were. Suppliers know that we're not going to use them unless they source and produce sustainably. It definitely has a knock-on effect, which is what we need at the end of the day. Keep it going!

10—There are days when I get home and I can't face cooking. But my wife isn't the most enthusiastic cook, so it often comes down to me—she married the right person! I usually still enjoy cooking at home, I actually find it more 'free', in a way. I get more creative. Only after a few days off, though.

11—Russell Ford, our executive chef, gave me my first job in the UK. I've been working with him a long time and he's taught me a lot along the way. He's a strong leader and he's been my biggest mentor. He'll give me stick for that.

12—Days are long and hot, you get irritated. You have to have the passion, you have to love food, otherwise you wouldn't survive as a chef. But if you've got a good team, even if you're having a hard day the guys will get you through. You go out for a couple of beers after service, have a laugh and it's the best thing ever. It picks you up again. I think I'd go mad without it.

108 BRASSERIE
108 Marylebone Lane, W1U 2QE
108brasserie.com

RECIPE

STRAWBERRY & ELDERFLOWER ETON MESS

Neradah Hartnett, executive pastry chef at Cubitt House

This dish contains all of the hallmarks of the classic Eton mess, with a twist on the presentation. There are a few important things to know before you begin. Firstly, to give the jelly time to set, make the components the day before. Secondly, when making meringues ensure your bowls and whisks are scrupulously clean, as any oil will hinder the egg whites whipping up, giving heavy and hard meringues. Lastly, you will need an electric mixer for this recipe. I have suggested making six meringues for a party of four—this gives you a chance to break two of them while scooping out the filling.

INGREDIENTS

(Serves 4)

For the elderflower jelly

- 200ml boiling water
- 100ml elderflower cordial
- 2 leaves of gelatine (if using the smaller leaves available at supermarkets, follow the packet directions to softly set 300ml of liquid, or if using powdered gelatine, use half of a sachet)

For the meringues

- 4 large organic free range egg whites, room temperature
- 250g caster sugar
- A pinch of salt

For the elderflower whipped cream

- 300ml whipping cream
- 60ml elderflower cordial

For the roasted strawberries

- 500g fresh English strawberries, rinsed
- 80g caster sugar



METHOD

- Soak the gelatine in cold water until pliable. If using powdered gelatine, soak in the same amount of cold water until swollen and the water is absorbed. Add the gelatine to the boiling water, stir until dissolved, then add the cordial. Set in a small container in the fridge overnight.
- To make the meringues, heat the oven to 100C and lower the fan to the minimum setting. Place the egg whites, caster sugar and salt in a medium metal bowl. Place the bowl over a pot of simmering water, ensuring the bowl does not touch the water directly. Whisk the egg whites non-stop until they are warmed through and the sugar has dissolved. Transfer the mixture to the bowl of an electric mixer and whisk on full speed for 5 minutes, until the egg whites form stiff shiny peaks. Transfer to a large piping bag fitted with a plain nozzle.
- Line a baking tray with parchment paper and use a little of the meringue to stick the paper down. Pipe six large domes, approximately 8cm in diameter and 5cm high, 5cm apart. Bake undisturbed for 2 hours. Remove from the oven and let cool for a moment, then gently remove and discard the insides of each

- meringue using a dessert spoon, leaving a hollow shell approximately 1cm thick. Return the shells to the oven and bake for a further 2 hours until crisp.
- Whip the cream until it forms soft peaks, then fold in the cordial. Store in the fridge.
- For the roasted strawberries, preheat the oven to 180C. Reserve two strawberries for decoration. Slice the rest widthways, 5mm in thickness. Lay out in a single layer on a small baking sheet and sprinkle with the caster sugar. Roast for 5-8 minutes, turn the berries over and leave to cool then chill in the fridge. Reserve the syrup for decoration.
- To assemble, divide half of the whipped cream between four of the meringue shells, and carefully spread. Spoon a quarter of the jelly into each meringue followed by the roasted strawberries.
- Crumble up one of the extra meringues over the strawberries. Pipe the remaining cream over the top. Slice the two reserved strawberries thinly to garnish the tops, then drizzle with a little of the roasted strawberry syrup.

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QA

PROFESSOR
RICKY SHARMA

Consultant in clinical oncology at The London Clinic explains some exciting advances in the field of radiotherapy

INTERVIEW: VIEL RICHARDSON
PORTRAIT: ORLANDO GILI

What is radiotherapy?

Radiotherapy is the non-invasive use of high-energy radiation to destroy diseased cells. It comes in a number of forms. Traditional radiotherapy uses photons, which are radio waves; the most sophisticated system for that is the Cyberknife—a robotic system that generates the beam and delivers it extremely precisely.

Another form of radiotherapy is particle therapy. We have been able to use electrons for a while now, but these can only treat the skin, or areas close to the surface. However, next year the UK will get machines capable of using protons, which are heavier than electrons and are able to penetrate much deeper.

A third form is molecular radiotherapy, which uses radio-isotopes such as yttrium-90 (Y-90). Here you inject radioactive material into the specific artery or vein that supplies blood to the tumour. One very effective way of doing this is selective internal radiation therapy (SIRT).

What is SIRT?

It is a treatment that we currently use to accurately target tumours in the

liver. The process involves injecting millions of minuscule radioactive balls known as microspheres—too small to be seen without a microscope—into the artery that supplies the liver. The particles are just the right size to lodge in tumour vessels, which are narrower than normal blood vessels, and therefore the number of microspheres builds up around the tumour. This targets the cancer in two ways. Firstly, the radiation they emit—over a short distance—combines to deliver a high dose of radiation to the tumour. Secondly, by blocking the vessels, they cut off the tumour's blood supply.

Is this a standalone treatment?

Initially it was, but in 2007 I published the results of a small trial with 20 patients where I combined SIRT with chemotherapy in a new type of treatment. The results were so striking that we were able to raise the funding to run a much larger trial, involving cancers in other organs as well as the liver. That trial treated 1,103 patients in 14 countries over 10 years. I presented the results earlier this year.

So, what were the results?

They showed reasons for real optimism. There were subgroups of patients that really seemed to benefit. For example, patients with certain types of colorectal cancer seemed to do better with this combination than the control group. There were signs of some synergies developing, meaning that the techniques combine to create benefits that are

greater than the sum of their parts, producing unforeseen benefits. The exciting thing is that we have a great deal of data, which we will continue to interrogate for some time to come.

Can this treatment access tumours that would otherwise be untreatable?

It definitely can. If you



take the example of liver metastasis, if there were three or four lesions I would consider targeting them individually with the Cyberknife. With more than that, SIRT is often the only available treatment, as they are too widely spread.

Can combined therapy shrink an inoperable tumour to something that is operable?

Yes, sometimes we do see this. In the large trial, between 16 and 17 per cent of the patients went on to have what were initially inoperable tumours surgically removed as a result of the therapy. It is incredibly gratifying to see such things happen.

What attracted you to radiation oncology?

It was the experience of

treating one particular patient. He was admitted with backache, disturbance of bladder function and compromised bowel function. It turned out he had spinal cord compression from prostate cancer. I remember following his case as the cancer specialists treated him using radiotherapy and was amazed at what they did for him. Within

a couple of radiotherapy sessions, he was completely back to normal, with no side-effects. I remember thinking that this was completely different from all the other things I was seeing in medicine. I wanted to learn more about this, so I did a PhD in cancer, really drilling down to DNA level, looking at how cancer DNA differs from our normal DNA.



That seems to have been a very scientific approach?

As well as being a clinician, I have always loved the science side of medicine. The research is fascinating and alongside treating patients I head a laboratory team where we do research into radiotherapy and DNA damage. We know that around 40 per cent of successful cancer cures currently involve radiotherapy, and we are trying to improve that percentage by researching new ways to treat cancers that can't currently be treated with radiotherapy. Our aim is to try to increase the range of conditions we can treat with this very effective tool.

Can you give us an example of this work?

A good example involves some of our work with immunotherapy. The immune system can be very good at destroying cancer cells. It is triggered into action by detecting cells called antigens—toxins or foreign substances in the bloodstream. However, some cancers—75 per cent of bowel cancers, for example—don't release enough antigens to trigger the immune response. With radiotherapy, we can very selectively stimulate



“I love being a clinician. The most important thing for me is to be seeing patients. There is an amazing positivity that you find with cancer patients and their relatives that you maybe don't find in other fields of medicine

a small part of a tumour, causing it to express just enough antigens to trigger the immune system into action.

Where do you hope things will be in three or four years?

There are several areas where I would like to see progress. I would like to be using SIRT / chemotherapy combination therapy for a wider variety of cancers, such as kidney or lung cancers. I think this is achievable and would have so much to offer. I would also like to see more use of radiology alongside the emerging field of immunotherapy. This is a really exciting area which has the potential to achieve cures that are beyond us at the moment. One of the reasons that it

is so exciting is that we are also developing new forms of radiotherapy that are increasingly powerful.

How is radiotherapy evolving?

In terms of the traditional form of radiotherapy, which uses photons, the evolution will be software-driven, allowing for increasingly precise location of tumours and delivery of the treatment. For particle therapy, a new generation of cyclotron and synchrotron machines will allow us to treat people using protons, carbon ions, helium ions and many other types of particle, each of which will have increased benefits for treating different cancers. One exciting development will be the ability to remove the body's immune cells prior to radiotherapy, manipulate them and then reintroduce them to attack the cancer from within.

What do you enjoy most about what you do?

I love being a clinician. The most important thing for me is to be seeing patients and ensuring that each one is getting the right treatment. That is the reason I chose oncology in the first place. There is also an amazing positivity that you find with cancer patients and their relatives that you maybe don't find in other fields of medicine. But I also love the science, so the ideal thing for me is when a patient asks me a question about the basic science underpinning their treatment. That is a great moment.

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A CHANGE OF PACE

Dr Oliver Segal, consultant cardiologist and electrophysiologist at The Harley Street Clinic on the leadless pacemaker

INTERVIEW: VIEL RICHARDSON

The main reason someone would need a pacemaker fitted is that their heart has developed a condition that causes it to beat too slowly. This can cause profound dizziness and significant tiredness after even light exercise, as the heart isn't able to respond correctly by increasing the heart rate. A pacemaker helps the heart to beat at an appropriate speed. Once we fit one, it is usually there for life, as the condition we are treating is unlikely to improve.

The traditional pacemaker consists of a battery fitted just under the skin below the collarbone, linked up to 'pacing leads', which are fed through blood vessels to the heart. At the end of each lead is an electrode, which is attached to the heart muscle and allows precise voltages to be applied.

Pacemakers work by recording the heartbeat and, if it falls below a certain rate, sends an electrical pulse down the leads and into the heart muscle. This pulse spreads through the heart, causing it to contract.

But while traditional pacemakers have saved millions of lives, its combination of battery and leads poses several risks, the biggest of which is infection. When you change the battery or leads, you are opening the device up to the air, and bugs can get in. Once an infection has taken hold, the patient may need major surgery to replace the pacemaker and require a long stay in a hospital to treat the infection.

Also, removing old pacing leads can be a difficult process. It is possible while removing or inserting the leads to inadvertently damage the lining of the lung, puncture the artery you are passing the pacing lead through, or damage or puncture the heart wall. This can require emergency surgery or lead to death in rare cases.

The leadless pacemaker has been around for about two years and uses similar pacemaker technology,

but everything has been miniaturised. The battery, the electrodes and the mechanism that fixes the device to the heart wall are all built into one small housing. It is so small, it can live entirely within a chamber of the heart, eliminating the need for leads.

These new pacemakers are put in place using a catheter. This is inserted at the top of the leg and fed through the veins to the heart, removing the need for chest surgery. When the catheter is withdrawn, you are left with this tiny, standalone device in the heart.

Leadless pacemakers have radically reduced the risk of infection. In more than 2,000 cases using leadless pacemakers so far, there has only been one case of infection. Almost eradicating this complication reflects a huge step forward. No procedure is completely risk-free, but complications caused by leadless pacemakers can generally be fixed very quickly, and have not been the kind to cause long-term problems.

Leadless pacemakers are fairly new technology, so there is still work to be done. Currently, they are only suitable for people who need stimulation in one chamber of the heart—traditional pacemakers can stimulate up to three chambers. Hopefully, we will soon develop the technology for individual pacemakers to be placed in separate chambers, but for this to work, the communication between them has to be incredibly robust, so that they work with and not against each other. A lot is

being done in this area at the moment.

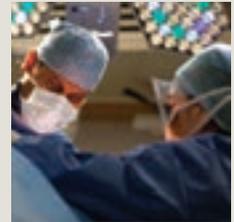
In many ways, the management of the pacemaker remains the same. We wirelessly download the information that the pacemaker collects and it can all be stored in the cloud, which the consultant has access to at all times. If either the heart or the device moves outside set parameters, a warning is sent to us, which means the consultant will often know that action is required even before the patient does.

The big winners are the patients. As well as the reduction in potential complications, another advantage is that the battery life is about 13 years—longer than the traditional pacemaker—which means fewer visits to people like me. And when the battery does run out, we can add a replacement pacemaker without having to remove the old one—the old unit has no negative impact on either the heart or the new pacemaker. This is a major advantage, as it can be very difficult to remove pacing leads that have been in situ for many years.

Finally, patients will soon be able to access information about how their device is operating, via an app on their phone. This will bring real reassurance if they are feeling unwell, as the natural inclination is to worry that the pacemaker has malfunctioned. The app will offer the assurance that it is operating properly, and that what they are feeling is simply one of the usual illnesses that happen to us all.

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BRAIN POWER

Jerusha Shulberg of Cubex on why understanding cognitive function is vital to the field of audiology

WORDS: VIEL RICHARDSON

“The most important thing to appreciate is that we listen with our brains, not our ears,” says Jerusha Shulberg, audiological scientist at Cubex. “Listening is a cognitive skill—it is the act of applying meaning to the sounds we hear. The act of hearing is actually a passive one. Your ears are one part of an auditory system that collects and delivers a wide variety of sound signals; it is in the brain that the act of making sense of all these signals takes place. This is why we believe that understanding cognitive function is so important to audiology.”

This understanding can have a major impact on the way that hearing loss is treated, as our cognitive functions encompass many things: reasoning, focus, short and long-term



memory, language skills, all of which we use to understand and engage with the world around us.

Unlike with deteriorating vision, where most problems can be solved using prescription glasses or corrective surgery, at present we have no way of fully restoring lost hearing. “It is not uncommon for the hearing technology prescribed to be perfectly tuned to the person’s hearing sensitivity loss, work flawlessly, but for the patient to still have trouble communicating,” Jerusha explains. “In such cases, there may be a cognitive aspect that needs addressing, such as poor working memory. This is why it is so important for us to have a real understanding of how well the person’s auditory-cognitive relationship is performing. Only then you can make an accurate and effective treatment plan to move them forward.”

Research in the field increasingly points to the fact that as audition and cognition are so closely linked, it is almost meaningless to try to compensate for a person’s hearing loss without considering the cognitive aspect. “This is because when a person

experiences hearing loss, they unconsciously become significantly more dependent on their cognitive skills in order to engage with the world,” Jerusha continues. “When you listen to speech, you have to make sense of multi-modal linguistic information—semantics, syntax and phonology, which is the way sounds are organised in order to construct a language. In an ideal situation, such as two people talking in a quiet environment, it is relatively easy to apply meaning to what you hear, as you have access to all the information coming from the speaker and no distractions to filter.”

However, when you add hearing loss to the mix, things can be very different. Jerusha explains that if the acoustic signals that the brain receives are degraded, it becomes more difficult to connect those signals with information in your long-term memory. This matters, because your long-term memory is the repository of knowledge you access when applying meaning to what you hear. Listening actually becomes harder work, and if your cognitive abilities continue to decline, it becomes harder still.

“This is why we have developed relaxed and quite enjoyable ways of testing a patient’s cognitive skill set. The treatment path we prescribe is then dependent on what these tests tell us. We already have very sophisticated and accurate tools to tell us what the auditory system is actually delivering to the brain—it is now a case of developing ways for the brain to make the very best use of that information.”

Through a series of exercises, it is possible to retrain the brain to adapt to the new situation and work in harmony with the hearing technology, but this does require commitment from the patient; the more engaged they are, the easier it will be for them to reach the point where they are communicating with greater ease.

“What we are working towards is making the best possible use of the hearing that the patient has, by making the most of their cognitive abilities to translate the auditory signals they are receiving into meaningful representation of the world around them,” says Jerusha. “The thing to remember is, every person who walks in the door has unique needs. The best way for us to give each one the best possible support and the greatest improvement in their communication skills, is to understand not simply what they are hearing, but also how well they are processing the complex information their brain receives from their surroundings.”

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EMISSION STATEMENT

In 2016, Marylebone won the funding to create a Low Emission Neighbourhood. The Journal delves into what this means

WORDS: MARKRIDDAWAY

In the decades since the devastating Great Smog of 1952, which forced legislators to address for the first time the perils of pollution, the quality of London's air has been the subject of quiet mutterings and raised eyebrows rather than fevered debate. Now, though, as increasing levels of noxious emissions are accompanied by a burgeoning understanding of the dangers they pose, the need for cleaner air has been pushed right to the top of the list of Londoners' concerns and—locally, at least—to a prominent place on the legislative agenda.

"In central London, it is the number one concern of residents," says Councillor David Harvey, the cabinet member for environment, sports and community at Westminster City Council. "Ten years ago that simply

wouldn't have been the case. People's main environmental concern back then might have been the sea level in Vanuatu, but those concerns have come home. We've seen a shift in understanding, a shift in the science, we've seen the results of a lot of research. Air pollution has always been a bad thing, but I think we now know a lot more about what happens."

With central government policy on air quality improvement still as nebulous as a cloud of noxious NO₂, efforts to find meaningful solutions to this growing blight on London are being led by the Mayor of London, local authorities and—thanks to the innovative Low Emission Neighbourhood (LEN) scheme—landowners, residents and businesses.

The LEN programme,



Change of environment and air quality is a bottom-up thing. Yes, you need stronger frameworks nationally, you need stronger regulations, but it's things that happen locally that change habits

which was established by Sadiq Khan last year, enabled local partnerships to bid for funding from the Mayor's Air Quality Fund. Those partnerships that were successful in their bids—there are five in total across London, including the Marylebone LEN—are expected to use this money over a three-year period to pioneer and implement measures designed to improve the air quality in their neighbourhoods.

Cllr Harvey, while recognising that city-wide, national and even international measures are clearly needed, insists that localised interventions like this are of vital importance. "Change of environment and air quality is a bottom-up thing," he says. "Yes, you need stronger frameworks nationally, you need stronger regulations about particular vehicles, but it's things that happen locally that change habits and get people to think differently." He mentions freight rationalisation—one of the projects being trialled within the Marylebone LEN. "You couldn't do that nationally. You need to have local compacts, based around the needs of that particular area. Cornwall has different needs to those of central London."

Marylebone's bid for LEN status was a compelling one. Not only does it suffer from some of the poorest air quality in central London, but the strength and cohesiveness of the local community ensures that effective anti-pollution measures can be more easily implemented here than in many other places. The set-up is ideal: a large, settled residential community, represented by several heavily-subscribed amenity associations; three highly active Business Improvement Districts; an unusually engaged business community; and two Great Estates—The Portman Estate and The Howard de Walden Estate—that between them have the influence and resources to affect significant changes. All these parties have joined together within the LEN, with organisational support provided by Westminster City Council.

"One of the reasons we won the funding is that we put forward strong evidence of interest from all local stakeholders," says Simon Loomes, strategic projects director at The Portman Estate. "That group already works quite closely on various activities. All we've done is take those existing partnerships and



Space.



bring them to bear on the problem of air quality, to great effect.”

These various different parties have shown a clear appetite for collaboration. “They all have slightly different ideas, but they are united by the fact that we need to do something about our environment,” says Cllr Harvey. “If you go along to one of the LEN stakeholder meetings, the mood is tremendously positive, cohesive, people want to get on and exchange ideas, and they respect each other’s perspectives.”

Prior to the establishment of the LEN, many of these parties were already running their own environmental projects. This new forum has allowed them to share these ideas and where possible broaden their reach, without having to start

from scratch. The Baker Street Quarter Partnership BID has, for example, operated a successful waste consolidation programme since 2013, with 80 of its business members signing up to use a subsidised recycling service, resulting in a quite staggering 46 per cent reduction in waste vehicle trips. “The LEN fits perfectly with what we have been doing with our members, who have demonstrated a real appetite for change over the past few years,” says Kirsty Jones at the Baker Street Quarter Partnership. “For businesses, measures that improve air quality have become a genuine priority.”

In June, together with the two other BIDs participating in the LEN—the New West End Company and Marble Arch London—the Baker Street

Quarter Partnership helped launch the West End Buyers Club. This scheme, which encourages businesses to sign up with preferred suppliers for services such as office supplies and couriers, is designed to consolidate deliveries into fewer vehicles while favouring suppliers with the strongest environmental credentials. “All of the BIDs have had their own projects, but we thought, let’s join forces and do it as one,” says Kirsty.

These ideas are now set to be propagated further. “If, through the LEN, we can start to consolidate deliveries and waste removal for the retailers on Marylebone High Street, that will make a significant difference to traffic volumes,” says Andrew Wilson, planning and projects director at The Howard de Walden Estate.



Ten year’s ago, people’s main environmental concern might have been the sea level in Vanuatu, but those concerns have come home. Air pollution has always been a bad thing, but I think we now know a lot more about what happens

“We also think there is huge potential in doing something similar with our medical tenants.”

One of the LEN’s most ambitious schemes—known as the the Green Club—is an initiative pioneered by The Portman Estate and designed to improve the environmental performance of older buildings whose inefficiencies can be a substantial source of emissions. “We had started it, but it hadn’t really got a lot of momentum, we hadn’t got partners,” says Simon. “The LEN, with the legitimacy that it grants us, has given us the encouragement to really drive this forward”

The Portman Estate, in common with The Howard de Walden Estate, has placed a considerable emphasis in recent years

on ensuring that its new and redeveloped buildings offer an outstanding level of environmental performance. “But,” says Simon, “you only ever redevelop a very small percentage of buildings at any one time, so you’re only ever picking away at the edges of a portfolio’s performance. There are a lot of existing buildings that are dinosaurs, and they need to be upgraded. Collectively, they contribute more to poor air quality than can be fixed by individual redevelopments.”

To tackle this problem, the LEN is partnering with an engineering consultancy, whose engineers will advise the buildings’ operators on ways of improving energy efficiency and reducing emissions. “The great thing is that you will use less energy in that building once it has been fine-tuned,” says Simon. “The idea is that these cost savings are shared in some proportion between the building operator and the Green Club. The Green Club then recycles that money to fund the engineers to look at the next building. We’re trying to make this self-perpetuating, with funding rolling through. It’s a win-win really.”

Perhaps the most immediately visible aspect of the LEN will be the greening of Marylebone High Street, George Street and Paddington Street, which will involve the introduction of planters, parklets and planting beds, incorporating plant species that are known to help improve air quality. “It should have a positive impact on both

the appearance and the pollution levels of those streets,” says Andrew.

Some of the LEN’s schemes require very little investment but a lot of effort. Anti-idling campaigns, for example, have seen teams of volunteers from across the community heading out onto the streets, encouraging drivers to switch off their engines while stationary. “As a council, we do have powers to fine, but we don’t want to use them. We would much rather educate,” says Cllr Harvey. “You do have people who push back, but only a tiny number. We’ve asked well over 7,000 people so far, please don’t sit on your engine while you’re at halt, you’re sending out 750 balloons of noxious gas every minute. Only a tiny number are resistant.”

Greater resistance—albeit futile—is likely to be felt in the wake of another strand of the LEN, given how parking charges seem guaranteed to stoke the passions of a certain breed of Brit. Starting in June, Westminster began trialling a 50 per cent parking surcharge for diesel vehicles to park within the LEN. “We don’t know if that will reduce pollution, but we won’t know if we don’t try,” says Cllr Harvey. “We’re going to run it for a year and see what happens.”

In tandem with this, the LEN budget is also being used to increase the provision of on-street electric charging points and explore the potential of optical sensor technology designed to help taxi drivers find the best available rank and reduce unnecessary circling time. With other complementary public

realm schemes—the Baker Street and Gloucester Place two-way project, the Marylebone Lane resurfacing—also seeking to influence traffic volumes, the plan is to have a lower vehicle impact on the area’s streets. The challenge then will be to maintain these reductions. “The thing we’re very keen to ensure with those sorts of programmes, where we’re reducing the number of vehicles on local roads, is that somehow we stop that extra space being backfilled by people who realise that the roads aren’t quite so busy anymore,” says Simon. “It’s like a Parkinson’s Law of the streets: cars expand to fill the space available.”

The LEN programme is not only designed to tackle the specific problems endured by individual neighbourhoods—it is also expected to provide a testbed for ideas that might have relevance elsewhere. Multiple projects—some large, some small; some obvious, some distinctly leftfield—will be trialled. Some will succeed, others will fail, but even the failures will provide useful lessons. “This is more than a laboratory, but at the core of the LEN is this idea that through a number of projects in Marylebone, we can see what works, we can make the area better, we can bring down pollution levels, but we can also do things that other people can pick up,” says Cllr Harvey.

The effectiveness of the various projects will be monitored through the LEN, building on research already carried out by Professor Frank Kelly at King’s College

London. But in itself, the Marylebone LEN is not an academic exercise in data gathering. “The measures we’re going to use will be big measures,” says Cllr Harvey. “We have been encouraged to not be too focussed on micromanagement, to be so dug into the small data that you lose sight of the bigger stuff.”

So how long will all this take to make a difference? “The time frame is very elastic,” says Cllr Harvey. “With something like our engine idling campaign, you will see results straight away. Then take something like a green wall: it might take a year to get established, then in year two you can start seeing results. Other things are much more long term.”

Thankfully, this is a neighbourhood that tends to value sustainable change rather than quick patches. The Great Estates, upon whose investment of time and money some of the larger projects depend, are certainly in it for the long haul. “They both have an enlightened view,” says Cllr Harvey. “They know that this is good business, and they understand that this is the ethical thing to do. They take on the need for social responsibility, but they also know that if Marylebone’s air looks and smells like Victorian London, people won’t come and shop here, they won’t come and work here.”

There are many elements of Marylebone’s rich history that people here want to preserve. Noxious smog most certainly isn’t one of them.

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Space.

ASK THE EXPERTS

Dawn Robinson,
general manager
of Prime Metro
Baker Street

I am looking to let my property. How do you vet potential tenants?

Referencing is generally done either through an external company, or by looking at an applicant's bank statements, employment contract and previous landlord's reference. If you wish to take out rent guarantee insurance, the tenant must pass external referencing. All landlords are now obligated to undertake 'right to rent' checks.

I am looking to sell my property. Who deals with any offers made?

Once a buyer submits an offer in writing, detailing the price offered and their financial situation, as well as their position and proceed ability (first-time buyer, cash buyer, or a chain), it will then be put forward to the vendor. Estate agents are obligated to forward any offer, and to pass on any other offers right up to when contracts are exchanged. Neither the buyer nor seller is committed until contracts are exchanged; either side can withdraw without penalty.



PROPERTY OF THE MONTH BICKENHALL MANSIONS

Andrea McGlashan, senior partner at McGlashans, on a mansion apartment with some unique features

I have been in the property business since 1988 and have never seen an apartment quite like this one. It has a cool sophistication as soon as you walk through the door. The previous owners collected some wonderful contemporary art—the kind that you would see at Tate Modern—which meant that visiting the apartment felt like walking through a mini Saatchi Gallery.

The kitchen is one of the major features of the property. It sits next to the living room, with a sliding curved glass wall between the two spaces. This can be closed if you want some privacy in the kitchen, or opened to create a very cool living-dining area.



Another unusual feature for a mansion flat is that you go downstairs to reach the split level area that hosts the three bedrooms. The bedrooms are all south-facing, making them lovely and bright, and they are to the rear of the property, so they are very quiet. The apartment also has two bathrooms, one of which is en-suite, a reception room and a bright and airy office space.

This is a very special property in the heart of Marylebone, with a really lovely feel about it. It would work either as a pied-a-terre or a wonderful permanent home.

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QA

JASON BORROWS

The director of Winkworth Marylebone and Mayfair on word-of-mouth appeal, sensible pricing and being part of the village

INTERVIEW: ELLIE COSTIGAN
PORTRAIT: JOSEPH FOX

We last spoke nearly three years ago—how much has changed in that time?

Marylebone has become an even more desirable place to live. There have been lots of improvements—the resurfacing of Marylebone Lane, for example. It's almost Parisian now, which is really nice. But the largest change has been within the marketplace, which has become much more challenging.

Why do you think that is?

A variety of reasons. The stamp duty changes, Brexit, the current political uncertainty: it's all resulted in a harder environment and we've seen transaction numbers fall. The good news, though, is that in the past couple of months the market has definitely picked up. The next 18 months will be challenging, but Marylebone is one of the best places to live in London, so I'm not overly concerned for the long term.

Are people now more inclined to let than sell?

Definitely. Because interest rates are so low, even if you do decide to make the move there's less reason to sell your property—if you put your money in the bank, it's not going to earn

you anything! Whereas if you let your property, if you do it right, you should profit year on year. It's a more solid, permanent business.

How has Winkworth adapted to these changes?

We've been focusing on our core business, which is lettings and management, so maintaining long-term relations within the community is really important—it's about going back to the basics and offering excellent customer service, treating landlords well, treating tenants well and providing a very good management service. If there's a problem, whatever it may be, we're on it early. We work proactively with landlords to keep their costs sensible, and we have good contractors and suppliers. We're still growing the business, mainly by word-of-mouth.

Do many of your clients come through referrals?

Without doubt, some of the best clients we have were brought in by word-of-mouth recommendations. It's hugely important. The internet has obviously changed many things but I don't think it's had such a profound effect on our business. While everyone wants to save money, there's

a service element to what traditional agents such as ourselves offer, and you don't get that from internet companies. For a lot of people, property is their most valuable asset, so I think paying for sound advice and great service is important, not to mention good negotiation. While it's very difficult to differentiate between agents from their internet offering, it's that service—and subsequent referral, hopefully—that makes a difference.

You've been in the area for 17 years—you must have built a lot of connections in that time...

Yes, absolutely. I live on Wigmore Street and I have greatly enjoyed living in the area because even on a weekend, just walking to the shops and back, I can bump into three or four people I know. Popping out for a pint of milk ends up taking an hour! While a lot has changed, it still has that, as people say, village-y feel. There are people who have been here much longer than I have. We've made lots of very good friends, which is enormously beneficial.

What advantage does that give you?

Newer agencies tend to

be a lot more transient in nature, and often don't know a great deal about the area or the people. I'm not going to be gone tomorrow, and it's my business so I care much more than, say, an employee of a larger brand who might only be there a year or two. It's a great thing for our clients, because it gives them stability. You build better relationships off the back of that and it means we can have honest, frank discussions.

Who are your core clients?

I started off being associated with Greek-Cypriot solicitors Nicholas and Co, so I had a lot of overseas clients and I am happy to say I have kept the vast majority of those, but I've also gained a lot more locally. There's a whole community of people and the longer you're here, the more people know you and the more it organically grows. That's only going to become more important—who knows where the overseas market's going to be in a couple of years' time? Moving forward, it will definitely be about local people, families wanting to up or downsize, for example. And from my perspective, that is a good thing.

Are there any properties that you're particularly excited about?

We have a really beautiful mansion flat on Bryanston Place that's on for about £1.4 million, which is great value—it's a lovely property. The good thing right now is that people are being sensible about prices. I always tell people to buy for the medium to long term, otherwise it's like going to the casino: we can all get lucky, but it's not a guarantee.

“ I have greatly enjoyed living in the area because even on a weekend, just walking to the shops and back, I can bump into three or four people I know. Popping out for a pint of milk ends up taking an hour!

What's the best part of your job?

The people. I have lots of clients who are genuine, intelligent individuals, and I've built relationships that I enjoy maintaining. I am a very social person, and even in these hard times I get to go out for lunch quite a lot! I'm not just stuck behind a desk. I'm generally very fortunate.

Also, going to see a property and thinking, wow! I didn't know this was here, it's brilliant. You see some remarkably creative architecture. Even after 20 years, it's amazing how often that occurs. That's a nice thing about the job—it can still surprise you.

WINKWORTH MARYLEBONE & MAYFAIR
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winkworth.co.uk





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UPPER MONTAGU STREET

MARYLEBONE, W1

£4,250,000

FREEHOLD / JOINT SOLE AGENT

A stunning Georgian town house of approximately 2,440 sqft (226.7 sqm) which is beautifully presented and benefits from high ceilings and a secluded courtyard.

The accommodation comprises a double reception room, a large kitchen with French doors opening to a private courtyard, utility room, dining room, study, master bedroom with en suite bathroom, three further bedrooms and two bathrooms.

Upper Montagu Street is located moments from the excellent transport links of Marylebone station and the A40 for motorists. The amenities of Baker Street, Marylebone High Street and the open spaces of Regent's Park are also within short walking distance. EPC=D.



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Lettings Manager
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MARYLEBONE, W1

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The property offers a self contained large studio on the lower ground floor with private entrance, fully integrated kitchen and bathroom with double shower. The ground floor features a spacious open plan kitchen/dining area with newly fitted kitchen and an attractive fireplace. There is a bathroom with double shower at the rear.

There is a further reception room and bedroom located on the first floor and a large master bedroom on the second floor with walk through wardrobe to an additional bathroom. The property further benefits from a fully contained split-level outhouse to the rear of the back patio, featuring open plan kitchenette/reception with sliding doors to the patio and a bedroom with separate bathroom with shower. EPC=D.

Potential tenants should be advised that in addition to rent, a tenancy set up fee of £252 per property plus £30 reference fee per tenant will apply when renting a property. Please contact us for further information on other charges that may apply or see our Tenant Guide which can be downloaded from our website.

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Bryanston Square, Marylebone W1 £2,750 per week
A newly refurbished lateral flat. Living room, dining room, eat in kitchen, four bedrooms, 2 with en suite bathrooms, family bathroom, lift, porter, use of private gardens



Beverston Mews, Marylebone W1 £1,475 per week
A beautifully refurbished mews house. Drawing room, dining room with open plan kitchen, 3 bedrooms all en suite, guest cloakroom, integral garage with utility room



Abercorn Place, St Johns Wood NW8 £3,250 per week
A stunning period house. Open plan/living/dining/kitchen, 2nd reception with study, 5 bedrooms, 4 bathrooms, utility room, off street parking, decked garden



Montagu Mews West, Marylebone W1 £1,200 per week
A delightful mews house. Living room, kitchen/dining room, master bedroom with en suite shower room, second bedroom, shower room, guest cloakroom, decked terrace



Harley Street, Marylebone W1 £650 per week
A charming and bright 3rd floor flat in this well run portered block. Living room with dining area, kitchen, large double bedroom, bathroom with bath tub and walk in shower, lift, porter, communal gardens



Bell Street, Marylebone NW1 £450 per week
A lovely first floor flat that has recently been refurbished in this redeveloped period house. Living room/open plan kitchen, bedroom with en suite bathroom



Seymour Place, W1

A great opportunity to acquire a bright and airy 2 bedroom apartment on the ground floor in this popular block of flats in Marylebone, with the benefit of a small balcony overlooking the mews, dual aspect reception consisting of living and dining rooms and being a few minutes' walk to Marble Arch, Baker Street and the open spaces of Hyde Park.

EPC=D

£1,300,000



Seymour Place, W1

An exceptional and rare opportunity to purchase this 4 bedroom maisonette in need of some refurbishment. The accommodation comprises of a large double reception room/dining room, kitchen, four bedrooms, two bathrooms (one en-suite) and guest cloakroom.

EPC=D

£1,850,000



Barrett Street, W1

A fantastic opportunity to acquire a bright 2 bed 2 bath apartment on the 3rd floor of this modern portered block a few moments from Selfridges and with amazing views of St Christopher's Place. The property has further advantages of a long lease, secure underground car parking space, lift and quiet outlook whilst being situated in one of the busiest spots of Central London.

EPC=C

£2,150,000



St Vincent Street, W1

An unique opportunity to acquire a Georgian House just off Marylebone High Street in need of total refurbishment. This property currently is arranged as 7 rooms, 3 with en-suite bathrooms, and 2 separate bathrooms, large kitchen, double reception, patio.

EPC=E

£3,250,000

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PARK ROAD, NW8

£1,750,000

2 bedrooms • 2 bathrooms • Close to Regent's Park • Underground parking space • EPC Rating: C



BALCOMBE STREET, NW1

£720 per week

One double bedroom • One bathroom • Charming period conversion
Open-plan kitchen/reception room • Private rear garden • EPC Rating: C



BAKER STREET, NW1

£1,999,999

3 bedrooms • 2 bathrooms • Charming mansion block • Moments to Baker Street station • Walking distance to Regent's Park • EPC Rating: E



NOTTINGHAM TERRACE, NW1

£740 per week

2 bedrooms • 2 bathrooms • Good storage • Porter • Located on the outer circle of Regent's Park • EPC Rating: C





WARDOUR STREET W1 **£575** Per Week

A beautifully refurbished, one bedroom apartment situated on the first floor of this recently renovated building, ideally located in the heart of Soho.



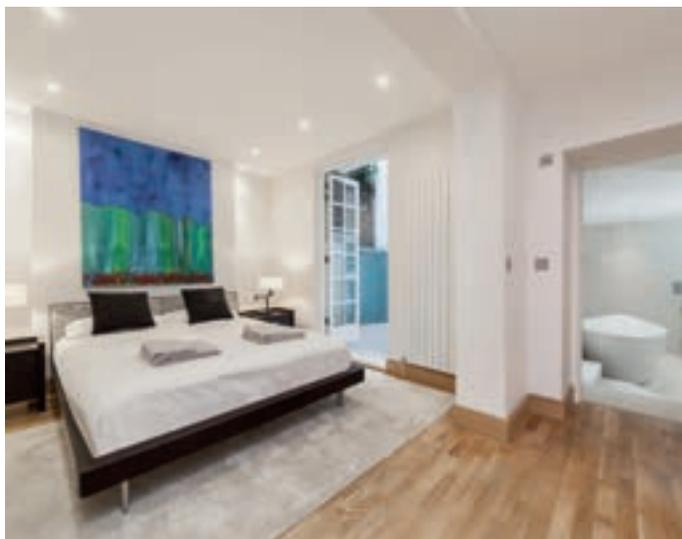
PERCY STREET W1 **£550** Per Week

An unusually spacious, interior designed studio apartment situated on the second floor of this recently converted Georgian building, ideally located in the heart of Fitzrovia.



CLEVELAND STREET W1 **£700** Per Week

A fabulous, newly refurbished, two bedroom, two bathroom apartment situated on the top floor (third floor) of this well maintained building in Fitzrovia.



FITZROY STREET W1 **£650** Per Week

A newly refurbished, extremely spacious, one bedroom apartment situated on the garden level (with private patio) of this period conversion overlooking Fitzroy Square, one of London's premier garden squares.

MARGARET STREET W1

From **£1.795m**
Or From **£1000** Per Week



A selection of luxury two and three bedroom apartments set within this brand new development.

Features include German kitchens with Quartz work tops, Italian bathrooms with under floor heating, climate cooling, bespoke built in storage, private terraces and direct lift access.



TO LET MARYLEBONE LANE, W1 £450 p/w Furnished

Studio | Separate Kitchen | Large Roof Terrace

Stylish studio apartment with fully fitted separate kitchen, good storage and a large roof terrace located close to Bond Street tube.



TO LET BRYANSTON SQUARE, W1 £1700 p/w Unfurnished

3 Bedrooms | 3 Reception Rooms | Access to Private Square

Charming period townhouse with modern family accommodation set over four floors. 3 double beds, 3 bathrooms, 3 receptions, patio garden.



TO LET BLANDFORD STREET, W1 £950 p/w Furnished

2 Double Bedrooms | Dual Aspect Reception | Concierge

Newly decorated and interior designed 2 bed 2 bath apartment in luxury development with concierge close to Marylebone High Street.



TO LET MARYLEBONE LANE, W1 £825 p/w Furnished

2 Bedrooms | Air Conditioning | Modern Development

Beautifully presented 2 bedroom 5th floor apartment with lift close to the tube, shops & amenities. High specification modern development.

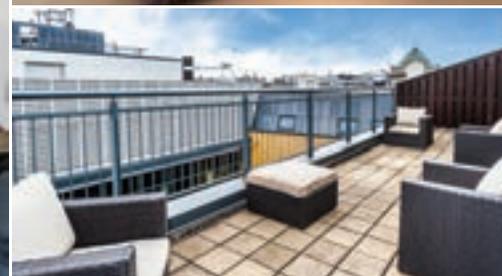


TO LET BARRETT STREET, MARYLEBONE W1

£995 PER WEEK - FURNISHED

2 Double Bedrooms | 2 Bathrooms | Modern Development | Porter | Interior Designed | Excellent Location

Superb two bed apartment in popular portered block quietly located moments from Oxford Street & close to Bond Street tube comprising large reception with full length windows, 2 double bedrooms with robes, 2 bathrooms (1 en-suite), fully fitted kitchen.



TO LET MARYLEBONE LANE, LONDON W1

£1350 PER WEEK - FURNISHED

3 Double Bedroom Duplex | 2 Bathrooms | 2 Roof Terraces | High Specification | Secure Location | Cooling

Fantastic 3 double bedroom duplex on the 5th & 6th floors of this modern development with two large roof terraces offering family size accommodation including spacious reception/dining room, fully fitted kitchen, 2 bathrooms, wood flooring & cooling.

HERON PLACE, THAYER STREET, MARYLEBONE W1

A stunning lateral two bedroom apartment

£3,500,000 STC

SOLE AGENT



A stunning lateral apartment on the 1st floor of a purpose built apartment block in Thayer Street, which is a continuation of the very sought after Marylebone High Street. The property was converted from commercial to residential space two years ago.

ACCOMMODATION & AMENITIES

Entrance Hall * Reception/Dining Room interconnecting with Kitchen * Study * Master Bedroom with Ensuite Bathroom & Fitted Wardrobes
2nd Double Bedroom with Fitted Wardrobes * Bathroom * Comfort Cooling * Wooden Floors * Balcony * Passenger Lift * Underground
Car Parking by Separate Negotiation * Porter * Leasehold Approx. 147 Years

MANSFIELD STREET, LONDON W1

Magnificent Portland stone Grade II listed building

£3,600,000 STC



An exceptionally bright lateral apartment on the 5th floor of this highly sought after Grade II Listed building in Mansfield Street. The property comprises almost 1700 sq ft of lateral accommodation and benefits from 3 metre high ceilings. Presented in excellent decorative condition, this fine apartment will appeal to those wanting gracious and elegant living.

ACCOMMODATION & AMENITIES

Reception Room * Dining Room * Kitchen * Master Bedroom with ensuite Bathroom * 2 Further Bedrooms * Bathroom * Guest Cloakroom
Lift * 24 hour Porterage with Reception Desk * Far Reaching Views * EPC Rating E * Leasehold Approx. 134 Years

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GEORGE STREET, MARYLEBONE W1

A very spacious and elegant two double bedroom apartment

£1,750,000 STC

SOLE AGENT



Situated in a fine period building on the corner of George Street & Manchester Street, with views towards Marylebone High Street and the handsome Wallace Collection. Comprising just 3 apartments in the building, this 1st floor flat has high ceilings, plenty of character, is very bright and is presented in good condition. For the person who wants period grandeur in a prime position in Marylebone.

ACCOMMODATION & AMENITIES

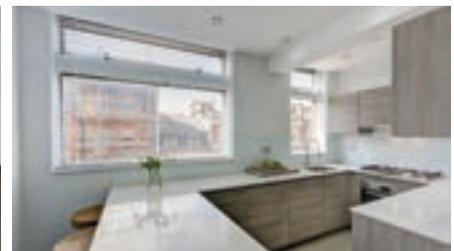
Entrance Hall * Reception Room Open Plan with Kitchen * Two Large Double Bedrooms * Bathroom * Utility Room (Formally a Guest WC)
EPC Rating E * Leasehold Approx. 109 Years

KINGSLEY LODGE, NEW CAVENDISH STREET W1

A newly refurbished two bedroom apartment

£2,100,000 STC

SOLE AGENT



Situated on the 3rd floor (with lift) of this portered block in the heart of Marylebone Village. This spacious property benefits from an abundance of natural light and is superbly located for the ever fashionable Marylebone High Street and the transport links of Bond Street and Baker Street stations.

ACCOMMODATION & AMENITIES

Dual Aspect Reception Room * Separate Eat-in Kitchen * Large Master Bedroom with Built in Wardrobes * 2nd Double Bedroom with Built in Storage * Bathroom * Shower Room * Underfloor Heating * Integrated Sound System * Day Porter * Lift * EPC Rating C * Independent Heating & Hot Water * Leasehold Approx. 84 Years

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Jeremy James and Company

NEW CAVENDISH STREET, MARYLEBONE VILLAGE, LONDON W1



We are pleased to offer this well proportioned, second floor flat boasting a terrace, in a purpose built block of four flats. It is ideally located on the south side of New Cavendish Street close to the junction with Marylebone High Street.

The apartment is light and spacious with the principal reception rooms overlooking New Cavendish Street.

Accommodation comprises:

Entrance hall * Double reception room
Kitchen/breakfast room * Master bedroom with en-suite bathroom and walk in dressing room * Bedroom * Shower room
Terrace.

Please see website for full details

LEASEHOLD APPROX 134 YEARS
£2,300,000

DEVONSHIRE MEWS SOUTH, MARYLEBONE VILLAGE, LONDON W1

A wonderful four bedroom mews house arranged over 3 floors to rent in this quiet mews situated just off Devonshire Street. The house is presented in extremely good condition having recently been refurbished to a high standard throughout. It boasts two large double bedrooms and a bathroom on the ground floor with a fabulous outdoor patio. On the second floor a spacious open plan space with a contemporary kitchen, dining and reception room with wood flooring throughout and a guest cloakroom. The top floor comprises of a large master bedroom with an en suite bathroom and plenty of storage and another double bedroom and family bathroom.

Please note that the garage is not included.

Please see website for full details

£1,975 PER WEEK





QUEEN ANNE STREET

Marylebone W1G

A well-proportioned, south-facing lateral apartment with a balcony and garage. Situated in the heart of Marylebone Village on a quiet and sought-after road.

Reception room • 3 bedrooms •
2 bathrooms • Balcony • Garage •
Concierge/porter • EPC rating C

Guide price £1,999,999



Marylebone & Regents Park

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WELBECK STREET

Marylebone W1G

An incredible lateral apartment that has been totally remodelled and renovated to an outstanding standard in a sought-after portered block in the heart of Marylebone Village.

Reception room • 4 bedrooms •
4 bathrooms • Upper floor with lift •
Concierge/porter • EPC rating D

£4,000 pw*/£17,333.33 pcm*



Marylebone & Regents Park

020 7486 8866

andrew.walker@carterjonas.co.uk

*Rent excludes reference and tenancy paperwork fees.
Please contact our branch who can provide this information.

PIED À TERRES & PORTFOLIOS

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