

August/September 2018 *Volume 14/04* FREE

# MARYLEBONE JOURNAL





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Cover: Me + Em by  
Brendan Freeman  
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# MARKET FORCES

MARK RIDDAWAY

It says something profound about the modern world that a food market's 15th anniversary should be deemed worthy of celebration, as it is in this issue. Not so long ago, markets were such a fundamental part of the urban landscape, we would have been as unlikely to applaud their longevity as we would that of a crossroads or a public toilet. Now, though, in a country completely in thrall to the supermarket system—with its complex supply chains, superfluous plastic packaging and uncooperative bagging areas—it is Marylebone's very good fortune that a farmers' market has fully taken root, becoming as much a part of the fabric of the place as Portman market and Oxford market were in centuries gone by.

Partly, the draw is the quality of the food. But mostly it's the people. Some of them produce what they sell, others know the people who did. All of them can tell you in detail its story—how it was made, reared, grown or caught—and most of them are only too willing to do so. The market never gets boring, changing as it does with the seasons—the cherry man, for example, is only there for a couple of months every year, but his cherries come from Kent and taste vividly of cherry, rather than coming from Chile and tasting of fridges and air-freight. The fallacy of the faceless mega-retailer is that consumers gain a vast amount of choice. But having the option to buy some of your food from market traders and independent shops is the rarest choice of all—one that's well worth celebrating.

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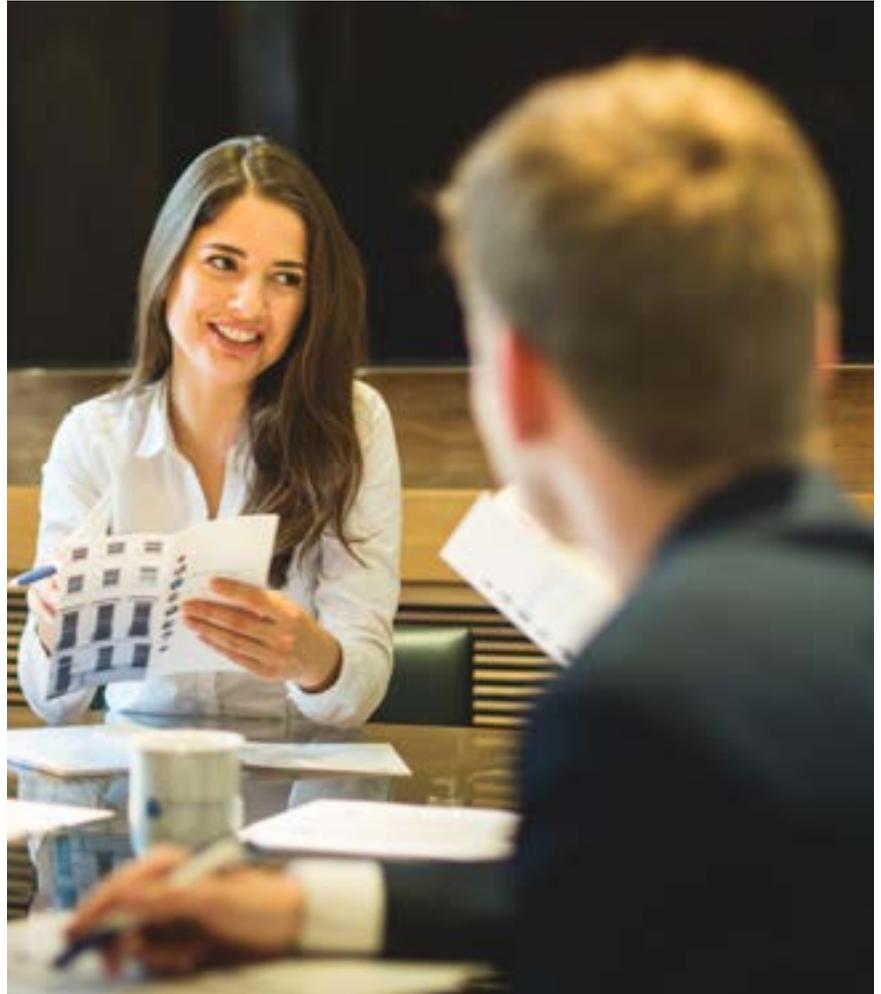
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## Free exhibition



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[www.ram.ac.uk/whats-on](http://www.ram.ac.uk/whats-on)

Royal Academy of Music Museum  
Marylebone Road, London NW1 5HT

# FORWARD THINKING

YOUR GUIDE TO AUGUST AND SEPTEMBER IN MARYLEBONE

**ART**  
UNTIL  
17th AUGUST

## ONOME OTITE: PATTERN OF MOVEMENT

Pattern of Movement, a new show by London-based contemporary artist Onome Otite, is a celebration of choreography and costume. Otite uses hand-drawn pieces embellished with fabric to capture the relationship between dancers and their clothing, and its importance to the beauty of their movements.

**Circus**  
58 Marylebone High Street,  
W1U 5HT  
[circuslondon.com](http://circuslondon.com)

**ART**  
UNTIL  
18th AUGUST

## CHRISTOPHER LE BRUN: NEW PAINTING

Christopher Le Brun, a widely celebrated British painter, printmaker and sculptor and president of the Royal Academy of Arts, presents his first exhibition at Lisson Gallery, featuring colourful large-scale oil paintings, some dense and noisy, some light of touch; abstract works that contain within them subtle references to music and literature. A culmination of Le Brun's work over the past two years, New Painting is a collection that is innovative, thought-provoking and technically complex.

**Lisson Gallery**  
67 Lisson Street,  
NW1 5DA  
[lissongallery.com](http://lissongallery.com)

**FOOD**  
14th—18th  
AUGUST 2018

## LE GRAND BAIN

Edward Delling-Williams is that rare and beautiful thing: a talented young English chef with the fortitude to take on the French at their own game, in Paris, and the skill to do so successfully. He originally made his name at St John before crossing the channel to become head chef at the popular Au Passage. He has since opened his own restaurant, Le Grand Bain, a small but increasingly vogueish bistro in the Belleville neighbourhood, with an inventive, ever-changing, hyper-seasonal menu. Now, Delling-Williams is returning home for a week-long stint at Carousel.

**Carousel**  
71 Blandford Street,  
W1U 8AB  
[carousel-london.com](http://carousel-london.com)

Christopher Le Brun  
Right: Edward Delling-Williams



## THEATRE UNTIL 26th AUGUST

### THE CAMDEN FRINGE 2018

Throughout August, The Cockpit theatre in Marylebone will be one of the main venues for the Camden Fringe, which features a relentless and highly affordable programme of events, providing a platform on which bright new talents can shine. The Cockpit is putting on more than 20 different shows across the course of the month, covering just about every possible genre of performance. The schedule includes fresh takes on Shakespeare's *The Comedy of Errors* and Jean Anouilh's *Médée*, solo shows about plastic dependency, music and the future of sex, some Japanese physical theatre, a musical about egg freezing, and a whole host of dark comedies about the modern world.

**The Cockpit**  
Gateforth Street,  
NW8 8EH  
[thecockpit.org.uk](http://thecockpit.org.uk)

## PHOTOGRAPHY UNTIL 1st SEPTEMBER

### HIGH: PHOTOGRAPHS FROM ABOVE

From monochromatic shots of a city waking up, to dazzling blue aerial shots of a swimming pool, this exhibition brings together a collection of diverse photographs, depicting our world from an elevated perspective. Photographers on show include Olivo Barbieri, an Italian artist and master of the 'selected focus' technique, known for shooting while suspended from a helicopter, and Kacper Kowalski, a paraglider and pilot of small aircraft and gyrocoptors who exploits his aeronautical abilities to capture dramatic perspectives on the natural and urban environments of Poland.

**Atlas Gallery**  
49 Dorset Street,  
W1U 7NF  
[atlasgallery.com](http://atlasgallery.com)

## MUSIC UNTIL 2nd SEPTEMBER

### REGENT'S PARK BANDSTAND CONCERTS

Every Sunday between 3pm and 5pm (plus Bank Holiday Monday on 27th August), Regent's Park's iconic bandstand will be the venue for a diverse programme of free family-friendly concerts, including a Brixton-based wind ensemble, a klezmer band and a jazz orchestra.

**Regent's Park**  
Chester Road,  
NW1 4NR  
[royalparks.org.uk/parks/the-regents-park](http://royalparks.org.uk/parks/the-regents-park)

## THEATRE UNTIL 15th SEPTEMBER

### LITTLE SHOP OF HORRORS

An eclipse. A carnivorous plant. A recipe for disaster. The stage at Regent's Park Open Air Theatre, despite hosting more than its share of gory Shakespearean tragedies, has surely never seen a performance as blood-curdling, scream-inducing, and heart-thumping as *The Little Shop of Horrors*. Based on the classic Roger Corman film, this musical production follows the story of Seymour, a flower-shop assistant on Skid Row, and the consequences of his discovery of a deadly plant. With an outstanding cast and crew, this horticultural horror is sure to be a hit. Regent's Park Open Air Theatre.

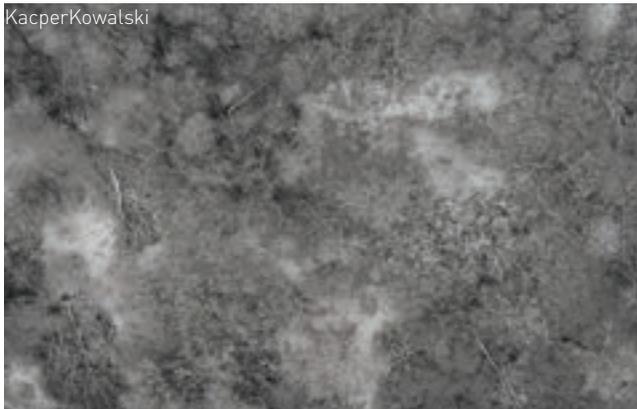
**Regent's Park Open Air Theatre**  
Inner Circle,  
NW1 4NU  
[openairtheatre.com](http://openairtheatre.com)

EVENT  
15th—23rd  
SEPTEMBER

LONDON  
DESIGN  
FESTIVAL

[londondesignfestival.com](http://londondesignfestival.com)

Kacper Kowalski





**MUSIC**  
17th SEPTEMBER

**IAN BOSTRIDGE  
AND THOMAS  
ADÈS:  
WINTERREISE  
D911 BY FRANZ  
SCHUBERT**

The great English tenor Ian Bostridge isn't just familiar with Franz Schubert's Winterreise [Winter Journey] song cycle, he literally wrote the book on it: Bostridge's Schubert's Winter Journey: Anatomy of an Obsession traces the history, context and personal significance of an enigmatic masterpiece that has been a cornerstone of his career. Adding to the 100-plus times that the singer has performed the work on stage, and promising to be among the most memorable, comes this collaboration with peerless pianist Thomas Adès.

**Wigmore Hall**  
36 Wigmore Street,  
W1U 2BP  
[wigmore-hall.org.uk](http://wigmore-hall.org.uk)



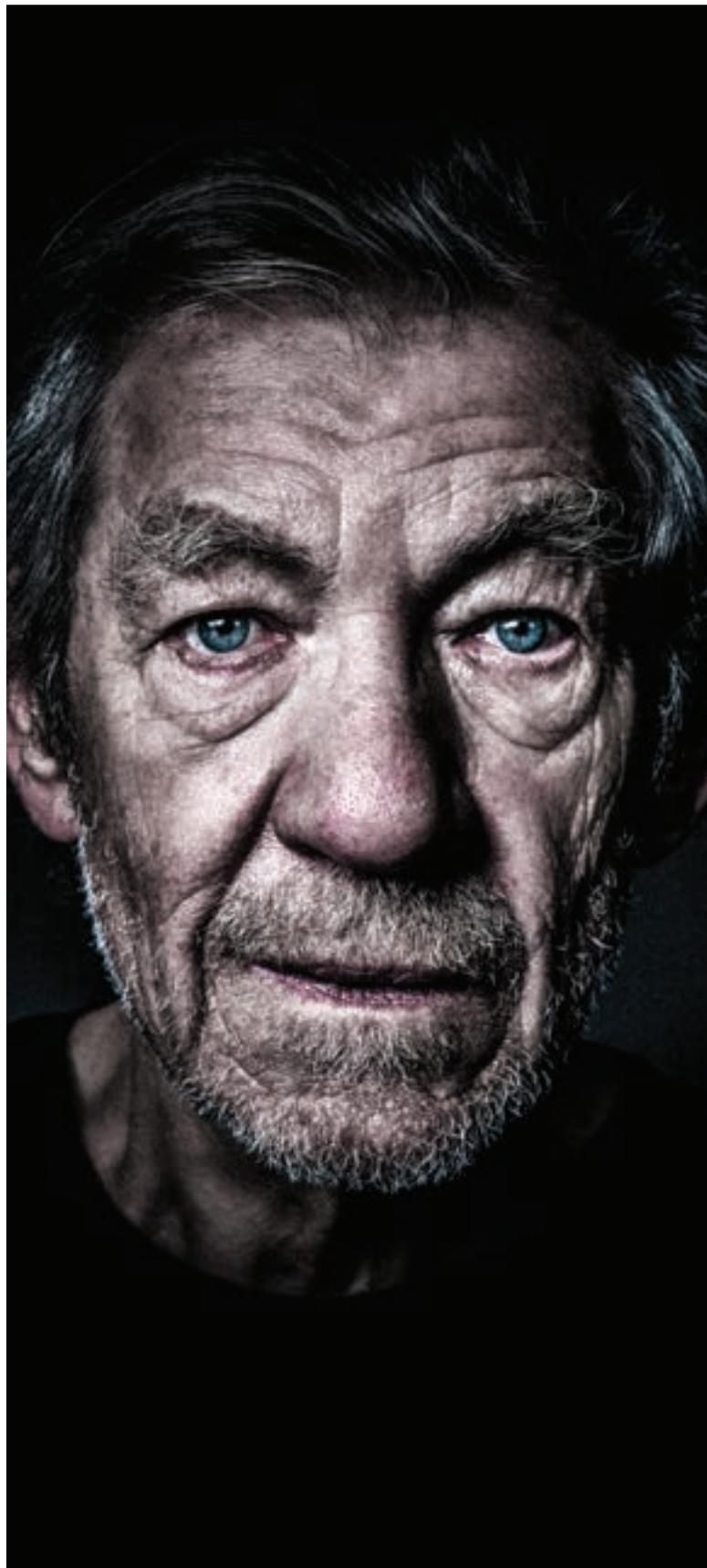
Ian Bostridge

**EVENT**  
15th—23rd  
SEPTEMBER

**LONDON DESIGN  
FESTIVAL:  
MARYLEBONE  
DESIGN DISTRICT**

Marylebone is this year providing one of the Design Districts around which the increasingly impressive annual London Design Festival is based. The area's grid of attractive Georgian streets, packed with characterful period buildings, provides both accommodation and inspiration for a genuinely diverse and impressive collection of design retailers, galleries and workshops, ranging from interiors to millinery, jewellery to furniture. Over the course of the festival, partners will be hosting workshops, demonstrations and exclusive launches, centred around Marylebone's chosen festival day, Wednesday 19th September. Look out for contributions from the likes of Another Country, Little Greene, David Mellor and The Conran Shop.

**London Design Festival**  
[marylebonedesigndistrict.com](http://marylebonedesigndistrict.com)



**FILM**  
27th SEPTEMBER

**KING LEAR:  
LIVE**

Fifty-six years after his debut Shakespearean performance, Sir Ian McKellen plays what will be his last in a haunting performance as King Lear. Directed by Jonathan Munby, this modern retelling of Shakespeare's most nuanced tragedy saw sell out audiences and five-star reviews at its original showing at the Chichester Festival Theatre, before transferring to the intimate Duke of York's theatre in London's West End—a venue that has been rendered even smaller by having half its seats removed. Happily, if you're unable to get hold of a much sought-after ticket, you can catch the play at Regent Street Cinema, which will be streaming the theatre performance live.

**Regent Street Cinema**  
309 Regent Street,  
W1B 2UQ  
[regentstreetcinema.com](http://regentstreetcinema.com)

**ART**  
UNTIL  
30th SEPTEMBER

**GARDEN  
SCULPTURE**

Garden Sculpture celebrates and explores the beauty of the stone statues that add personality and life to parks, open spaces, and our own back gardens. Visitors are greeted with stunning contemporary sculptures by the likes of Tom Greenshields, Carol Peace, Simon Bacon, Vanessa Pooley, Susan Jones and Angela Hunter, ranging from striking slate grey birdbaths to burnished copper statues, all presented in the gallery's beautifully cultivated garden.

**Thompson's Gallery**  
3 Seymour Place,  
W1H 5AZ  
[thompsonsgallery.co.uk](http://thompsonsgallery.co.uk)

Susan Jones



**THEATRE**  
29th—30th  
SEPTEMBER

**SIX NIGHTS ON  
THE ACROPOLIS**

This theatrical adaptation of Six Nights on the Acropolis, the only completed novel by the Nobel laureate poet George Seferis, tells the story of an aspiring poet and a group of young friends who make their way up to the most famous and beautiful of Athenian landmarks on six consecutive nights of a full moon. Directed by Anastasia Revi, produced by Theatre Lab and The Hellenic Centre and starring the composer, writer and performer Stamatis Kraounakis, it is a tale brimming with philosophy, poetry and passion.

**The Hellenic Centre**  
16–18 Paddington Street,  
W1U 5AS  
[helleniccentre.org](http://helleniccentre.org)

**EXHIBITION**  
UNTIL  
7th OCTOBER

**DISAPPEAR  
HERE**

Since the Renaissance, perspective has been used by artists and architects to depict realistic impressions of the world. Sam Jacob Studio has redesigned the main gallery at RIBA's 66 Portland Place headquarters into an interactive space in which participants can explore original drawings and rare books from the institute's archive, all of which attempt the translation of three-dimensional space onto a two-dimensional surface. This fascinating and broad-ranging exhibition touches upon the disciplines of art, architecture and mathematics.

**RIBA**  
66 Portland Place,  
W1B 1NT  
[architecture.com](http://architecture.com)

Sir Edwin Lutynens



**EXHIBITION  
UNTIL  
6th JANUARY 2019**

**SIR RICHARD  
WALLACE:  
THE COLLECTOR**

To mark the opening of its new and impressive display space, The Wallace Collection presents an exhibition that explores the life of its benefactor, Sir Richard Wallace, and his personal contribution to the collection—and in turn, the nation's cultural heritage—through the lens of his eclectic artworks and a delve into his philanthropic legacy.

**The Wallace Collection**  
Hertford House,  
Manchester Square,  
W1U 3BN  
[wallacecollection.org](http://wallacecollection.org)



**INSIDE VIEW  
10th SEPTEMBER—  
6th NOVEMBER**

**ASIA HOUSE  
BAGRI  
FOUNDATION  
LITERATURE  
FESTIVAL  
PROGRAMME  
MANAGER ANNA  
TEMBY ON WHAT  
TO EXPECT FROM  
THIS FESTIVAL OF  
ASIAN WRITING**

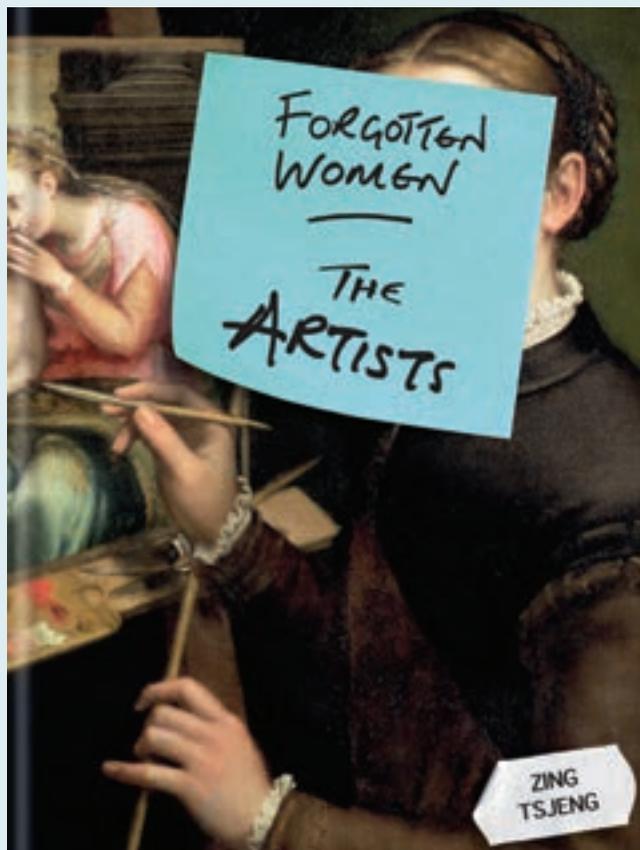


The Asia House Literature Festival is the largest pan-Asian festival in the UK. It focuses on writing from Asia or about Asia—which we think of as running from Turkey to Tokyo—and the diaspora, particularly British-Asians. It has been going for 12 years, but this is the first I've organised and I wanted to make it accessible—you don't have to be a massive fan of the authors or be reading all the time to engage with the sorts of issues these events will discuss; you don't have to have in-depth knowledge to enjoy the conversation.

One of the highlights will be BBC news presenter Mishal Husain talking about her new book, *The Skills*, in which she's collated information from her own life and interviews with strong, successful women, and given practical advice

for women at each stage of their career. We also have author Xinran Xue in conversation with Roseann Lake, discussing the career and family pressures facing modern Chinese women. Young British-Indian poet Nikita Gill will look at how social media has changed the world of publishing and talks about her book, *Fierce Fairytales*, which reinvents the heroines of traditional fairytales, while Zing Tsjeng will be discussing the forgotten women of history—the subject of her just-published series of books. But it's not only women: satirist Karl Sharro, or Karl reMarks as he's known, is coming in, as is Jeffrey Archer!

**Asia House**  
63 New Cavendish Street,  
W1G 7LP  
[asiahouse.org](http://asiahouse.org)





1:5

Staff to Pupil Ratio



33

Extra Curricular



13

Community Projects



100%

iGCSE/Brevet Pass Rate



40

Nationalities Represented



310

Students



3

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## LOCAL LIVES

MARK CHAPPELL NEWBERRY

Mark Chappell Newberry, a retired police sergeant, was stationed in Marylebone between 1969 and 1992 and now lives on Harcourt Street. Last year he published his debut novel, *November Uniform*, which draws on his experiences as a policeman

INTERVIEW: JEAN-PAULAUBIN-PARVU  
PORTRAIT: ORLANDO GILI



**Here was one of Britain's premier unknown composers, a modern Elgar, toddling off to the supermarket with his carrier bag**

I was born in Paignton, a seaside town on the coast of Torbay, Devon, but spent much of my childhood in Wiltshire. In late 1960, I took off to join the newly formed Metropolitan Police Cadet Corps—and so began my next life.

The commandant, Lieutenant Colonel Noel Croft, was quite a character. He was an Arctic explorer, a former SOE man and just perfect for the job. After my initial training at Hendon I was sent on what they called ‘second phase’, in my case to Bow Road police station in the East End, and then onto the third phase at Limehouse just down the road. I was attested in March 1963.

I remained at Limehouse police station until 1969. Limehouse covered a large expanse, taking in both the Isle of Dogs and much of the East End. We witnessed the last hoorah of the docks, with Jack Dash and his union still going on strike and causing lots of problems.

We were there when the Krays were making problems and a pal of mine was in the team that nicked

Ronnie Kray out of his bed.

There was the odd bit of excitement, for example, Walter ‘Angel Face’ Probyn getting ambushed by a squad team operation, with his wife chasing him up the road shouting “shoot them Wally”—or words to that effect. A young lad got in the way of a truncheon being thrown at the fleeing culprit and became a local hero. There were times when you just had to laugh, even when it got a bit rough and tumble, but it was a good place to learn how to be a policeman.

I then moved to Marylebone Lane, a tiny Victorian police station. I referred to it as ‘Widow Twankey's cottage’. If you walked in off the street and turned to the right you arrived at the tiny counter and front office where you found me, the station officer.

I remember being at Marylebone Lane when the IRA detonated the bomb outside Selfridges. We had received a warning and managed to clear the street. There was this initial ‘woomph’ sound rather than a blast and a

few seconds later there was the tinkling of glass as it fell onto the scaffolding behind the nick.

This was during the height of the IRA campaign of the seventies and eighties. We were actually having our Christmas meal at Paddington Green Police Station, with the Irish comedian Frank Carson as our guest, when we received word that the Balcombe Street Siege had been lifted. Then it became a double celebration.

The move to Seymour Street didn't happen until the early 1980s. It was a new development—they were building the police station from the basement up—and occasionally we'd pop along to see how the work was going.

I remember various well-known personalities coming to the counter during my years in Marylebone, including the commentator Peter O'Sullivan, in the company of a certain royal racehorse trainer whose car had been clamped. There was a film star arrested for drink driving and the wife of a well-known Hollywood script writer—an Oscar winner no less—who was arrested for shoplifting.

One example of the downsides of my job was the discovery one night that a prisoner had defecated so hard that it had gone straight up his back and into his hair. I spent the first half hour of my late shift getting him cleaned up and then putting his soiled suit into a property bag, which his wife was most upset to be handed. That was the sort of thing you faced as a custody officer.

During my early years at Marylebone Lane I was

“  
 Miraculously, the blade had missed both eyes and it was the congealing blood that made him fear that his sight was lost. Lucky indeed

on night duty when I heard the most almighty ruckus coming from the charge room. Opening the door, I was met by a scene from a horror film. On his hands and knees in a rapidly spreading pool of blood was a CID officer with his nose hanging away from his face. Beyond him, being held against the barred window by officers brandishing chairs and truncheons, was another man struggling violently.

I managed to guide the injured man to a nearby detention room and used bedding to staunch the flow of blood, while listening to his vocal fears of being unable to see. I too feared the worst.

Apparently two men had been brought in with a range of cleaver or machete-style weapons. Without warning one

of them had grabbed a weapon and lashed out, striking the injured officer in the face.

Years later I was enjoying a pint in my local, The Windsor Castle on Crawford Place, when a stranger approached me asking if I'd worked at the old Marylebone Lane police station. He had been the victim of that bloody attack, a faintly visible horizontal scar across the bridge of his nose testifying to his injury. Miraculously, the blade had missed both eyes and it was the congealing blood sealing his eyes that made him fear that his sight was lost. Lucky indeed.

I have always enjoyed a punt and was in my local bookies one afternoon when two young guys burst in wearing balaclavas. One was armed with a knife and the other held an



imitation pistol. There was a bit of a fracas between me and the guy with the gun, whom I managed to hold onto until help arrived. He subsequently got three years. But the guy with the knife legged it out the door and was never brought to justice.

I retired in April 1992. Last year I self-published a comic crime novel. The title, *November Uniform*, is taken from the phonetic alphabet and the book is set in 1992. Drawing inspiration from my own background, my lead character Arthur Moe is an East End police sergeant approaching retirement who receives the news that his father, a racing-mad punter, has died of a heart attack. Arthur heads back to Devon to arrange the funeral. There he meets the rather attractive traffic

warden, Marie Mee, and the local detective sergeant, Ernie Swift. Arthur also encounters a local lowlife, in the form of a dodgy bookmaker, who is smuggling drugs. That's the plot in a nutshell.

Back in the early nineties I was lamenting the lack of tuneful classical British composers to a friend of mine, Peter Morris, a composer in his own right. Peter asked if I'd ever come across George Lloyd, which I hadn't, so he lent me a tape of Lloyd's fourth symphony. I was so impressed that I started doing some research and discovered that George actually lived in Marylebone.

I then attended a concert featuring one of his pieces at the Royal Festival Hall. Not long after, I saw George passing the bookies and so ran down the street and accosted him. We had a good chat before he went on his way. Here was one of Britain's premier unknown composers, a modern Elgar, toddling off to the supermarket with his carrier bag. Anyway, we began corresponding and he once invited me to tea with his wife and himself at their home in Clarence Gate Gardens. I last met him a few months before his passing in July 1998.

Ever since then I've been pushing for Proms performances of his work, without much success. But the amateur orchestral scene in London has been more than positive, the latest development being that the Ealing Symphony Orchestra has undertaken to perform all 12 of his symphonies over the next year or two. So things are finally looking up.



39 Welbeck Street, London W1G 8DR Tel: 020 7486 1681

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# MY PERFECT DAY

REBECCA HOSSACK

The founder of the Rebecca Hossack galleries describes her perfect day in Marylebone

INTERVIEW: EMILY JUPP



## Breakfast

Brunch at The Providores with tamarind juice, Turkish eggs and gluten-free toast. Delicious, inventive, and with that subtle but definite air of Antipodean optimism which, as an Australian, I recognise and relish.

## Culture

Maybe a trip to the flicks. Marylebone is now bounded by two of the best cinemas in London; the cosy Everyman on Baker Street, and the palatial Regent Street Cinema in the old London polytechnic building.

## Shopping

In search of something to buy for a friend I discovered Mouki Mou on Chiltern Street, an elegant gallery-boutique with a cool Japanese-cum-west-coast aesthetic, and amazing

paperweights. And I still remember my excitement at first coming across VV Rouleaux, the ribbon shop on Marylebone Lane. I thought, this is clearly a very special area.

## A new outfit

For all the smart clothing shops on the high street, three of the last four items I've bought in Marylebone have all come from Sweaty Betty. But the fourth item was a stunning sleeveless dress from Agnès b, printed with a view of Paris. I wore it to Art Paris—the big Paris art fair—where it created a sensation.

## Coffee break

As a retreat from these commercial excitements I like to settle for a while at Nordic Bakery for coffee, cakes and catching up



**I must confess that I have never cooked a meal in my life. The thought terrifies me. I am a blessing to the restaurants of Marylebone**

## Working out

James Dabbs, son of Margaret Dabbs of the eponymous clinic on New Cavendish Street, runs a fantastic personal training fitness studio on Weymouth Street. I have been training for a cycling trip across the Peloponnese in Greece, following in the tracks of Oscar Wilde who made the trip with companions in 1877, on horseback. As part

of my regime I have also taken to doing the Watt Bike classes run by Pauw at Third Space. He manages the rare feat of making it enjoyable.

## Pre-dinner drinks

After a workout, I need to retreat to 108 Bar at the Marylebone Hotel for a restorative Campari and soda.

## Eating in

On Sundays, I have a cup of green tea first thing and then head straight to the farmers' market in the carpark behind Waitrose. By taking a slightly looping walk, I can wander there from my home in Warren Street through Regent's Park, which gives the spirit a soothing bath of greenery. I like to get to the market when it opens at 10am. I'll stock up on organic vegetables, honey, hemp tea, kimchi, gluten-free scones—and, best of all, beautiful flowers. There is a stall during the summer that sells wonderful roses that actually smell of roses.

## Eating out

I must confess that I have never cooked a meal in my life. The thought terrifies me. So, I am a blessing to the restaurants of Marylebone. For dinner, though, I like to remain true to one of my very first local discoveries, Woodlands, the south Indian restaurant in Marylebone Lane. I love the uttapam—it's like an Indian-style pizza, made with rice flour.

## Anything else?

There is nothing like wandering home along moonlit streets after another "best day ever", as SpongeBob would call it.

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# MODEL CITIZEN

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The Journal visits the tiny workshop of **Max Humphries**, the puppet maker whose extraordinary creations will be blowing the minds of many a child at the Regent's Park Open Air Theatre this summer

WORDS: JEAN-PAUL AUBIN-PARVU  
IMAGES: ORLANDO GILI, ROBERT DAY





“Why are children so fascinated by dinosaurs?” ponders puppet designer and maker, Max Humphries. “That’s a really good question. There’s obviously the mystery surrounding dinosaurs: the fact that they were here and then weren’t. Kids also like the variation—there are lots of dinosaurs and you can have your favourites, almost like Pokémon. Also, you can go and see their bones. Dinosaurs are majestic, mysterious and almost mythological in their scale. And yet they really existed, which is the coolest thing about them.” With that Max takes a puff on his pipe.

We are sitting outside his tiny workshop at Farnham Maltings. It was here that Max and his small team created the prehistoric puppets that will fill the stage for Dinosaur World Live, a new interactive family show running at the Regent’s Park Open Air Theatre this summer. As a child, Max was completely obsessed by dinosaurs, partly inspired by the work of his father, book illustrator Tudor Humphries. “My dad illustrated many dinosaur books, so I grew up spending all my time at the Natural History Museum,” he says. “Dinosaurs were a big part of my childhood.”

Being asked to be puppet designer for a show about prehistoric creatures was pretty much his dream job. “When Ollie, the producer, contacted me and said they were thinking of doing a dinosaur show I don’t think he was quite prepared for my

knowledge and exuberance about dinosaurs. So I hit it full on. Yeah, it’s totally my jam—I love dinosaurs!”

Dinosaur World Live tells the story of a palaeontologist, Miranda (played by Elizabeth Mary Williams), who, after being shipwrecked, was raised on an island inhabited by dinosaurs. Many years later, having fixed her boat, she brings some of her reptilian chums over to meet the people of the UK. The dinosaurs range in size from a theatre-filling Tyrannosaurus rex right down to a cuddly baby triceratops in a funky coloured spotted babygrow. Other species include Giraffatitan, Segnosaurus and Microraptor.

The show, whose creative team includes writer and director Derek Bond and puppet director Laura Cubitt, is aimed at children of three years and above. “Children come without any preconceptions and they aren’t jaded like adults,” says Max. “Also, they are completely in touch with the suspension of disbelief and are much more likely to play along without worrying about what other people think of them. And when you put them onstage and ask them to walk a baby T rex, they are fully up there walking a baby T rex.”

Max’s involvement as puppet designer was a marathon slog lasting the best part of 10 months, with him and his team working 12-hour days, six days a week. He launched into the

project with a clear vision. “My goal was to put dinosaurs on stage in a way that felt very theatrical, so it didn’t feel like a museum exhibit. It had to feel like something that was living and breathing, and you were there with these creatures.”

Remarkably, these giant dinosaur puppets were made in a workshop so small you could barely swing a sabre tooth cat in there. “I made them in the tiny workshop behind us,” says Max. “And then we had a garage hired from the museum in town, so we did it between the two. It’s quite hard to fit a 10-metre-long T rex into a nine-metre-long workshop, but we managed it somehow. It was a bit of a squeeze.”

The process began with research. Possessing a strong knowledge of dinosaurs gave Max a head-start. The next step was to employ a skilled paleontological artist—the search for which was fairly straightforward. “Obviously I employed my dad because he’s been doing it for years. So, he came up and we talked about what dinosaurs we were going to make. I always start with a drawing and then from the drawing I work out the mechanisms.”

Max works from the inside out. “Once I know what I’m going to make, I start building the skeleton. I work out where the puppeteers are going to go, how the thing needs to move and what it needs to do. Once I have the skeleton, I then start



**Children come without any preconceptions and they aren’t so jaded. They are completely in touch with the suspension of disbelief and are much more likely to play along without worrying about what other people think**

working out how the puppet is going to look on top of that, and building up. And if you get the skeleton right, the puppet will move beautifully. The outside of a creature reflects its internal structure.”

While Max focused on the machinery, including all the levers, cogs, linkages, gears and springs, colleague Chuck Brown used the same plans to create wax models, showing what the body of each puppet would look like to scale. “The skeletons, we mainly make out of aluminium, laser cut plywood, water jet cut materials and 3D printing, and then lots of hand machined and hand made parts as well,” says Max. “So, it’s a mix of using industrial scale parts and parts that I’m literally making on my lathe.” The body of the puppet, made from foam, is carefully attached to the skeleton. Feathers and skin are added, carved into the body to produce the desired textures, before the final painting begins.

One of the most striking things about Max’s dinosaur puppets is just how colourful they are. “My original pitch for the show was that I didn’t want green, grey and brown dinosaurs. My puppets are very brightly coloured—bright blues, greens and reds. They’re the colours you’ll see if you’re lucky enough to go to the jungle—vibrant colours. I think the Victorian illustrations of dinosaurs have done a lot to define how we think of them, which is kind

of insane, because obviously we don’t really know what they looked like in terms of colour.”

In deciding which species to include, Max didn’t want to focus solely on the Victorian classics. “I have tried to keep it as scientifically up to date as possible, which is why I pushed for having dinosaurs such as the Segnosaurus in the show alongside the classic T rex and Triceratops, Many of the dinosaurs that people are most familiar with are the ones discovered 150 years ago, but there have been loads of cool dinosaurs discovered since then.”

The puppets are all capable of sophisticated movements. They can blink, they have mouths that open and tongues that can stick out and lick things. Every movement has to be triggered by a puppeteer—no easy task considering it takes several puppeteers to move and manipulate the adult T rex. “A big part of our job is trying to strip weight down as much as possible,” explains Max. “But the more weight you strip down the weaker the puppet gets. So, you have to keep this balance of strength to weight—it’s a constant problem.”

Arguably the show’s greatest triumph is just how natural each of these movements is. “A lot of that comes from Laura Cubitt,” insists Max. “Laura is ex-Warhorse and one of the best puppet directors in the country. She is really good at finding those animalistic movements, which

was very important to us from the start. We wanted it to feel like these were trained animals that had been brought on stage, rather than just a procession of beautiful images. That theatrical likeness was something really important.”

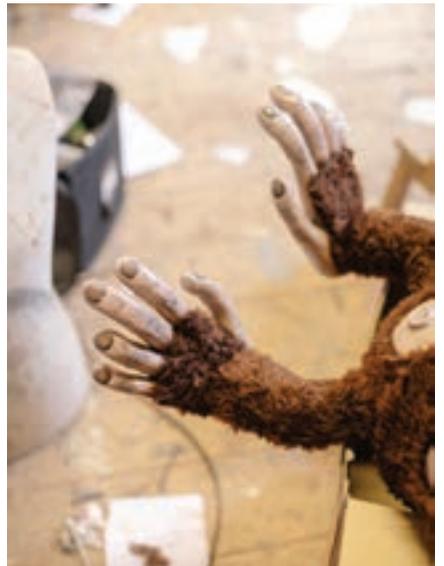
Max, 34, grew up in rural Devon with his parents and three brothers. His father worked from home. “Dad would often set us artistic challenges at the start of the day,” recalls Max. “We’d often come downstairs to find paper laid out for us, so there was a lot of painting, drawing and making stuff. I did my first puppet show at about the age of four, and from then on whenever people asked me what I wanted to be when I grew up, I’d tell them I wanted to make puppets. And basically, I’ve been making puppets nonstop for the last 30 years.”

During his teens Max landed a job as a Punch & Judy man and went on to study theatre design at the Royal Welsh College of Music & Drama, which included two modules on puppet making. “From there I spent the next year or so working for whatever people could pay me, just to learn more about puppets. I earned about £4,000 to live off in my first year, and was like a wandering journeyman. I was then in Bristol for a couple of years, working with Green Ginger and Pickled Image.” These days Max is puppeteer in residence at the Farnham Maltings



**I think the Victorian illustrations of dinosaurs have done a lot to define how we think of them, which is kind of insane, because obviously we don’t really know what they looked like in terms of colour**

23. Model citizen





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What I love about puppetry is you have to be a sculptor, engineer, leatherworker, shoemaker and dressmaker. You have to learn carpentry, metalwork, electronics, brazing, welding, tech drawing and 3D modelling. I can meet any craftsman, take one of their skills and apply it to my work

arts centre in Surrey. “They are really supportive and even let me have one of the unused spaces as a workshop. The Maltings does amazing work and I’m very proud to be here. I took on my first apprentice, Chuck Brown, about six years ago, my second, Charlie Hoare, probably three years ago and have just taken on my third, Izzy Bristow.”

Farnham Maltings is a stunning location to ply one’s trade, but don’t imagine Max leading a rarefied existence. His workshop is freezing in winter and a furnace during summer. But Max seems far too engrossed in puppet making to even notice. “What I love about puppetry is you have to be an engineer, sculptor, leatherworker, shoemaker and dressmaker. And then you have to learn carpentry, metalwork, electronics, brazing and welding. And that’s not even getting into all the things I do on the computer. So, I’ve had to teach myself 3D modelling for the 3D printing we do, and tech drawing so I can get all the stuff laser cut and water jet cut. But that’s what I love about it. I can meet any craftsman, take one of their skills and apply it to my work.”

Max’s work draws inspiration from Japan’s Bunraku puppet school, the automata of 18th and 19th century Europe and the drama theory of Edward Gordon Craig—Max even boasts a tattoo of the great man. But inspiration can strike anywhere. “I

was at the Science Museum a while ago where they have the big beam engines built by James Watt, and I used one of his mechanisms and built that into one of my eye mechanisms, just because I could see how I could use that with the puppetry. So, I’m constantly inspired by everything I see.”

Max is also a student of movement. “Graceful movement is something I always want to get in my puppets. If I’m making an animal, the first thing I’ll do is look at slow motion video of how it moves. And then I’ll study its skeleton, so I know exactly where the joints are, and work out where these things and how these things have to move. Movement is always where my work comes from.”

That work has been utilised by the likes of Cirque du Soleil, the National Theatre, the Royal Opera House, the Royal Ballet, the New York Met, Little Bulb Theatre, Figurateatret i Nordland, the Bristol Old Vic and Lyric Hammersmith. “Working with Cirque du Soleil was both a professional and personal highlight,” beams Max. “I was working with the designer from Pan’s Labyrinth, which is one of my favourite films. It was quite daunting working in a shed with a guy who’s won an Oscar. I went out to Canada and spent a long time with those guys, who are amazing. Their work is unique to them and the scale of it and the ambition is just breathtaking.”

As well as Dinosaur World Live, audiences at the Open Air Theatre this summer will also have the chance to marvel at Max’s creations for the production of *Little Shop of Horrors*. But there’s no rest for the wicked, because he and his team are currently hard at work creating the puppets for the forthcoming *Madagascar* musical. “That’s going to tour all over the UK,” says Max. “So right now we’re making lots of penguins and lemurs.”

No doubt these adorable creatures will prove as big a hit with young theatregoers as they have with Max’s two-and-a-half-year-old daughter. “She loves all the puppets,” smiles Max. “She has grown up in the workshop and will also often FaceTime me for a chat before bedtime. She’ll then ask to see what I’m working on, which can take quite a while. But, yeah, she loves them.”

And has she ever asked him to bring any of the puppets home with him? “No, but she gets a bit sad sometimes when they leave the workshop to go off to the shows. I think she’s really going to miss the penguins, because she absolutely loves them.”

Perhaps Max could make a spare one for her?

“If only I had the time,” he laughs.

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#### DINOSAUR WORLD LIVE

14th August—9th September  
Regent’s Park Open Air Theatre  
Inner Circle, NW1 4NU  
[openairtheatre.com](http://openairtheatre.com)

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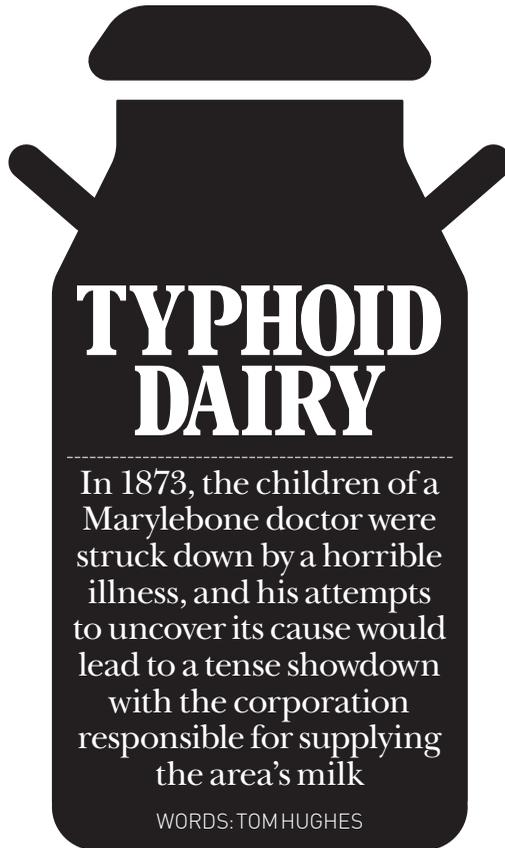
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It was 1873, and Dr Charles Murchison was a leading figure in London's medical and scientific community. Aged just 43, born in Jamaica, trained in Edinburgh, he was the senior physician to the London Fever Hospital, and his treatise, *The Continued Fevers of Great Britain*, was considered a masterpiece of its ilk. For many years, Murchison had been trying to trace the means by which typhoid fever could be spread. That summer, the doctor would have the opportunity, unwelcome though it was, to observe that dreaded disease close at hand.

That July was scorching hot. At their home at 79 Wimpole Street, the numerous Murchison children, ages nine down to an infant, would find themselves falling ill, one by one. The three oldest girls, Effie, Clara and Helen, poorly with fever, diarrhoea and lethargy, were sent away from disease-ridden London to recover. Soon after, the two youngest, bonny little Roderick and baby sister Katherine, came down with much the same symptoms. Their mother

was frantic. Murchison, both father and physician, desperately sought some explanation: in the drains, in the water, from playmates, whatever.

From neighbours and colleagues, he began to hear similar accounts. Rarely were the adults in any of the homes affected. Since children were by far the greatest consumers of milk, his focus turned to the supply of this frequently adulterated beverage. The quality of London milk was a regular subject for discussion and concern. Even the best milk was often thinned with as much as 30 per cent water. At its worst, it was a whitish mix of chalk and water, one that Punch described as a "wishy-washy triumph of art over nature without ever having been possessed of a cow".

Within days, Murchison had ascertained that more than 80 per cent of the fever cases in Marylebone involved families served by the same dairy. On 4th August, he went to the Court House on Marylebone Lane to report his concerns to Dr John Whitmore, the health officer

for the neighbourhood. The Great Marylebone Milk Panic was underway.

Unusually, this particular sickness outbreak wasn't in some squalid slum, but rather in the "aristocratic parish of Marylebone, one of the most wealthy and salubrious districts of the metropolis". And Murchison was also taking on no less than the "admirably well-managed" Dairy Reform Company (DRC), founded specifically on the pledge to sell only "pure milk". Early trains from the Home Counties brought DRC's fresh milk to King's Cross for delivery by carts to London's best homes by 8am. The DRC headquarters were on Orchard Street, Portman Square; its directors included peers, physicians and scientists. "All the doctors in the neighbourhood have this particular milk, and recommend it to their patients. If anything was safe, it was the milk."

Although the Marylebone bureaucracy and the dairy offices were only a few streets apart, the



**There had been far larger and more deadly fever outbreaks in other parts of London, but location and class will ever matter. Disease, death, and misery were not commonplace in one of the healthiest parts of one of the healthiest cities in Christendom**

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ensuing squabble was handled in a series of very proper but increasingly acrimonious letters. Dr Whitmore, citing Murchison's claims, urged DRC to give "serious consideration" to halting milk sales until the source of this tainted product could be located. The DRC's secretary replied that the claim was "absolutely unsupported by any evidence whatsoever". Not even the entry of Harley Street's legendary Sir William Jenner to the cause would sway the dairymen. Meanwhile, the sick list lengthened, including "a titled lady", children of a respected nobleman and "a strangely large proportion of cases occurring in the families of medical men".

The press were brought in—headlines shouted news about the "remarkable outbreak", the "extraordinary spread" and the "mysterious disease" ravaging Marylebone and the West End. Londoners were urged to boil their milk. Pressure mounted on DRC but its directors rejected "panic-stricken" appeals to stop sales. Eventually, DRC

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offered to halt sales but only if the Marylebone vestry would indemnify them for lost revenues. The offer was declined.

Public pressure drove the Local Government Board to appoint an independent inspector. DRC agreed to allow its farms to be visited, in the company of its own director-scientist. The answer came quite quickly. A widow named Jessup ran the Chilton Grove farm in Buckinghamshire, near the "remote hilltop village of Brill", a later favourite of John Betjeman. The poor woman's husband, who'd been sick for some time, died rather suddenly in June; the suddenness led to a report that he died of heart disease. But a local physician admitted that the man had exhibited all the signs of typhoid fever. In fact, the doctor had ordered that "all the evacuations from the bowels of the sick occupier of the farm, and all of the chamber slops from the sick room" be dumped well away from the cowkeeper's farmhouse. Alas, the "ashes" were dumped in an area where they very likely contaminated the farm's water supply, which was used for washing the milk-cans and churns.

Still, it was a day or two before the DRC finally admitted the truth: "There is now, we regret to say, no doubt that a large percentage of the recent cases of typhoid fever in Marylebone, as in some other districts, has been caused by milk supplied by this company." The firm was roundly censured for obstructing the investigation from the first, refusing to "put in peril the dividends of their shareholders for the sake of a chance of preserving human life". Dr Murchison, whose children had all recovered from their complaints, raged on. At least two deaths, perhaps more, had been linked to the milk. Murchison denounced the company's conduct as tantamount to manslaughter. "Monstrous and absurd," retorted DRC and lengthy, highly scientific papers flew back and forth in the medical journals.

Once the milk from Brill was stopped, the outbreak ended. Despite the great panic, there were

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only 244 cases, in 143 households, almost all well-to-do. There had been, and would continue to be, far larger and more deadly fever outbreaks in other parts of London, but location and class will ever matter. Disease, death, and misery were not commonplace in "one of the healthiest parts of one of the healthiest cities in Christendom". Among the dead were a clergyman and a teetotal butler, both of whom were mourned as great milk drinkers. The inevitable parliamentary review concluded that the idea that the fevers were caused by the infected milk supply, "amounts for all practical purposes to a certainty". The DRC escaped condemnation, but was advised, in the future, to act more quickly upon "reasonable probabilities" and "not wait upon a minute etiological elaboration".

DRC announced new and stricter procedures, more regular inspections of its milk suppliers and a renewed pledge to provide London's purest milk. The publicity attendant on the Marylebone outbreak proved the theory that milk can be a vehicle to transmit typhoid germs. New regulations throughout Britain were imposed with a predictable rise in milk prices. "If we will have things pure, we must pay for our security, and the choice seems to be, 'Your money or your life.'"

In April 1874, a small ceremony was held in the drawing room of Dr Murchison's home in Wimpole Street. The room was crowded with neighbours and medical colleagues. Among those present, on their best behaviour, were the Murchison children, "patient zeroes", to borrow a phrase, for the milk outbreak. Their dad, in acknowledgement of his skill and perseverance, was presented with a set of silver candlesticks and a gold watch. "We owe to you the vigorous proceedings which forced an inquiry and arrested the epidemic," read the embossed testimonial. Among the undersigned were many listed as former customers of the Dairy Reform Company.



# Polish ambassador **Arkady Józef Rzegocki** talks to the Journal about cultural exchange, undermining stereotypes, and the importance of remaining friends after Brexit

WORDS: VIEL RICHARDSON  
IMAGES: ORLANDO GILI

## **Pole position**

'Plenipotentiary' is not a word most of us will hear in our professional lives. In fact, it is not a word that many of us will ever hear at all. It is derived from the Latin words 'plenus', meaning full, and 'potentia', meaning power. It means that the person to whom it is applied has been granted full power of independent action on behalf of their government while abroad. It was coined in the mid-17th century when information could take weeks to travel between capital cities, and political decisions were sometimes necessary in days or even hours. Amid all the pomp and ritual, it is the word plenipotentiary that makes an ambassador an ambassador—and it was a word that Arkady Józef Rzegocki became deeply familiar with in 2016, when he was appointed the seventh Republic of Poland ambassador to the Court of St James's.

"The epoch is different of course," says Arkady, with a smile, referring to his early modern predecessors. "But the core idea of their job and mine is exactly the same. We are here to spread knowledge and to increase the closeness of the relationship between our two countries."

Prior to entering the world of diplomacy, Arkady had built a distinguished academic career. He is an associate professor at the Jagiellonian University, the oldest university in Poland, and a visiting professor at Cambridge University on Polish affairs. His main fields of interest are English and Polish political thought and the uses of soft power. He has been involved in projects designed to promote knowledge of his home country in Britain. He has organised a postgraduate study course entitled 'the Polish-British strategic partnership', which was taught in both Poland and London. It would, quite frankly, be difficult to think of anyone better suited to his job.

"In many ways this position is simply a continuation of a lifelong interest," he says, sitting in a grand reception room in the Portland Place townhouse that houses the Polish embassy. "In the past, I focussed on a theoretical analysis of the relationship, whereas this job

had added the practical side of that relationship. It means that I can be here in this country putting my knowledge to use, and in a very real sense helping to build connections between us and our British friends."

This is an activity that has been going on in one form or another for a great deal longer than people might realise. Arkady explains that the first tentative contacts between the two nations took place between King Ethelred the Unready and Bolesław the Brave in the 11th century, when the world and both of these countries were very different places. In 1597, Paweł Działyński was dispatched by King Zygmunt III, supposedly to be part of peace negotiations between England and Spain, but mainly to complain to Queen Elizabeth I about Drake, Frobisher and England's free-wheeling privateers attacking Polish ships that were trading with the Spanish. Działyński's forthright and very undiplomatic manners enraged the English court, but he did manage to undertake negotiations on the issue with some success.

Luckily, today there are no such Rabelaisian Englishmen menacing Polish merchantmen on the high seas, so the ambassador has time to turn to the significantly more pleasant task of arranging the celebrations to mark the centenary of Poland's independence from the Russian, German and Austrian empires.

"We regained independence on 11th November 1918 at the end of the First World War, and at the moment we are engaged with helping to organise a Polish Heritage Day to celebrate that," the ambassador explains. "Events will be taking place in towns and cities around the UK. There will be concerts, exhibitions, conferences, meetings, artistic events and historical events organised by the Polish diaspora. We are having a concert in the Guildhall, because that is where Chopin gave the last concert of his life, and there is also a major concert in the Royal Albert Hall."

According to Arkady this kind of cultural exchange is perhaps the most

important part of his job, as it fosters greater understanding of his native land among the British. People tend to think of ambassadors frantically playing the geopolitical game of treaty negotiations and alliances, but while these are clearly vital areas of the role, Arkady's function is far wider than that. He believes that there is a great deal of misunderstanding of his native land in the UK, and he wants us to look at it again with fresh eyes.

Arkady points to recent history as the cause of many people's misconceptions. For almost 50 years after World War II, Poland was cut off from western Europe, in the grip of Soviet control. This meant that for five decades, while strong cultural links were being forged between Britain and the rest of Europe, Poland, along with the other Warsaw Pact countries, was excluded. "Even though it has been over 30 years since we regained our freedom, it takes many years to get over that gap in time, for people to stop thinking about us as an Eastern Bloc country," Arkady explains. "This is why building cultural links is so important. For example, if you visit a country, you create memories, make friends, and it becomes part of your life. Many people in the UK retire to parts of Europe, but at the moment Poland is not in their thoughts. There are beautiful places in Poland, so it is part of my job to change stereotypes about it, and try to get it in the same place in British minds as France or Spain."

The benefits, he says, can be economic as well as cultural—the ambassador is certain that after gaining a deeper knowledge of his country, British people will be more likely to do business there. He points out that few people here realise that Poland is one of the biggest countries in the European Union, with a dynamic and fast-growing economy. "Even some Poles living in other countries do not quite realise the improvements at home," he adds ruefully. "Things like the condition of the roads, the location and number of airports, the railways, the facilities available in cities, many of the things that make living and





**It is very difficult to build something special, but very easy to destroy it. We have some very close and hugely beneficial links between our two countries, and between Britain and the EU as a whole. It would be a tragedy to see them broken**

doing business much easier—all of these have improved hugely. This is what I mean when I say there is not enough knowledge. I am sure if British businessmen knew more about what life was like and what the environment was like in Poland there would be more business done between the two countries.”

While the relationship goes back a long way, the 20th century saw a defining moment in Anglo-Polish relations with the coming of World War II. It was, after all, the Germans’ refusal to withdraw from Poland that led Neville Chamberlain to declare war. The contribution of Polish pilots to the Battle of Britain is increasingly well known. The commander-in-chief of Fighter Command, Air Chief Marshal Sir Hugh Dowding once said: “Had it not been for the magnificent work of the Polish squadrons and their unsurpassed gallantry, I hesitate to say that the outcome of battle would have been the same.” They truly were a fundamental part of Britain’s ‘finest hour’.

“I believe there were 20,000 Polish pilots in the United Kingdom during the Second World War and they were second only to the British in the Battle of Britain,” says Arkady. “Poland had a lot of flying experience, much more so than many of the British pilots who were being newly trained.”

One of the biggest migrations

of the 20th century was that of Poles fleeing first the Nazis, then the Soviets. Over 200,000 came to the UK during the war. However, once the war ended, Poland found itself on the wrong side of the Iron Curtain and for many Poles who were committed to a democratic way of life, returning home was no longer safe. Those in Britain, as elsewhere, stayed in their adopted country, putting down roots and becoming part of local communities. They started Saturday schools, Scout troupes, parish churches, libraries and other institutions as they began to settle and integrate.

A further wave of Polish migrants arrived here following Poland’s accession to the European Union in 2004. “There are now over a million Polish citizens in the UK, which makes it the largest group of foreign nationals in the country,” Arkady reveals. “Dealing with them and representing them is an important part of our task. First and foremost, we are here to help them at a consular level, if needed, dealing with problems with passports or other identification papers. If they find themselves in some difficulty which requires official assistance, perhaps if family problems arise back in Poland, they may ask us for assistance. But beyond that, I believe the Polish community in Britain offers huge potential for furthering the work of the embassy. They are married to British citizens, are involved in British institutions and have many British friends. They are deeply embedded into British life and in many ways are representing Poland just by living their lives. Sometimes part of my job is simply to celebrate this and to help them continue to do so.”

Of course, in any discussion involving Britain’s relationship with Europe, it is hard to escape the British vote to leave the EU, a decision Arkady regrets but says he must respect. “We are really good friends with Britain and from my perspective it is obvious that both the European Union and the British need to work hard to maintain the best aspects of the relationship,”

the ambassador tells me. “The thing to remember is it is very difficult to build something special, but very easy to destroy it. We have some very close and hugely beneficial links between our two countries, and between Britain and the European Union as a whole. It would be a tragedy to see them broken.”

Arkady believes it to be crucial that both sides work very hard to ensure that cultural, historical, economic, political, scientific and personal ties are not thrown out with the economic and legal ones, as that would be to the great detriment of both sides. “From my perspective, it is obvious there should be some special relationship between the European Union and the United Kingdom,” the ambassador tells me. “We share so many common values, and cooperation on issues like defence, security and our economies should be very close.”

These are interesting times for Anglo-European relationships and Arkady Józef Rzegocki is not the only ambassador having to navigate uncertain waters, but for him this in an era filled with opportunities as well as significant risks. “The vote to leave the EU and subsequent negotiations have put the relationship between our two countries under greater scrutiny,” Arkady says with a smile. “But talking to people around the country, it has been a pleasure to see how much warmth there is towards my homeland. It is a real privilege to be the ambassador at this time. The opportunity to meet so many of my British friends and exchange knowledge about our cultures is always a pleasure. One of the necessities for being an ambassador is to love both your homeland and the country you are in. I am a proud citizen of Poland with a long affection for Britain and the British way of life. The ability to be intimately involved with both in my working life makes being my country’s ambassador a real joy.”

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# ROARING TRADE

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**Marylebone farmers' market** has been trading for 15 years. The Journal meets its founders, stallholders and regular customers to celebrate the anniversary

WORDS: CLARE FINNEY  
IMAGES: ORLANDO GILI



“I can still remember being shown the site,” Cheryl Cohen recalls, wonderingly. “I remember having someone take a picture of me on the steps to the car park and saying, this is going to be a market. It’s a shock, really, to realise that was 15 years ago.” Marylebone farmers’ market is celebrating its 15th anniversary this year; London Farmer’s Markets, the umbrella company of which Cheryl is a director, is approaching 20. And with developments to the car park necessitating the move of the market (it’s not going far, don’t worry), the time feels plum-ripe to reflect on Moxon Street car park’s weekly metamorphosis from rough tarmac to treasure trove.

“I’ve lived in Marylebone for at least 25 years and I have seen all of its changes,” says local resident Renata Brady. “One of the best things to have happened is the arrival of its farmers’ market. I’ve been a regular since it started and now I can’t remember a Sunday morning without a mushroom sandwich from William.” William Rooney is one of two brothers behind Mushroom Table. When the market first started, there was very little cooked food. Cheryl suggested to William and Matthew that they sell hot mushroom sandwiches alongside their produce. “They’ve cursed me ever since!” she grins, when I marvel at the length and enthusiasm of their queue. It’s hard to believe looking at

Marylebone today, with its smorgasbord of butchers, bakers and fishmongers, but back in 2003 it was a bit of a wilderness, food-wise. Waitrose and La Fromagerie aside, the area offered remarkably little in the way of fresh, seasonal, high quality food.

“It seemed like a good location and La Fromagerie was very encouraging,” Cheryl remembers. Most Marylebone shops were closed on Sundays, leaving the area bereft of people as well as food options. The farmers’ market has brought many things to Marylebone—William’s famous sandwiches not least among them—but perhaps one of the most enduring has been the village’s Sunday retail boom. “We wanted to encourage people to stay in shops in the area—to support local businesses, as well as come to the market. We encouraged shops and cafes to open and created a food trail with The Howard de Walden Estate around the village,” she says proudly. “Even Waitrose told us their Sunday sales had increased since we’ve been here.”

When Nanette Pigaga, another regular, was moving to London from the United States, her estate agent took her to Marylebone and, passing Moxon Street car park, said casually, this is where the farmers’ market is held each Sunday. “That was all I



**Our customers are local. We get the odd tourist, but the vast majority come from within a one-mile radius. We wouldn’t be selling joints of lamb and pints of Hurdlebrook milk if they weren’t**







There aren't any town squares in the centre of London, put it like that. And there aren't many places where you can be on first name terms with the people who grow your food, either

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needed to hear," says Nanette. "I told him I wanted to limit our flat search to Marylebone from that point."

The first market opened on a wet Sunday in June 2003. It didn't rain so much as pour down on the stalwart group of stallholders as they laid out their wares—yet the good people of Marylebone still came, ate, and loaded their baskets and bags-for-life with produce. "If people will turn out in the rain for it, it's probably going to work out," Cheryl said to herself—and sure enough, with the exception of Christmas and New Year, the market has opened without fail every Sunday since. "We open every week. We open at Easter. We open in the rain, snow and sun," she says, feelingly. "We want this to be somewhere people can rely on to shop for their food each week." Not only that, but by virtue of being in an open space in the centre of Marylebone, the farmers' market has become something of a weekly meeting point for residents, many of whom only know each other through coming here.

"There aren't any town squares in the centre of London, put it like that," says Cheryl, when I ask her what she feels the market has brought to the community. "And there aren't many places where you can be on first name terms with the people who grow your food, either."

"Over the years I've worked in Marylebone, I've never ceased to be

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amazed by the sense of goodwill and community at the market. I've always felt valued: whenever I spoke about the cheeses, people were genuinely interested and listened. Often quite an audience would form," recalls Will Nash, who for many years worked on the stall for Bath Soft Cheese. He describes great friendships forged between traders and customers—and indeed, when I ask Corinne Gautier of Madame Gautier for her highlight of the 12 years she's been in Marylebone, she doesn't describe being voted the customers' favourite stall (as it was this year), or selling to celebrities, but a family who returned from an entire year's sabbatical to tell them how Madame Gautier had accompanied them all over the world. "One of the children's favourite games had been playing at being Madame Gautier," she continues, beaming. "They took it in turns cooking dishes to sell at the market, buying them at the stall, reheating their purchases and finally serving the fictitious delights to their parents." It was Marylebone that inspired Corinne and partner Mark to start selling their freshly made French dishes at farmers' markets, and they are one of the few vendors permitted to sell ready-made food.

It might sound counterintuitive, but in a city increasingly dominated by street food, not having hot food

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vendors has become something of a distinguishing feature of London Farmers' Markets. "People might want something to eat while they're shopping, but it's not the prime motivation. We want people to be able to shop for ingredients to cook with," says Cheryl firmly. "I don't like to use the word 'purity', but we've always been quite strict. We grow it, we sell it. It's as simple as that," she continues. London's farmers markets are just that: markets to support farmers.

Indeed, so strict were they when they first set up, "it took a long time for us to even allow coffee". Meanwhile, those who have been wondering when they might be able to get a stronger brew with their shop will be pleased to know the rules have been changed to allow brewers and distillers to sell here. "Vineyards we've always had, because you can grow grapes in this country—but hops are difficult," she acknowledges. As a result, you'll now find Bucks Star Beer at the market: a solar-powered, zero-waste microbrewery in Milton Keynes that produces live beers without pasteurisation, filtering, fining or adding sugars or CO<sub>2</sub>. "We move at our own pace," she smiles—a description which seems fitting for a market trading in carefully crafted, time-honoured 'slow' food.

One of the most recent stalls to join the market, Heritage Cheese,

is being manned by Laurence Verfaillie. “I was part of the market for two years and have missed it so much since I left Bath Soft Cheese in January, so I am delighted to be back,” she tells me happily. She’ll be selling Quicke’s cheddar: a marvel of milk that’s been two years in maturing and more than 450 years in the making. Mary Quicke is the 14th generation in her family to turn the ripe, creamy milk of her Devonshire farm into cheddar. It’s a perfect fit for a market which Laurence says reminds her “of a French street market more than anywhere else”—praise indeed for a woman born and raised in France.

In September, Marylebone farmers’ market will move up onto Aybrook Street. “We’ll be on the pavement around the car park initially, then there’ll be a market hall going up and we’ll be in there, spilling out onto the street,” Cheryl tells me. She’s not worried. “We’ve been working on that for a few years now,” she continues. Besides, if the traders and customers I’ve spoken to are anything to go by, you don’t get much more loyal than a Marylebone farmers’ market regular. “Our customers are local. We get a few tourists, but the vast majority come from within a one-mile radius. We wouldn’t be selling joints of lamb and pints of Hurdlebrook milk if they weren’t.” There’ll be the odd tourist, lured by the scent of sizzling mushrooms or the sound of oyster-shucking at Longshore, but they are welcome additions rather than staples. “It is really important to us that we are rooted in the community.”

London Farmers’ Markets are important to the communities in which they are based, and Cheryl and the traders take that responsibility very seriously. But the markets are equally vital to the bakers, makers, fishermen and farmers themselves. These are small scale operations—one-man bands, in some cases—which, without the support of Marylebone and other markets, would struggle to exist.

Many of them work 24-seven.

## MARKET ECONOMY

A selection of the traders at the Marylebone farmers’ market

### The Garlic Farm

Fresh, unfrozen, untreated garlic, locally grown and sold as is, or made into a range of garlic-based pickles and relishes.

### Vadasz Deli

Pickles, relishes, kimchi and sauerkraut, made in London using recipes that call upon Nick Vadasz’s family Hungarian-Jewish heritage.

### The Culinary Herb Company

Started life as a small allotment, but such was the demand for herbs of superior quality, the business is now based at a larger nursery on the outskirts of London, which provides an even wider range of seeds, sprouts and herbs.

To get to Marylebone, Edwin Broad of Riverdale Organic Farm rises at half four on Sundays. “We’re a very small concern. There are only three of us on the farm, and we grow more than 105 different lines over the year. We sell our organic produce at four different markets in London at the weekend. Marylebone is my market and I love it. I really look forward to coming to work here,” he tells me. For regular customers Ann and Carl Eastman—who are 76 and 90, respectively—being able to support “those farmers who care about their land and stock” has been twofold. “It’s revolutionised our eating—we never buy fruit or vegetables doused in chemicals and refuse to touch poultry unless it’s free range and hasn’t been routinely treated with antibiotics. This has undoubtedly helped to keep us healthier, happier and active.”

Street food markets are glorious things. I for one would not be without a good mac and cheese truck. But it’s at the city’s farmers’ markets you’ll find

### Layer Marney Lamb

Grass-reared, free range, native breed lamb, butchered on-site in Essex and brought directly to the market by James Coe, who also supplies free-range chickens and, come the season, game birds shot on the farm.

### Opera Ice Cream

Gourmet ice-cream made in north London using a range of high quality ingredients, including Somerset milk and organic eggs from Rookery Farm in Sussex.

### Longshore

Simon Long catches fish off the north Norfolk coast in his dayboat Don’t Know. He also gathers up oysters, mussels and, in summer, samphire and winkles in the sheltered waters behind Blakeney Point.

### Hurdlebrook

Silky, golden raw milk and cream from grass-fed Guernsey cows, produced at the Somerset farm run by Dave Paull, a third generation dairy farmer.

people of all creeds, colours and ages. “It’s really cosmopolitan, with regular customers who originate from many different countries,” Edwin says of Marylebone. “This makes us work at really giving them what they want, which is so rewarding.” Food is a broad church—and there is indeed something religious about so many people coming together every Sunday to break bread handmade by ex-offenders and the long-term unemployed at the award-winning The Dusty Knuckle bakery, stock up on garlic from The Garlic Farm and catch up with each other.

Marylebone Farmers’ Market has seen many changes. Come September, it will see another one. But I have every faith we’ll be toasting its 30th in 2033 with a live beer and some oysters—because with organic, unpasteurised beer being brewed on your doorstep, who needs champagne?



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# QA

SEBASTIAN  
FAULKS

One of the UK's finest novelists on enlightening literature, identity politics and the essence of a great bookshop

INTERVIEW: CLARE FINNEY  
PORTRAIT: MUIR VIDLER

**In *Birdsong*, you describe the savagery of the First World War in such vivid terms, I felt sure when reading it that any kind of repeat would be impossible. Now I'm not so sure. To what extent can we learn from the past?**

The war was a low point for Europe. This continent thought of itself as the best in the world. It had had the Renaissance, the Enlightenment, fantastic scientific and cultural discoveries—and then, when weapons of mass killing were developed, had little compunction about using them. And to achieve what, exactly? And yet, if you compare the Europe of 1910 and the Europe of 1990, we had moved from a world of kaisers, kings and archdukes to democracy. Speak to NATO and they'll point out that the number of people killed in war since 1954 has fallen to the lowest since the early 19th century. So, there are grounds for optimism. My view is that history is partly linear, partly a mess—and it only tells us so much. To understand humanity, you really need to bring in anthropology and look at the very strange nature of the animal you are dealing with. We are a recently evolved creature, and a very unstable one. The First World War wasn't the war to end all wars. It wasn't the end of anything: it was the beginning of a strange, benighted century, and we don't know if it will go down as a horrendous blip in the history of humanity, or the beginning of a new savagery in humankind.

**Do you think literature has the power to inform and enlighten?**

I think fiction has the power to tell people things in a way that's uniquely powerful. If you think of George Orwell, a lot of people's understanding of totalitarianism comes from having read *1984* and *Animal Farm*. Of course, there are numerous people who understand it from having lived through it, but for those of us who didn't, I certainly got a much clearer idea from those novels than I did newspapers or contemporary history. The same goes for Solzhenitsyn's novels, which give a much clearer account of how the Soviet Union worked than anything written at the time, not least because of censorship. Of course, films and documentaries have a powerful role to play, but I think the novel is unique in that it can take you deep into the consciousness of an individual, and so give you an insight into a historical situation you might not otherwise have had, as Hilary Mantel did with *Thomas Cromwell*.

**In your latest novel, *Paris Echo*, one of the lead characters is a 19-year-old Moroccan boy. Is your ability to inhabit such characters ever stifled by identity politics?**

I think novelists have to believe they can inhabit the lives of the characters they have created. Tariq didn't exist before I created him. My belief—and it is partly because I am a child of the sixties—is that what unites us is far greater than what divides us, and therefore there is no reason why a young woman in South Korea shouldn't, with sufficient research and talent, be able to write

a book about a man like me. Spin that round, and it is possible for me, too. Unfortunately, this view, that liberal consensus, has failed because not enough people believe in it. The president of the United States doesn't believe in it. And that gives rise to identity politics, because people believe they have to fight to be the loudest: to seize the mic and say, "My grievance is greater than yours."

Interestingly enough, my American publishers were far more sensitive about this cultural aspect of my book than my London publishers, who weren't remotely bothered. Their problems with race are different to our problems, for obvious reasons, and their way of dealing with them is different. I wouldn't say one is ahead or behind, but they are on different journeys. All I can do is listen respectfully.

**What drew you back to France for this novel?**

I actually don't think about it as going back to France. I think of this book as being about Paris in a way that is very particular. I first went to Paris when I was 17 to study after I left school, and I felt I had unfinished business. I have never really liked the city, and I was curious to find out what it was that people do like. I thought going somewhere I didn't very much like would help me to avoid writing a terrible touristic love letter—which this most certainly isn't. If you think you are going to read about having a café au lait and a croissant in St Germain, you can forget it. You will be in

places you will never have seen as a visitor, and you will be eating some pretty disgusting food, too.

**Is there much difference in your authorial approach to Paris compared with London?**

Not really, but then I am not writing from the view of a Parisian. My two lead characters are both seeing the city from the outside,

just as I was—though I did live in Paris for three months for research. In some ways it is more difficult to set a story in London, because I know it so well. I don't look around Piccadilly Circus and have a feeling for a character or a story, I look around and think, god, this again?

**So did you struggle with setting *A Week in***



**Fiction has the power to tell people things in a way that's uniquely powerful. If you think of George Orwell, a lot of people's understanding of totalitarianism comes from having read *1984* and *Animal Farm***

**December in London?**

No, I felt that was a version of the city, really. What united the characters was that they all lived in a virtual reality—whether that was drugs, dealing in financial derivatives, or on the internet as a religious fanatic. It enabled me to look at London in a new light.

**Paris Echo explores the reverberations of the city's past through the protagonists—yet unlike Rome or London, the architecture of Paris is almost uniformly 19th century. Does Paris echo?**

I hope that when you read the book and see the epigraph from Victor Hugo, you'll understand it. The thing about France is every metro station, street and square is named for historical reasons. In London they are named after families, or because there was a river there or a market; in France, everything is named after a soldier, statesman, politician, inventor, artist, explorer, doctor or a significant historical event. Paris is basically one huge self-advertisement for French glory. Yet at the same time—and this is the paradox—the people of Paris are extremely... unforthcoming. And they have a lot to be unforthcoming about. That is the echo. For me, the fact the architecture is of a piece—from 1851 to 1870, during which period the city was rebuilt—creates a slightly sinister uniformity. Every building, every street, looks the same as the next, but it isn't. That's part of the intrigue. The past is available in Paris if you choose to tune into it.



**Your protagonists, Tariq and Hannah, could not be more different, one a runaway teenager from Morocco, the other an American post-doctoral researcher. Where did you find them?**

To be honest, I can't really remember. Initially I needed two characters to exemplify very different ways of looking at the world. The book is about many things, but perhaps most critically it asks whether if you are well informed, like Hannah, you will necessarily lead a better, more worthwhile life than if you are less informed, like Tariq. However, I didn't want puppets—they needed other aspects to them as well. I wanted someone from north Africa because an important part of Paris is its relationship with former colonies, particularly Algeria, Morocco and Tunisia. Tariq was initially Algerian, but I thought it might seem a bit heavy-handed—like I was trying to make a point about the Algerian War, which indeed I am, but it's better to come at that from an angle. I can't remember why Hannah is American. I'm not very good at English characters and it might also be something to do with the relationship between America and France, which has always intrigued and amused me—this long and completely unrequited love of one country for the other. Mention the word Paris to an American and they say, "Oh, I just adore Paris." Mention America to a Parisian and they have nothing but loathing.

**In the book, Tariq has what appears to be an out of body experience. Is that a real thing?**

It is indeed. You can look it up. It's believed to be a connection thing: your brain is slightly lagged, everything is out of sync, then it syncs again—but no one really knows. It does, however, play nicely into my strange romantic idea of the double or doppelganger. It was also a way into the book: when I was in Paris, I went to an evening class to improve my French—I could speak it, but my comprehension wasn't always great—and the teacher there gave us poems. One of them was a haunting poem by Alfred de Musset about a double-type person, and it was just the key. I strongly believe in those little moments which open doors for you—but you have to do the research, and more importantly you have to be there. If I hadn't been heaving myself into a child's desk on a damp February evening in suburban Paris, I would never have got this clue.

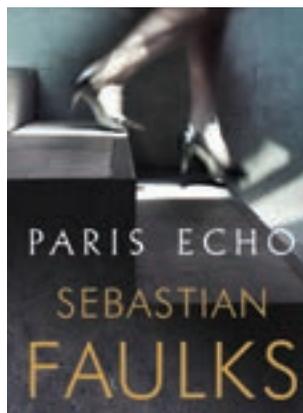
**Is there a connecting thread in your work?**

The way that intensely private emotions and private individual decisions are, in ways you might not be aware of, affected by public events and the movements of history. That is one thing. Then, looking back, I feel that the first eight books I wrote ask, who are we and how did we get ourselves into this mess? The 'we' being human beings. The next eight ask what we are: why is the human animal so strange? But that is a broad brush, in retrospect.

## SEBASTIAN FAULKS: PARIS ECHO

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“The relationship between America and France has always intrigued and amused me. Mention the word Paris to an American and they say, “Oh, I just adore Paris.” Mention America to a Parisian and they have nothing but loathing

**You have the rare ability to be both popular and literary. Do you feel there is often a disconnect between the two?**

There is a disconnect, if you think of a very literary poet like John Berryman then think of James Patterson, who barely writes English really. One sells very few copies, the other more than 100 million. But then Shakespeare—the greatest writer in the language, as well as the most popular and enduring—gets performed every night all over the world. I think my books are pretty serious, so I'm constantly surprised they sell in the numbers they do. It goes against the perceived wisdom. But I think you can get hung up on these things and I am certainly not going to complain that they sell.

**Come September you'll be in Daunt Books to discuss your novel. What makes a good book shop?**

I can answer that quite simply: I stumbled upon Daunt's in Marylebone once and thought, "I want to buy everything." I wanted so much it was almost frustrating: it was brilliantly well chosen and displayed. Daunt's makes books feel urgent and important. It's nothing like a warehouse, but it looks plentiful and well curated. There is a Daunt's near where I live, on Holland Park Avenue, and the feeling in there is similar. You feel like you can get anything in there, but can be steered towards just what you need.

**SEBASTIAN FAULKS:**  
**PARIS ECHO**  
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## CULTURAL CONVICTIONS

### SIR RICHARD WALLACE

Curator Ada de Wit on the philosophy of Sir Richard Wallace, whose 200th anniversary is commemorated in a new exhibition at the Wallace Collection

INTERVIEW: CLARE FINNEY

**1.** The problem with Richard Wallace is that we don't really know much about him. There are no family papers, no letters, no memoirs. We don't even know for certain that he was illegitimate. We're pretty sure, but we've never found any concrete proof.

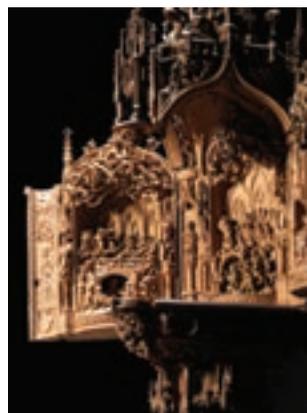
**2.** All we really have is his collection of art. How you interpret it is up for debate, but when you look around this dedicated exhibition you will see his taste was quite specific.

**3.** For this exhibition, we've picked out some highlights from his collection. It seems eclectic—ancient Chinese vases, decorative armoury, snuff boxes, bronze nudes—but they do all have something in common: Wallace liked pieces with provenance. He

was particularly keen on those related to important historical figures.

**4.** While the galleries here are renowned for their French 18th century and Dutch Master paintings, Wallace was interested in medieval art, the Renaissance and—unusually for his time—exotic pieces, too. We have some spectacular gold wine cups, decorated with pearls, precious stones and kingfisher feathers, made for the Qianlong Emperor. There are only four of these in the world; we have two. They're a perfect example of what he loved: the gems, the gold, the exoticism.

**5.** We have no proof that Wallace knew much about Chinese culture. He just appreciated colourful art with an interesting



“

Wallace liked pieces with provenance. He was particularly keen on those related to important historical figures

provenance. It's for this same reason, we think, that he bought a trophy head from Asante—present day Ghana. The Asante people controlled extensive gold resources and were renowned for the items they made. This head probably depicts a tribal king—it didn't matter to Wallace if it was an African king, a Chinese emperor or a member of the European aristocracy, as long as it was a person of importance.

**6.** Wallace moved to London from Paris in 1872, mainly because England was more stable. Victorian society would not have been easy to integrate, given his status as an illegitimate son with a middle-class wife, but his philanthropy helped him here.

**7.** Wallace bought a lot of

art, but he also gave away a lot of money. He received a Légion d'Honneur for his donations to the needy of Paris, during the French Revolution.

**8.** When Hertford House closed for refurbishment, he allowed Bethnal Green Museum to house his art—all these places in Knightsbridge and Kensington and he chose a poor neighbourhood. Wallace's philosophy was to make art accessible—and, fantastically, the collection drew two to three million people, many of whom were cabinet makers, who could be inspired by different designs, patterns and prints.

**9.** One of the most brilliant pieces is a 16th century 'cabinet of curiosities', carved out of box wood, which has a very fine grain, allowing a great level of detail. They must have used magnification—there is no other way they could have created something like this. Unsurprisingly, it was one of the pieces Wallace chose to be painted when he had someone paint a selection of his collection.

**10.** Wallace died in 1890, in Bagatelle, France—and we're pretty sure it was he who instructed his wife to give his art to the nation. Again, we don't have proof, but in 1897 she gave the whole collection, together with Hertford House, to the country. It was among the greatest gifts ever made to the nation. There's nothing comparable.

#### SIR RICHARD WALLACE: THE COLLECTOR

Until 6th January  
The Wallace Collection  
Hertford House, Manchester Square  
[wallacecollection.org](http://wallacecollection.org)



## PERMANENT COLLECTION

### MARYLEBONE'S UNCHANGING ART

#### The Raoul Wallenberg monument

Raoul Wallenberg was a Swedish diplomat who helped save the lives of more than 100,000 Jews in Nazi-occupied Hungary toward the end of World War II. Among his most effective methods of protection was the distribution of the Schultz Pass—a pseudo-legal document that made Hungarian Jews honorary Swedish citizens, thus exempting them from wearing the yellow star and, in many instances, being sent to concentration camps.

The Great Cumberland Place monument is one of many built in his honour worldwide. The family requested a monument rather than a formal memorial, due to a lack of evidence of his death, the circumstances of which are the subject of much speculation. He is believed to have died—or, according to some sources, been executed—while being held in Lubyanka prison in Moscow in 1947.

The monument, which depicts Wallenberg against a 10-foot bronze wall, made up of 100,000 Schultz Passes and draped in the Swedish flag, is the work of Scottish sculptor Philip Jackson. Jackson is renowned for his public commissions, which also include statues of Mahatma Gandhi in Parliament Square and Bobby Moore outside Wembley. The Raoul Wallenberg monument was unveiled by the Queen in 1997 in a moving ceremony attended by Holocaust survivors.

# 58

Claire Hornby of *Me + Em* on 'fashion Lego', the secret to looking younger, and her reverence for Coco Chanel

## BOOK REVIEWS

WORDS: SASHA GARWOOD

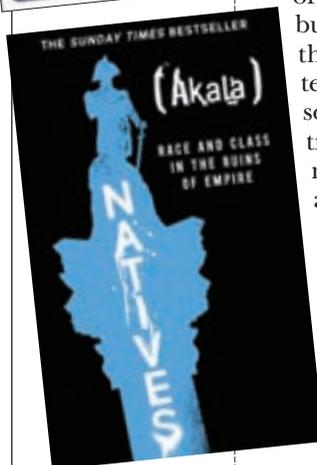
### HOW TO BE FAMOUS

#### CAITLIN MORAN

£14.99, Ebury Press

I somehow managed to miss Caitlin Moran's first novel, *How to Build a Girl*. Its utterly glorious, delightful sequel *How to be Famous* makes me deeply regret that fact. It catches up with Johanna Morrigan—aka Dolly Wilde—in 1995, now 19 and possessed of a flat in Camden (back in the days when they cost £70 a week; cue nostalgia or disbelief depending on your age), a flourishing journalistic career, seven sexual experiences, a dysfunctional family distressingly inclined to turn up on her doorstep, some sterling friends, and a devoted passion for Welsh musician John Kite, a man currently imploding in the face of unexpected rock 'n' roll success. When all-round horror Jerry Sharp coerces Dolly into terrible sex and then tries to use this to bring her down, it will take all Dolly's wit and courage—plus the rageful support of mostly-stoned, mildly crazy rock-star-in-the-making Suzanne, her articulate and deadpan girlfriend Julia, the maverick John and kind, considerate friend Zee—to crush the bastard.

*How to be Famous* is hilarious; brilliantly atmospheric in its evocation of place and time, and flush with wry vignettes of youthful mistakes and the burning, eloquent righteousness that comes with learning to tell the truth as you see it. As social comedy, it rings very true, and there's a glorious nostalgia here—for Camden as a ratty, vibrant centre of youth culture, for Britpop as a source of possibility, for music as a viable, lucrative career for the poor and struggling as well as the independently wealthy, for youth and the discovery of sex and selfhood and independence and self-expression.



It's also underpinned by some pretty sound cultural insights into the driving ideologies of Britpop's decline from optimistic self-referential wistfulness into "blokey, triumphal, emotionally reductive" degeneration. There are also some brutal glimpses of the dynamics of gender, power and politics—the narrative tackles these spectacularly and satisfyingly. Suzanne's determined gate crashing of the misogynist Brat Awards ("in a room full of powerful men, women tend to stay silent"), and Dolly's passionate panegyric to the culturally derided passions of teenage girls are disquietingly relevant.

Moran also writes incredibly well about sex, which is vanishingly rare. Not just incandescent, filthy, hungry, adoring sex but terrible sex, the kind of sex people have because they think they ought to want it or can't work out how to avoid it, and she captures not just physical experience but emotional timbre. She nails absolutely the complex mess of shame and settling and searching that attaches to sexuality for women, and in the process sets all of us free.

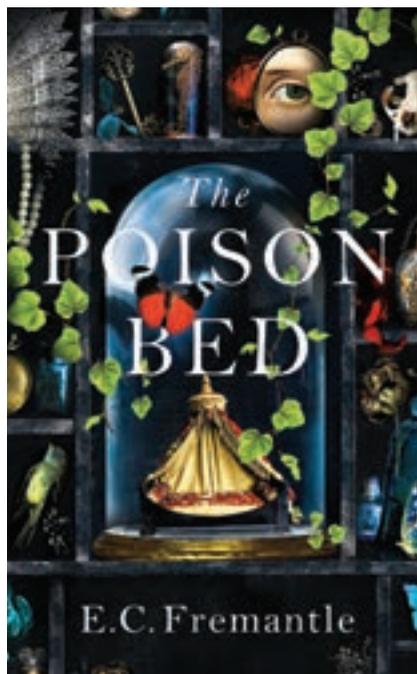
Full of compelling characters, narrative pace and sharply observed comedy, *How to be Famous* is a wise, insightful meditation on human nature and gender politics, wrapped in some filthy, funny jokes—and that is a considerable achievement.

## **THE POISON BED** **EC FREMANTLE**

£12.99, Michael Joseph

The *Poison Bed* is a creepy and powerfully immersive retelling of one of the greatest scandals of the Jacobean court: the prosecution of James I's favourite Robert Carr and his beautiful wife Frances Howard for the murder of minor courtier Thomas Overbury. Rumour has swirled about the dynamics of that particular drama for some 400 years, but Fremantle's vision is a plausible, interesting and often disturbing version that gets under your skin and stays in the back of your brain, twitching.

Robert Carr, King James's lover, is bewitched by Frances, despite her marriage to the Earl of Essex. The



King's desire to get his favourite married off enables the dissolution of Frances's dysfunctional and occasionally brutal marriage and a match between the pair. At first they are happy, but Overbury, an old flame of the King, loathes Frances and the whole Howard dynasty, and as his friendship with Carr (and Carr's relationship with James I) begins to break down, he ends up defying the King and being flung into the Tower for his pains. I haven't said much about Frances and that's intentional, because despite sharing the narrative she's a slippery and conflicted character, and to reveal much more than the enchanting surface would give far too much away.

The *Poison Bed* is unerringly addictive. Fremantle's writing has a dynamic quality and an immediacy that draws the reader in, whether or not they're familiar with the material of the story.

## **NATIVES: RACE AND CLASS IN THE RUINS OF EMPIRE**

AKALA

£16.99, Two Roads

For anyone who's missed his articulate and intelligent social commentary across various forms

of media, Akala is the BAFTA and MOBO winning writer, thinker and hip-hop artist responsible for The Hip-hop Shakespeare Company, *Knowledge is Power Vols 1 & 2*, social entrepreneurship across several continents and a number of viral YouTube clips. *Natives* is an autobiography that also functions as a polemic against systemic racism, a dissection of the human aftermath of the British Empire, and an eloquent series of essays about race and class.

It's often profoundly moving. The early chapter where a five-year-old mixed-race Akala, subjected to racial abuse, realises that he is racialised as black and his mother as white is poignant, frustrating and sad. Another scene where a teacher—in multiracial Camden—describes lynching as "crime-fighting" is horrifying, and throws the comfortable complacency of white privilege into sharp relief. Whatever the horrors of my schooling, at least the people entrusted with my education never advocated for my genocide. It's not always an easy read, bringing home the depth and complexity of oppression and struggle faced by so many people, but it's argued with a ferocity and precision that are singularly impressive.

Akala's genius lies not just in his intellectual rigour but in his ability to put complex cultural flesh on the bare bones of a 'bright kid on the wrong side of the tracks' salvation story. He rejects that narrative absolutely. Instead, he digs deep into the cultural power dynamics that weighed against him and recognises the contributions that British Caribbean supplementary schooling and family and community support made to his success.

He's not optimistic, at least about the immediate future. As he says, "the 2018 child will likely have far less chance of 'lifting themselves out of poverty' than I did, as the mechanisms that helped make that possible for me continue to be deliberately eroded." But while the existence of such a fierce and impassioned activist's intelligence may not solve anything, it's hard not to see in it some reason for hope.

“

I was brought up half Muslim, half Catholic, half Turkish-American, half Italian-English, and for a while I was really confused. My profound realisation over the past few months has been: I am a Londoner



# QA

ANDREA  
FRAQUELLI

The co-founder and manager of La Brasserie on working with family, falling in love with Paris, and the difference between ambition and greed

INTERVIEW: CLARE FINNEY  
PORTRAIT: ORLANDO GILI

**First thing's first: what was your relationship with Getti, the Italian restaurant that was here for over a decade before La Brasserie opened?**

Getti was one of four restaurants my dad owned through his restaurant group Metropolitan, and I worked here as a manager during my twenties. It did very well when it first opened, and even towards the end had loyal customers, as the food was excellent. But it was tired. Outside, Marylebone was changing a lot, especially in food and drink, but Getti was in a bit of a rut. The ambition was zero. I worked here under my father for a decade, then three years ago we had a bust-up: admittedly I didn't always behave as well as I should have done—I liked a party, and it wasn't unknown for me to wake up in New York when I was meant to be starting a shift—but I was also fed up of having no stake in the restaurant. In the end, it was a good thing: we re-established our relationship on better, more honest terms, and when my brother joined me in the business we seized the chance to transform Getti into La Brasserie, and our father happily took a step back.

**So, it's a totally different restaurant?**

For a while, we were going to hold on to our heritage by including Getti in the name. Then to our designer's dismay, three weeks before we were due to open, my brother and I sat down and said: "It's do or die. Let's drop the whole thing and start afresh." I'm so glad we did, partly because of the number

of people who have since come in here saying how much they disliked Getti and avoided going in! I'm not offended: we've had almost as many people telling us how they loved Getti, and hoped we were still the same place—because the food was good. It was the best thing about it. What was bad was the restaurant's appearance. I'm not sure I should tell you this, but if people come in and say they hated Getti, I tell them it is different, because it is different. They stay, eat and leave happy. And if people come in saying, "You haven't changed it have you? I loved Getti!" I say, "No, not at all," because in many ways we haven't changed. We've the same chef, the same food suppliers and many of the same staff who were at Getti. And those people stay, eat and leave very happy too.

**How has working in a family business influenced you?**

I am a third-generation restaurant owner. My grandad, Lorenzo Fraquelli, founded Spaghetti House—London's first ever Italian restaurant chain—in the 1950s, so he was pretty influential. He worked with his brother and brought over various family members from Italy to work in the restaurants as the business grew, but he passed away when my dad was young. My dad started working there with his uncle, then in 2000 decided to set up his own group of restaurants. I worked with dad from the age of 13, waiting tables—we have a few employees in the company

I have known since I was a child. The chef, for example, is like an uncle. He was a really important person in my unstable twenties—someone who was not my father, who I could be totally honest with. All the best people I have worked with in past 10 years are in this building. Then of course there is my brother, my current business partner. He'd never been in the family business—he was a lawyer and had worked in the City for 20 years, but he was tired of the long hours, and jealous of my freedom. We're chalk and cheese: he is the straitlaced one with the legal background and nice shoes. I am the one with tattoos and sports gear. If we weren't brothers, we wouldn't be friends. As it is, we have a great relationship, and being such opposites has worked very well for La Brasserie.

**How so?**

My brother's background and professionalism made us look very strong in front of the banks. At the same time, I brought experience in the restaurant industry. Now we're established, we are run like a very organised British institution by my brother, but me and the boys and girls who work the floor try to bring charm and character. The customer doesn't get a corporate animal, and the bank doesn't feel we are unprofessional.

**What other restaurant experience do you have?**

When I was younger, I wanted to investigate how other people ran their restaurants, so I worked in Zuma, worked at The





Italian food is as good as ever, but they've forgotten the role that mood plays. When you're arranging to meet, you ask yourselves what atmosphere is conducive to what you are doing—and only then do you look at the menu

Wolseley. It was super instructive. I learnt a lot about making money at Zuma—it's a printing machine—but it was from Wolseley owners Chris Corbin and Jeremy King that I learnt about hospitality and providing the best service. To this day they go from restaurant to restaurant—they are always in them—and all of them provide a human element you don't get somewhere like The Ivy. Then, during university I spent a year in Paris as part of my degree and worked in Café de la Paix opposite the opera house. It was there that the idea for La Brasserie started to take shape in my mind.

### What happened in Paris?

Café de la Paix was—still is—a super Parisian monster restaurant, serving breakfast, lunch and dinner to numbers I had never seen before, and I just fell in love. I had good friends, this job, a little romance, all the things that make you feel at home in a city, so I wrote my dad a letter telling him I was dropping out of university, living in Paris a bit longer, then coming home and taking over his restaurant to improve it. I was very dramatic at the time (I still can be!) and I

remember exactly where I was and how I felt writing this letter. Anyway, my dad calmly wrote back and said, continue your studies and let's talk when you get home. I ended up graduating and, after a very brief career as a semi-pro footballer, which my dad largely subsidised, he insisted I get a job in his restaurant group again. But what happened there was the start of all of this: I loved Paris, I loved the restaurant business, and I loved all-day dining, which Italian cuisine does not permit.

### Why doesn't it?

In Italy we eat lunch and dinner religiously. We don't eat breakfast: we have a cappuccino, maybe a cannoli to dunk in it, and a fag—and that's it. Italian cuisine is primarily based on peasant food from the countryside. The dishes demand time, they form long sit-down meals, and aren't suited to the eating environment of the city. Here, people want to eat at any given hour of the day—and usually with someone. We consume food and drink in social or business meetings. It's not always necessary, but it gives us something to do while we talk. Italian restaurants have fallen behind, I think. The food is as good as ever, but they've forgotten the role that mood plays. When you're arranging to meet someone, you ask yourselves what atmosphere is conducive to what you are doing—and only then do you look at the menu. We've tried to accommodate that by having the cafe and terrace upstairs for a familiar meeting place, and a more formal dining room downstairs for

special occasions, and the menu is Italian but caters for a busy city that eats at all times of night and day.

### Your menu reflects a diversity of Italian cuisine, yet you describe yourself as a Milanese restaurant. How come?

We do have the veal and the risotto alla Milanese, but you're right: our chef is Tuscan and we have dishes from Sicily, Venezia, Lazio, all over. The Milanese element is really about the metropolitanism and stylishness. Milan is the only city in Italy that is truly international—Rome is internationally visited, but it doesn't adopt anything. Milan is more open-minded than the rest of Italy, which sells nothing but its own food. The city has opened itself up because of business links, fashion and geography. That is what we wanted to convey.

### You have mentioned wanting to open a number of restaurants. Aren't you wary, given the plight of some chains recently, of over-expanding?

It's a fine line, but for me there is a real difference between ambition and greed—and I don't want to be greedy. My dad showed me how to manage a neat company of four to six restaurants. It allows you to be hands-on, and to have trusted staff who have worked for you for years in each place. I don't want a chain. I don't want to lose that independent feel, but I think you can have more than one restaurant and still retain that. Our business model is about partnerships: we want

our teams to feel they've a stake in the business. My second home is New York, because my mum is a New Yorker, and I want a second restaurant there, but nothing unmanageable. The term I despise is 'roll out': I don't want 30 or 40 restaurants, I want three or four.

### You fell in love with Paris, lived in Barcelona and describe New York as your second home. How do you identify?

My mum is Turkish and grew up in New York. My dad is Italian and grew up in England, so I was brought up half Muslim, half Catholic, half Turkish-American, half Italian-English, and for a while I was really confused. As it turns out, it's been an absolute blessing, because I am not fiercely proud of anything. I can go to Paris and fall in love with that city, in a way a real Italian couldn't bring themselves to do, and I can put French and Spanish wines on the menu, which my dad couldn't believe. When I came back from living in Barcelona, he laughed that I preferred Spain to Italy. I said, "No, I prefer the Spanish to the Italians." I can be all of those things and none of those things. I can be at home wherever I am. My profound realisation over the past few months has been: I am a Londoner. The restaurant is an amalgamation of that feeling, and all the people I've met, the restaurants I've worked in and the places I've been.

LABRASSERIA  
42 Marylebone High Street,  
W1U 5HD  
labrasseria.com

## THE WINE LIST

### LE BEL OUVRAGE

Clément Robert, head sommelier at 28°-50° Wine Workshop & Kitchen, picks out a wine from his menu

**Le Bel Ouvrage, Damien Laureau, Savennières, France 2012**

Le Bel Ouvrage, made by Damien Laureau on his small organic vineyard in Saint Gemmes sur Loire, is a wonderful wine and one of the purest expressions of chenin blanc you will find anywhere in the world.

It is not necessarily a wine that I would recommend to everyone, because chenin blanc is a very particular grape. It can have this very ripe, almost austere apple flavour, which can be off-putting for some people. It also has a highly distinctive honey aroma, and some people, as soon as they get a sweet scent on the nose, are just not interested. But one of the fascinating things about the chenin



blanc grape is that the level of acidity it has contrasts with the ripeness you find on the nose.

When you drink Le Bel Ouvrage, the first impression you get is of its richness. The flavours are apple and quince, with honey on the nose. The feel is round, rich, creamy and buttery. After that, the acidity comes through to balance all that richness. Those fresh, slightly tart notes play against the rich flavours and are absolutely crucial to balancing the wine.

It is lovely to drink on its own, but also pairs wonderfully with food. I have served it as an aperitif, as it has all the necessary palate-cleansing qualities. You can pair it with something traditionally French, like a terrine or a pâté, where it will cut through the richness. One dish that works beautifully is scallops with finely grated green apple. Or you can go for something a bit heavier like chicken roasted on quince with some sweetcorn. It also goes very well with cheese—I think it is a particularly good match for goat's cheese. It is a very versatile wine.

One thing I would say is that this is not really

what we call 'terrace wine', made for light afternoon drinking. While you don't have to wait for a special occasion, it has real depth and complexity, which for me makes it a bit more of an evening drink. However, the main purpose of wine is to be enjoyed, so if you want to open a bottle at 3pm on a sunny afternoon, there is nothing wrong with that. Sometimes wine appreciation can have too many rules. This is a wine that benefits from being allowed to breathe, so I would decant it about 15 minutes in advance.

I liked Le Bel Ouvrage the first time I tasted it, thinking how drinkable it was. But as time passed, my appreciation of it grew as my palate developed, and today it is one of my favourite wines in the world. There is something in this for everyone, from those who like a glass at the weekend to the serious student of wine. Even if in the past you have stayed away from chenin blanc, I would recommend trying Le Bel Ouvrage at least once.

**28°-50° WINE WORKSHOP & KITCHEN**

15-17 Marylebone Lane, W1U 2NE  
2850.co.uk

## TOOLS OF THE TRADE

Aggi Sverrisson, chef-patron of Texture, on the tool he couldn't do without

INTERVIEW: VIEL RICHARDSON

This may not be the sexiest tool in our kitchen, but it's a fundamental part of what we do here every day. It is called a Pacojet. It was originally created to make things like ice creams and sorbets to order. But I use it very differently. I use it to make snow.

I'm from Iceland, so I would say that snow is very close to my heart. It represents freshness, and that is something that I want to bring into my cooking. As an ingredient, the snow we make brings a real freshness and intensity of flavour.

The way that the machine works is simple, but very clever. It uses two different blades, joined in the shape of a cross, with one sitting above the other. You place a container full of frozen liquid into the Pacojet. When you turn the machine on, the blades start rotating at very high speeds, then descend into the container holding the flavoured ice.

The two blades have different jobs. The one that reaches the ice first is designed to shave very thin layers off the top. The second blade forces the shavings up and whirls them around in order to get as much air as possible



into the mixture. This usually gives you a soft, smooth, creamy texture—but I am looking for something different.

What I am after is very fine, almost dry powdery ice crystals that are just like fine snow. What makes the difference is the way I make the flavoured ice mixture. I experimented a lot and developed a more water-based recipe than usual, which produces the required ice crystals.

Each of the different snows is designed to complement a specific dish. So, for example, I have a salmon gravadlax, which is a very Scandinavian dish, and I serve it with sorrel snow. Sorrel is a wild grass that you find in Iceland and is a real flavour of home. There is also a tomato salad, where we

have tomatoes, olives, a gazpacho and a tomato snow.

One of the things the snows do is preserve all the flavours of the base ingredient. Because the snow crystals melt very quickly in your mouth, you get this instant, intense hit of that base flavour, which lifts the rest of the dish.

I don't use a great deal of butter in my cooking. Everything I do is about clean, fresh flavours and textures, and these snows really bring that freshness to my dishes, taking them to another level.

The snows we make are so important to my cooking that I sometimes joke that if the Pacojet broke down, I would have to close the kitchen!

**TEXTURE**  
34 Portman Street, W1H 7BY  
texture-restaurant.co.uk

## FIVE SHEEP'S CHEESES

### 1. 4 Ewes

Made by Highland Fine Cheeses on the north-east coast of Scotland, but imbued with the spirit of Spanish manchego cheese of Spain, this sweet, nutty cheese is available at La Fromagerie.

### 2. Tomme de Corse

Tomme de Corse, on the menu at Blandford Comptoir, comes from the east coast of Corsica, where the sheep graze on aromatic bushes, lending a herbal note to the finish.

### 3. Roquefort

The producers of Orrery's roquefort make their version of the famous blue using bacteria from their rye sourdough. Heavily laced with gritty blue veins, this is an intense blue cheese, yet fruity and well-balanced.

### 4. Idiazabal

Made with the unpasteurised milk of latxa and carranzana sheep indigenous to the Basque Country, this hard cheese from Donostia has a nutty, smoky flavour that pairs well with membrillo.

### 5. Flower marie

Made by the Blunts in East Sussex and found at Boxcar, this unpasteurised, three-week ripened cheese is gooey and brie-like, with a bloomy rind and delicate mushroom-y flavour

# 68

Corin Mellor on his design process, his love of materials, and the recent surge in demand for cake forks



## FOOD PHILOSOPHY

TOMMASO BARERA

The manager of Conran Kitchen on his relationship with food

INTERVIEW: ELLIE COSTIGAN  
IMAGES: JAMES CRITCHLOW

**1.** I come from a typical Italian family, always having huge dinners together. On Saturdays, my father and I would go to the market for ingredients and would cook for my mother. To be honest, I have this job because of my father—he loves food, he loves to eat. He travelled a lot and would always bring me back something to eat or recipe books. I should thank him, because he gave me this love for food.

**2.** We have some special suppliers who make sure our food is fresh every day: fresh pastries, cakes, sandwiches, salads. The supplier of one of my best-selling cakes only uses Sicilian products. We only deal with small suppliers—they take care of us, and we take care of them. And we work on the menu together.

**3.** The gluten-free quiche is one of our best sellers—in the past a customer has come in to place an order for 10 of them! They had tried it in the cafe and loved it.

**4.** I started here two Christmases ago. Before, I was running three restaurants, which was completely different—in a restaurant you are cooking, running a kitchen and a floor, it's like another reality. But it is still crazy here, even with just one coffee shop. The menu isn't huge, but we are always trying to make it the best possible, which isn't easy.

**5.** Every corner of London is different. Marylebone is a very interesting area. It's a big family, and people are very dedicated to it. It gives it a nice vibe.

“**To be honest, I have this job because of my father—he loves food, he loves to eat. I should thank him, because he gave me this love for food**”

**6.** We have a lot of regular customers. Sometimes they come in just to say hi and chat about the weather, which is lovely! You get to know people and when you do, you can take good care of them. That is what I wanted to bring here—that personal customer care.

**7.** When I change the menu, the most important thing for me is my customer feedback, but I want feedback from the staff too. For every new menu, I will do a tasting with the staff. It is a nice chance for us to get together.

**8.** I worked for a catering company in Venice. We did private parties and events for companies like Vanity Fair. Catering develops problem-solving skills. You have to think fast and find the best solution for

the customer. They aren't regulars, you can't take care of them another time, you can only take care of them once, so you have to provide the best experience.

**9.** We are planning to have events here where a supplier shows customers how they make things—it is always nice to see how what you are eating is made and meet the person who made it. For me, as a customer, it makes me smile. I want to bring that smile to people.

**10.** I have a huge international market next to my place in south London that sells traditional Polish, Indian, Thai, and Italian food—a mix of everything. I use my neighbourhood for inspiration: it is full of cocktail bars and small restaurants, so it gives me a lot of ideas. That is what I spend my spare time doing—eating!

**11.** If the food is good but the atmosphere is not, you are not going to appreciate the food. You have to provide a good experience—that is what hospitality means. The Conran Kitchen provides that. It's the best of both.

**THE CONRAN KITCHEN**  
55 Marylebone High Street, W1U 5HS  
conranshop.co.uk



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# QA

## CLARE HORNBY

The founder of Me + Em on 'fashion Lego', the secret to looking younger, and her reverence for Coco Chanel

INTERVIEW: JACKIE MODLINGER  
IMAGES: BRENDAN FREEMAN

Me + Em is one of the most talked-up brands on Planet Fashion, the label du jour as well as toujours. Aficionados include Amal Clooney, Rosamund Pike, Thandie Newton, Emilia Fox and the Duchess of Cambridge (after Kate sported one of Me + Em's cobalt blue Breton tops at a polo match, sales went viral).

Earlier this year, a Me + Em store appeared on New Cavendish Street. It immediately begged the question: who's 'me' and who's 'Em'?

I meet 'me'—the brand's owner and founder Clare Hornby—at the Groucho Club where, over double espressos, I learn about the brand. "I worked in advertising, and I was trained to look for a gap in the market. So I thought, what does the

consumer not have that they need?" she reflects. "My business partner back then, Emma Howarth (the 'Em' bit) and I brainstormed on holiday in a villa in Majorca and started a business called Pyjama Room. At that time, the loungewear revolution hadn't really begun and PJs were relegated to the darkest, most distant corner of the department store. The insight was that you spend a lot of time at home with your partner, you want to be comfortable but always end up hanging out looking scruffy, so we tried to elevate that. The ethos of Pyjama Room was great, but it was too narrow a concept. We launched it online and then realised we had a much bigger idea, Comfortable Luxury, which we then re-branded as Me + Em. It opened us up to knitwear and outerwear and everything."

Tall and rangy, Clare, who defines her style as "pared-back with a bit of edge", looks incredibly cool in her own-label put-together navy, pinstripe tux-style jacket, with contrast satin revers over a bright green top, paired with faded, fray-hem jeans, accessorised with pink slip-on Common Project trainers. "I don't like going smart top and bottom—to go casual with one, that's how we look younger, I think. We're always in that battle: how do we dress our age?"

With her centre-parted 'lob', Clare bears a striking similarity to Natalie Massenet, founder of Net-a-Porter. She likes the analogy. "Oh, really that's a compliment. Sadly, I'm not

as successful," she chortles. The way things are going, such stellar success surely beckons. Clare employs some 70 people. Me + Em now boasts five stores in prime London locations. The brand is expanding rapidly, with new west London headquarters.

Her background has lent her a more modular approach to her craft. Consequently, Clare has her own template and mantras—expressions such as "fashion Lego", meaning easy pieces that slot seamlessly together. "Everything is an outfit, so we make the tops to go with the trousers so that the silhouettes work with the lengths," she explains.

'The Three Fs'—the essential ingredients for her fashion recipe—are flattering, functional and fashionable. "It's quite simple to buy from us, because in the main, we do the same shapes season after season. We update them with contemporary twists and trends and colours." Wardrobe "unlockers" (like the Breton stripes), "fashion icons" (familiar styles and silhouettes re-interpreted with a new colour hit every month) and "gatekeepers" are all part of her vernacular.

Think athleisure, sport luxe, layering and clashing textures and you get the picture, though dresses and more evening wear are in the pipeline. "We've just done a floral wrap midi dress," enthuses Clare, "I am not normally a floral person, but I wore it with trainers at the weekend and I have never had so many compliments."

Clare studied retail marketing at Manchester

Polytechnic before joining a graduate course at Harrods. "You have to be creative and commercial—the two are intrinsically linked," believes Clare, whose business and advertising background has given her the ideal synergy.

### Were you interested in clothes when you were growing up?

Yeah, obsessed, I think. Mum and I used to make all my clothes. She was super stylish, my mum. We'd pick patterns and fabrics—I think that's where my eye for detail and fit originates, because I used to spend hours in front of the mirror fitting clothes with her. We lived in a big textile area, so I worked in denim and dress factories up north, and I worked at Oldham market. I had my own little shoe business. I'd buy from a wholesaler and then go up and queue for a stall. So I think I've always had retail and clothing in my blood.

### What was the thinking behind the name Me + Em?

A name is less important than people think. You've got to get a name and then that name becomes what you are. I liked Me + Em because it's a palindrome—it reads the same way backwards and frontwards—and when we put it into a logo, it just looked really iconic.

### Do you think you have a good understanding of what women really want to wear?

I think if you're part of your own target audience, that gives you insight and ideas that you can't have if you're



If you're part of your own target audience, that gives you insight and ideas that you can't have if you're not, in some sense, your own customer. I get ideas by wearing my own clothes. It's a permanent research project





not, in some sense, your own customer. I get ideas by wearing my own clothes; by getting to know what I like and don't. It's a permanent research project.

### Who is the Me + Em woman?

Really interesting question, that. I now think the Me + Em 'gatekeeper' pieces are actually becoming multi-generational—my mum wears the cashmere hoodie and so does my 14-year-old daughter—but I think that the age range is probably around 40-50. She's not a really corporate woman—not City, I'd say more journalism, film, advertising. It comes from my background; I never dressed in a corporate way, but I did want to dress in a smart way. I think also that workwear's changing. People are de-constructing

a little, becoming more experimental, using separates more, jackets and jeans. I do love jackets and that's a great area for us—smart with jeans.

### Who in the industry do you admire?

Anyone who has established a brand that's seen it through the decades and anyone who's run a successful and profitable business. I massively admire Natalie Massenet—I think she's a phenomenon. She single-handedly changed the way people shop luxury. Jo Malone, Chrissie Rucker [of The White Company], Johnnie Boden, anyone who's built a brand and stuck to it—who really understands their customer and has a vision. If I was to pick one designer who I think has



When Coco Chanel created the palazzo pant, her insight was, how do women get off gondolas in long skirts? She's the one who put functionality into fashion

defined luxury, it's Coco Chanel, for her insight. She created the palazzo pant. The insight was, how do women get off gondolas in long skirts? She created the Breton as a fashion icon. She's the one who put functionality into fashion.

### What brought you to Marylebone?

I really love Marylebone. It's great—it's kind of like a London village. It's got the big business community, as well as a transient community, so you've got the locals, those that work here, and then the international, so for retail it's perfect because you get all-year-round business. You've got lots of working women round here, too. It's very good for brands like ours. Marylebone's amazing—it's doing so well, that store, and it got

out of the starting block so quickly.

### Do you think your two teenage daughters might go into the business? Then you could call it Me + Them...

I think they think they might—there's a long way to go, though. I could see a role for both of them in it. I am making them work for the business now in their school holidays. I get them very involved—not just on the clothing side, but also the business side. They look at Google Analytics. I quite often help them with their homework through talking about how it works in business. I think maths becomes easier if you know what goes on in the real world.

### How do you relax away from it all?

Cooking—I cook a lot. I love cooking with the children. I've just gone vegan, so lots of vegetables, leek and potato soup. I have so much more energy than I used to have. Walking the dogs—I have a labrador and an English cocker show spaniel. We go on quite a lot of holidays, skiing, watching movies with the girls, and going to my book, film and entrepreneurship clubs.

### What's next for Me + Em?

We are going to get back into bags next year, then shoes—we'll start with trainers. More category growth, then growing online, internationally, concessions. We'll probably look at America in two to three years' time. Watch this space.

ME+EM

4 New Cavendish Street, W1G 8UQ  
meandem.com



## THE LOOK

### TRUNK CLOTHIERS

#### **Mats Klingberg of Trunk on the store's new own-brand range of clothing**

With the exception of the shoes and the pocket square, everything here is own-brand. The designs are suitable for all four seasons—in style, at least—and you can dress them up or dress them down. Different pieces are made in different places, according to their specialism. The wool trousers are made in a wool works in Bradford that's been going since 1875. It's a lovely fabric, perfect for the year-round classic look. The jacket is made in Portugal. It's very soft, and the unconstructed shoulders make it easy to match with things. It would work well with chinos and we have some beige cords that match perfectly. It's easy to travel with, too—you can just fold it in your case and it'll be fine. Chambray shirts are always popular—perfect for those occasions when you have a business meeting, then drinks later. The shoes are from Common Projects—quite a famous brand in my little world. They have a huge following. We've had them since we opened and they do well each season, despite looking exactly the same.

**TRUNK**  
8 & 34 Chiltern Street, W1U 7PU  
trunkclothiers.com





# 86

The extraordinary redevelopment of the **Royal Academy of Music's** performance spaces



## INSIDE KNOWLEDGE PRINTED FABRICS

Designer Anna Coroneo on using her paintings to make clothes and accessories

**Everything we sell starts with a painting.** Sometimes it's oil or acrylic, but mostly it's ink on canvas—my favourite medium. I love the vibrancy of ink, and the way you can smoothly drive the brush over the page. It allows you to capture such detail. I use black and grey to get the outlines, then build up the colour gradually, starting light, then progressively layering up.

**Once the artwork is painted, I scan it or, if it's large, take a photo and put it onto the computer.** I can then change the layout and create different colour ranges. I send the finished designs to our factory in Italy, to go on fabrics. Sometimes we do a sample if we're not sure of the scale.

**Mostly I print on natural fabrics, like cotton, silk and linen.** I like the feel of them, and they take the dyes much better than synthetic materials. However, we have just done our first swimwear collection in nylon, and that is beautifully soft and has taken the colour wonderfully. A lot of synthetic fabrics have really improved.

**For each collection, I'll have a theme.** Winter 2018 is inspired by the Ancient China exhibition I saw at the Met recently. I was particularly inspired by the beautiful silk screens I saw. I will research and sketch for a while, then the best of those sketches I will select to paint.

**There are so many bad news stories out there, so I like to create happy, quirky prints.** I like to do half a collection as humorous, slightly whimsical prints, and the other half more abstract. At the moment I'm finishing off the summer 2019 prints, which are all about Australia, where I am from. I'm having so much fun drawing koalas and kangaroos.

**It is really inspiring as a designer when customers understand what you are trying to convey.** We have a lot of customers who collect our prints. It's also lovely when customers come in to look for a gift and find something that they just know their friend or partner will really love—that is really 'them'.

**I want to design pieces that will be treasured forever.** I don't have sales, or design just for one season. I'm always going back through my archives and bringing out old prints from a couple of years ago. Nothing is ever rendered obsolete.

ANNA CORONEO  
27B Devonshire Street, W1G 6PW  
annacoroneo.com

# THE OUTFIT

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Cox & Power, £2,250

Villa Collage print silk square scarf  
Paul Smith, £150

Olivia Burton big dial watch  
Anthropologie, £82

Olivia tote  
La Portegna, £245

Rhode Resort Devi floral-print  
cotton midi dress  
Matches Fashion, £356

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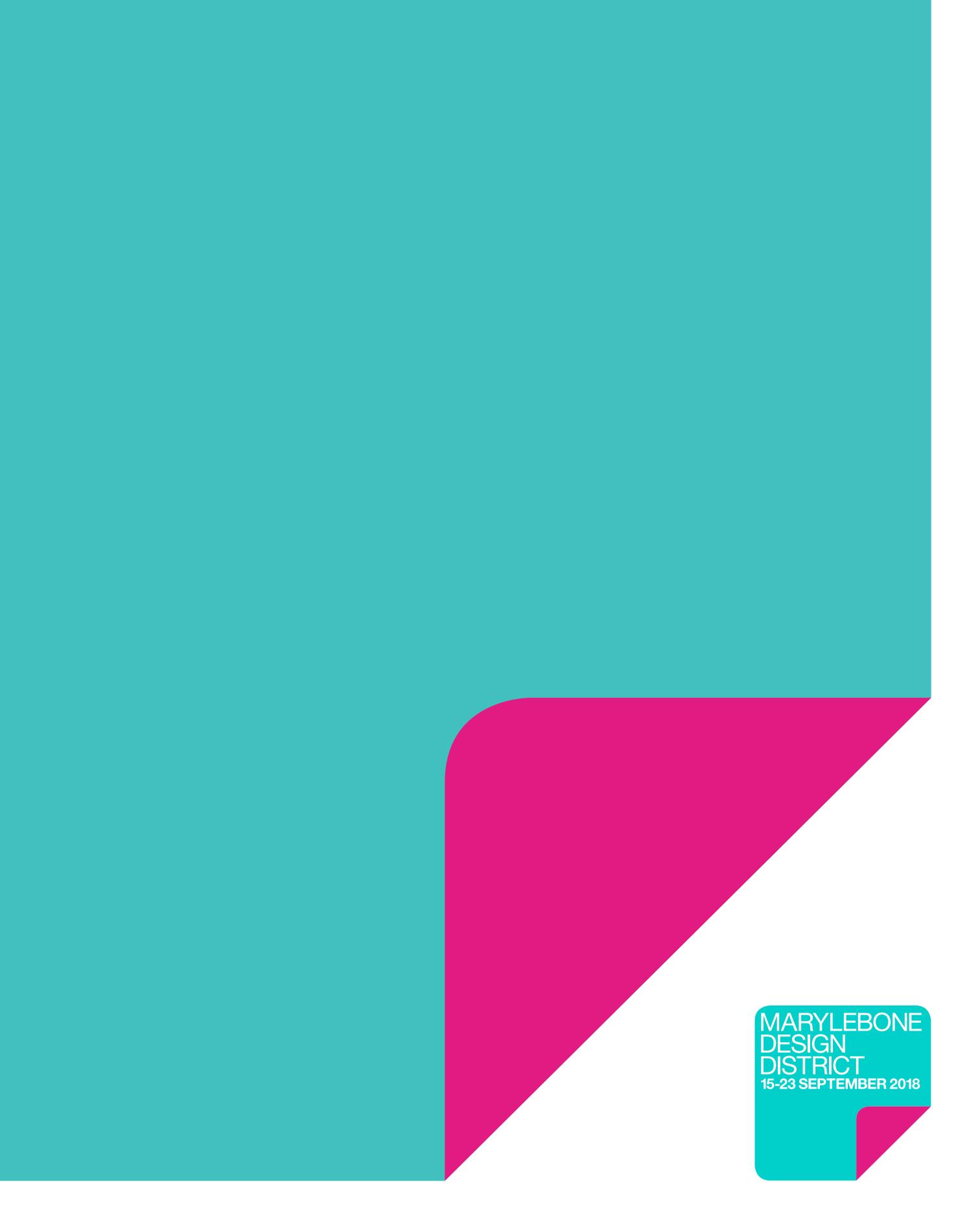
This year, for the first time, the London Design Festival will include a Marylebone Design District. Over the course of this internationally renowned festival, the area's impressive collection of design retailers, galleries and workshops will be playing host to a busy programme of workshops, demonstrations and exclusive launches.

Many of these activities will be centred around Marylebone's chosen festival day, **Wednesday 19 September.**

Find out more:

 [marylebonedesigndistrict.com](http://marylebonedesigndistrict.com)

 [MaryleboneDesignDistrict](https://www.instagram.com/MaryleboneDesignDistrict)



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# QA

## CORIN MELLOR

The creative director of David Mellor and son of its eponymous founder on his design process, his love of materials, and the surge in demand for cake forks

INTERVIEW: ELLIE COSTIGAN  
PORTRAIT: JOSEPH FOX

### Have you always been a designer?

I studied a mix of furniture and product design at Kingston University, which I really enjoyed. After that I was lucky enough to go and work for a London architects' firm—it was the nineties, everybody got a job back then—but I found it a bit frustrating, because I couldn't actually make anything. I retreated back to the Peak District and got involved in the family business. I worked alongside my father for many years, then took over about 10, 15 years ago.

### It would seem design is in the blood...

I suppose it is really. My grandfather used to work for something called the Sheffield Twist Drill Company and he was a toolmaker—a craftsman, really, but in those days those sorts of craftsmen weren't as celebrated as they are now. It was just a job. I love materials, I love finding out about processes and how things are made. I love going round workshops and big factories. I think to be a good designer, you really need to know how things are made. That's actually why my dad set up his own cutlery manufacturer, so

he could have that total control: start off with the design and oversee its development and manufacture.

### Have you carried on that approach?

I'm involved in everything, yes. I was on the factory floor at six o'clock last night—I have an amazing factory manager who's been with us for 40 years, so I liaise with him on production and help him with any issues—and I am totally involved in the design side. The design department is me and my assistant. It's tiny. I like that: if I had 20 designers, I wouldn't be able to keep tabs on what's coming out. I also oversee the direction of the company, manage all our staff, and do all of the display work in the shops. I'm in London a couple of times a week.

### David Mellor is known for its timelessness. Is it challenging to maintain that while bringing in new products?

I don't know if it is a challenge. I think it's quite simple—you just have to not over-design things and really understand materials. I'm not anti-fashion, but I think you do have to take it with a pinch

of salt. I'm not unaware of what is happening, but I'm not defined by it. It's important not to get caught up in it—if you do, ultimately, you're going to end up creating a product that will date quite quickly. We've always focused on purity of form; making beautiful simple shapes that are not flashy, that's our trademark. Hopefully you end up with something that still looks good in 10 years' time.

### Is there a point at which striving for a certain aesthetic can impinge on practicality?

It's inevitable. I wouldn't criticise anyone for it, we've all fallen for it at different times in our lives—and I think there's a valid place for it. Without fashion, the economy would stop—but I also think there's a really good argument for buying something that's beautifully designed, beautifully made, high quality, and will last a long time. It can work out more economical—you're not buying rubbish that only lasts a year. It depends on your mindset—some people quite like to change things. On the other hand, if you've got something you have an affection for and you've bonded with, you want to keep it. And you can only do that if it's well-made.

### You mentioned the importance of knowing how things are made. What did you mean by that?

We were known for making knives and forks, that got our reputation going, but since I took over, I've become involved in designing other things,





but finding someone else to make them: fine bone china, glassware, woodware, cast iron. If you're designing an object to be made with hand-blown glass, you need to understand how hand-blown glass is made to be able to design it. I normally do it that way round; make sure I understand the process—if it's cast iron, how iron is cast—and then design something. Otherwise you might have designed something the makers are not very comfortable with, so won't do a very good job. You end up not achieving what you want.

**Are you able to apply your design skills to any medium? How much is art and how much is science?**

As a designer, you follow



*Without fashions, the economy would stop—but I also think there's a really good argument for buying something that's beautifully designed, beautifully made, high quality, and will last a long time*

a process. When you have a process, you can traverse over other areas—I designed a bridge for Sheffield Hallam University, for example. It's the same thing, but on a different scale, with different considerations. But I couldn't design a cushion or a dress, because I don't understand the skills needed to make them. It's a bit alien to me. Perhaps it's to do with materials—what you feel comfortable with.

**What is your process?**

It might sound mad, but I design things in my head first. Then I'll go to the sketch pad—I'm really old fashioned, I do it by hand. It helps me think, and I can adjust as I go. The next step changes depending on what it is I'm designing. If it's a knife,

normally I would go into the workshop and make a very rough prototype—'knock it up', as I call it, with bits of stainless steel: weld them together, file them and shape them and polish them to get what I've sketched in rough 3D. Then my design assistant James will transfer what I've mocked up into the computer. From that we'll do a 3D printed prototype, then move on to tooling. It's a similar process with the hand-blown glass, but we'll go straight to the workshop and they'll do the mould and prototype.

**David Mellor has been around 60 years. How much has changed?**

The way we manufacture hasn't changed at all—bar the odd machine, it's pretty much the same as it would've been 100 years



ago. You could mechanise it more, but because we do such small volumes of so many different designs, it's not feasible. We're absolutely people-led, which has its advantages: if a customer comes in and says, "I'd like that range of cutlery but shinier," we can do that. If they want a certain knife but they want different serration, we can do that. It gives us that flexibility.

### **How much have changes in lifestyle affected what you do?**

If you went back 150, 200 years, the place set was enormous: now some people really only need a spoon and a fork. Other people love the showiness of the dinner party, where they'll likely be doing quite a few courses and therefore need quite a few different

tools. Our oldest range is Pride from 1953, and we've realised it's not big enough. There are, more recently, customers who want a cake fork—that's been a bit of a 'thing'—and a butter knife. We've never sold one in that range. I think part of that's because people are taking food more seriously. If you'd asked me the same question five years ago, I'd say people are paring back, but now there are people who like to have these special tools. To accommodate that, we've always sold our cutlery in individual pieces. You can, in effect, buy the tools to do the job you need—if you only eat cereal all day, you can just buy a spoon.

### **Tell us about the rest of the range—how do you go about finding**

### **products and ensuring they fit?**

There are three types of product in the shop: those we design and make; those we've designed and found someone else to make; and things we've selected from elsewhere. Everything is very carefully vetted to make sure they fill a gap and fit in visually with the rest of the shop. Some of them go back 30 years, like the John Leach pottery, or they might be things we just think are a really good design. We've always supported British craftspeople—wood turners, potters, basket makers. People who have their own little studio workshop. But then we do have things from abroad. Frankfurt is where we do most of our buying. We found some fantastic Japanese pottery. It's really what's well-made and what fits, which comes from 30 years of trying products.

### **You only sell through David Mellor shops. Is that deliberate?**

We once sold to many independents, but we decided we didn't want to be in a shop where they didn't know the product. I know all our staff well, I've trained them all. They know where every wood turner is from, and everything about them. I think the story is almost as important as the product, and we need to tell it. It means you get that personal touch—proper service. We are a family company, we are small scale, and I want to keep it like that.

### **Marylebone is your second London outpost, of three shops in total. What drew you here?**

I think The Howard de Walden Estate genuinely does like to have a mix of independent shops, which is what drew us really. And there's no one else doing what we're doing. We're lucky with the space, too—like many of the buildings here, it's architecturally spectacular. Marylebone also has such a lovely feel. As soon as we arrived, people were coming in the door saying, "Oh gosh, this is just what we wanted," which is great. People love the shop. Other than perhaps having a visual awareness, I wouldn't say there's much that defines the 'David Mellor customer'—they can be students, they can be stars—but most of them are the same customers who are carrying around Daunt Books or Conran Shop bags. We fit in here.

### **What with the shops, your workshop and factory, it'd seem you live and breathe David Mellor...**

My work and home life have always overlapped, which has advantages and disadvantages. I live on site, which is great, because at night when everyone's gone I can go into the factory and make something—fiddle on the lathe, play with the wheels. The disadvantage is when something goes wrong, there's someone knocking at my door at six o' clock. My father started that, on a much smaller scale, so I just took it for granted. I've been making things since I was a little boy and I love doing it. My life and my work merge into one, really.

DAVID MELLOR  
14 New Cavendish Street, W1G 8UW  
davidmellordesign.com

## MY MARYLEBONE

### RAHIM ISMAIL

#### The head concierge at The Marylebone Hotel on his life in Marylebone

I've worked at **The Marylebone Hotel** for nine years now. I started as a guest services manager and have worked my way up to head concierge. My working life is hectic. I usually get to work around 7am, in time for the early arrivals and to make sure the lobby and the outside of the hotel are in immaculate condition. I familiarise myself with arrivals, meetings and any events we have in-house, and make sure the team are up to speed with everything that's going on in the hotel. Then I'll start dealing with any guests who come down to the lobby. We coordinate luggage storage, deliveries and any bookings we need to take care of, like airport transfers, restaurant and theatre bookings, or any last-minute requests for tickets to events like Ascot or Wimbledon. I also find out what's going on in town that day: from transport issues and road closures to the many events that take place in London, large and small. I love dealing with people and striving to exceed their expectations. Sometimes, when we get very last-minute requests, it can be a challenge to fulfil them, but we usually manage. A definite top

tip is to get in touch with your concierge before your arrival, to get information on the local area or to make any bookings. It allows us to create amazing itineraries and help guests plan their perfect trip.

In Marylebone, there is a real community feel that I wouldn't say exists in other areas of London, so it's natural that you get to know a lot of the business owners and managers in the area. I'm also part of Le Clefs d'Ors—'the Society of the Golden Keys'—which is an exclusive society for concierges. The aim is to link with other concierges globally. We meet every month and I try to go along whenever I can. We share information on new openings and events, and there are also regular Golden Keys events, where we might, for example, get a private tour of a new exhibition. It's a great way of staying on top of what's on in town.



Marylebone has a very boutique, villagey feel and the benefit of being quiet but also buzzy, and just two minutes from the centre of town. The **Wallace Collection** for me is definitely one of the best destinations in Marylebone and not as well-known as it should be! I'm always sending our guests there when they're looking for a great local attraction, and the feedback is consistently outstanding.

**108 Brasserie**, which is part of the hotel, is one of my top spots for breakfast or brunch. We have such a beautiful terrace on the lane—when the sun is out, it's the best spot to be in, and the food is great. Otherwise, I'm a big fan of **Daylesford** for breakfast: the produce is good, the food is good and it's just around the corner.

Along with dining gems such as **2 Veneti** on Wigmore Street or **Trishna** on Blandford Street, there are also some amazing retail outlets in Marylebone. I love walking along Marylebone High Street and window shopping. Some of the side streets are great, particularly Moxon Street when the **Marylebone farmers' market** is on at the weekend. **Regent's Park** is my favourite park in London, especially the Rose Garden—I like to go there with my family whenever I get the chance.

# 5

## FIVE DESKS

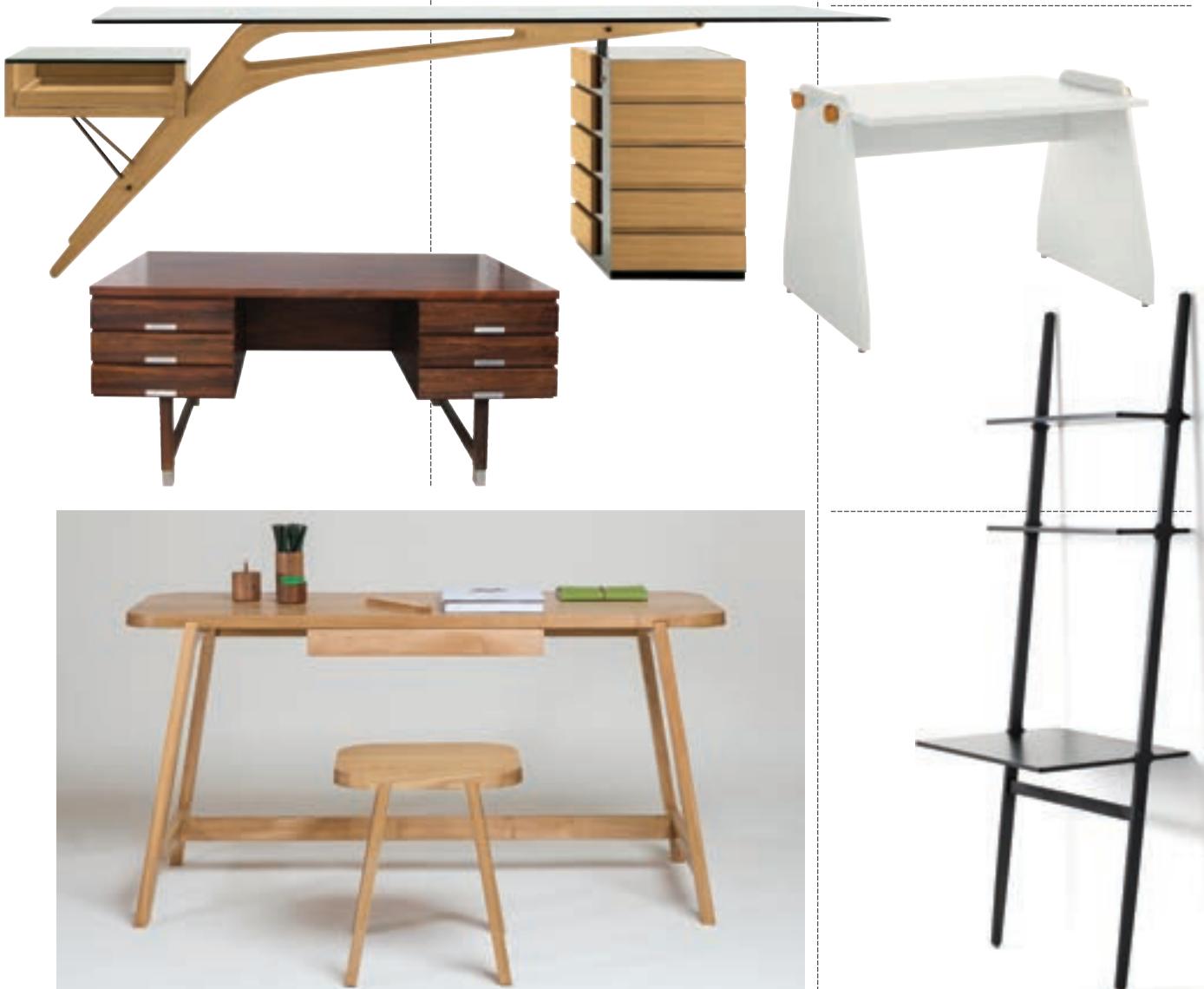
Clockwise from top left:  
Cavour writing desk Carlo Mollino for Zanotta  
The Conran Shop, £7,560

Now! Minimo desk  
Hülsta, £279

Libri desk by Swedese  
Skandium, £1,115

Desk Three  
Another Country, £895

Mid-century Danish desk by Kai Kristiansen  
Les Trois Garçons, £3,150



## INSIDE KNOWLEDGE SCIENCE AND NATURE

Aimee Hoad, manager of Fresh Marylebone, on fusing ancient remedies with modern science

INTERVIEW: CLARE FINNEY

**When a culture has used something for centuries, there is usually a reason behind it.**

Lev Glazman, one of our founders, is massively influenced by different cultural rituals. He travels all over the world and when he finds something inspiring, he really follows through on it in terms of product development.

**Fresh is a fusion of ancient wisdom and modern science.** We don't just assume these ancient remedies work—we test the ingredients to see if there is any scientific basis. Something might look and feel incredible, but it might not do anything

substantial for the skin. Incorporating scientific knowledge is a crucial part of the process and story.

**One of the world's first recipes for cold cream is said to have been developed in the second century by an eminent physician for the treatment of gladiatorial wounds.** The recipe was passed down through the centuries by monks, because they were some of the few members of society able to read and write, and because such a formula would be considered witchcraft were it produced outside the monastery.

**Lev and his wife and co-founder Alina Roytberg grew up in Russia, and their grandmothers both used to put sugar on any cuts and scrapes.** Only years later, when they found they had this in common and looked into it, did they find it's a natural antiseptic. This was part of the inspiration behind their brown sugar range.

**We stay clear of synthetic scents.** We work on some of these products for years before launching them, because we want to make



Fresh is a fusion of ancient wisdom and modern science. We don't just assume these ancient remedies work—we test the ingredients to see if there is any scientific basis



sure they are as perfect as possible, without the use of synthetics.

**Our Crème Ancienne is blended by monks in a monastery outside Prague.** Fresh's chemists have been working with them for a decade to bring this ancient formula into modern relevance. Lev wanted the cream to be made in a monastery partly because of its heritage, and partly because the way it is made demands that it be hand blended. It sounds strange to us now, but monks have traditionally made things for their local communities. It's not that far-fetched.

**I am sure there are old wives' tales that have been tested out at the lab and rejected—I don't hear about them, because they don't make it past testing stage.** So often we are told to do things and given absolutely no reason. Someone once told me putting a spoon in my mouth would stop me crying when cutting onions—that doesn't work. I've tried.

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# QA

AL RUSSELL

The chief executive of The London Clinic on its distinctive culture, listening to staff, and the impact of commercial innovations on clinical care

INTERVIEW: VIEL RICHARDSON  
PORTRAIT: ORLANDO GILI

## **Your background was in the telecommunications industry. What led you to make the switch to healthcare?**

My first role with The London Clinic was as a trustee. At the time the hospital was making a lot of IT decisions and also looking for some commercial oversight. Working as a trustee, I soon began to realise there was something quite special here. I felt real satisfaction from the tangible benefits the work delivered. We would talk about things in a room, and they would make a real difference to patients in our hospital corridors. When the chance arose to become the CEO here, it was a 'yes', as I feel I can make a difference in a very tangible way.

## **What differences did you find from more corporate cultures?**

Some things that were second nature to me were new to the organisation. There are structures and processes you will find in most large businesses—commercial things, what we call 'process points'—that aren't as widespread in our hospital departments. It has been good to impart those ways of thinking into the organisation, and see the benefits begin to accrue. I want to ensure that The London Clinic maintains its status as the leading independent general hospital with charitable status in central London, in an increasingly competitive field. We will do that by maintaining clinical excellence while improving our efficiency in non-clinical areas. It's important to stress: that does not mean simply looking for savings,

but finding more effective processes and structures.

## **How will you set out achieving this?**

To give one example, any hospital generates a vast amount of information, and using this efficiently and effectively is key: registering patients, logging return visits, having clinicians access patient records and interrogate the data they have collected. One of the things that is very different in the world of telecommunications is the approach to data. There are real advances to be made throughout our hospital.

## **Can improving this ancillary work directly improve clinical outcomes?**

Yes, these processes can definitely improve on the delivery of clinical services. Every minute we can shave off booking patients in, booking theatre slots or sorting out radiology appointments is extra time that our consultants can spend with patients. I want those structures to be razor-sharp. It is quite unglamorous, but it can provide huge benefits.

## **What have been the most challenging aspects of your work?**

I think because of my background, I am wired for speed. I am finding myself having to adjust to the slightly different pace of this industry. I sometimes want things to happen more quickly than they do! I am very ambitious for this place. The market is moving so quickly, and we cannot afford to stand still; we need to make use of our independence to be more fleet of foot.

Of course, clinical decisions take their own time, and that is not something I'm going to get involved in. But I do sometimes feel that the clinical pace dictates the pace of everything else, including ancillary practices that could be done better and more efficiently. It's about balancing speed with good practice. Which processes can we speed up without compromising patient safety or clinical excellence? We are already on the right path, but there is further to go.

## **How do you approach the clinical side of your role?**

I have spent a lot of time listening. We have many very loyal staff who understand and respect the culture of this hospital and I have asked their views on a range of issues. Based on this, we have formulated a strategy which has three areas of focus. One is surgery, in particular relating to digestive diseases. Another is our musculoskeletal work—we have a very strong rehabilitation facility here. The third is based around patient management, and our multidisciplinary teams (MDTs), especially in cancer care. These MDTs are a key part of how we operate. One of our goals is that whenever a patient has a procedure, we want them to return for their follow-up treatment. That is good for the patient, it is good clinical governance, and it is good for our business. We should not hide from the commercial side, especially as we are a charity, so all the money that we generate goes back into the hospital.

## **What commercial changes are you making?**



I enjoy the fact that the decisions I'm making are having a beneficial impact on our patients. It is a nice feeling to take home at the weekend



This is all about commercial agility, and our commercial agility will underpin our clinical pillars. The London Clinic is an independent organisation with a unique ethos: caring, collaborative, friendly and specifically not corporate. To maintain that, we need to keep delivering outstanding patient outcomes, and attract more patients. We need to be open-minded about joint-venture relationships with our consultants—who are also in a way our customers. We need to be more competitive with pricing for self-paying patients. We need to be better at sharing our stories, because we have such a wonderful narrative. And we need to be much more open-minded about partnerships with other institutions, so that we can compete with the really big commercial players in the market. Historically, this is not something the hospital has engaged in, and I think it has cost us. You do need to choose carefully, because often you will be collaborating with competitors, but the net benefits that both parties can accrue can be huge. Those commercial opportunities have always been there—I'm saying we should simply be alive to the ones that will benefit us most.

#### **What other areas are you looking at?**

Digitising data in ways that help the patient is key. So, for example, allowing the patient to log on and see aspects of their records, and helping them to understand the kind of questions they should be asking about how they are feeling and their recovery. Doing that well

“  
Those with the closest proximity to the customers are often the best informed about how to improve things, but have the least power to make those ideas happen

means the patient feels more connected with their treatment and feels like they are in one hospital as they go through the different areas.

Clinical excellence is another key area of our strategic plan. Last year, over 700 audits took place to ensure we are giving patients the very best personalised care. This includes ensuring nurse to patient ratios are strengthened.

#### **It seems your staff are central to your strategy.**

Good strategies are born of an environment in which people feel they can innovate. For example, we will be asking our front-line employees how we change our processes for the benefit of our patients. Their job is about so much more than

answering phones. They're the mouthpiece of the organisation; they're often the first experience of us that people have. They can greatly improve the public's perception if we enable them to do so.

In my experience, those who have the closest proximity to the customers are often the best informed about how to improve things, but have the least power to make those ideas happen. I was involved in reversing that in a very large organisation, and I want to do that here, too. It's often the small things that made the biggest differences to our patient experiences; it is not always about buying huge pieces of kit. This type of engagement is very motivating for everyone involved and can deliver very powerful results.

#### **Is clinical innovation important as well?**

Very much so. Recently we did some pioneering work with Mr Erlick Pereira on deep brain stimulation, an innovative treatment for Parkinson's disease. Mr Dinesh Nathwani is breaking new ground with very low-invasive knee surgery, using a new robotic system. We are creating small groups of consultants to look into clinical innovations in their fields. This kind of innovative thinking is not only great for our patients, but good for our commercial side.

#### **Are you also investing in new technology?**

We have a new Siemens Vida 3T MRI scanner coming online soon, which will provide gold standard imaging support in speciality areas such as orthopaedics, oncology, urology and neurology. We will be the first hospital in London to have one. On a smaller but no less important scale, we have bought more scopes for the endoscopy unit, which gives the unit more capacity and flexibility. There will be many such investments going forward.

#### **What are you enjoying most about the job?**

I have got to know a lot of really talented and committed people in a short space of time, which has been fun. But mainly the fact that the decisions I'm making are having a beneficial impact on our patients. It is a nice feeling to take home at the weekend.

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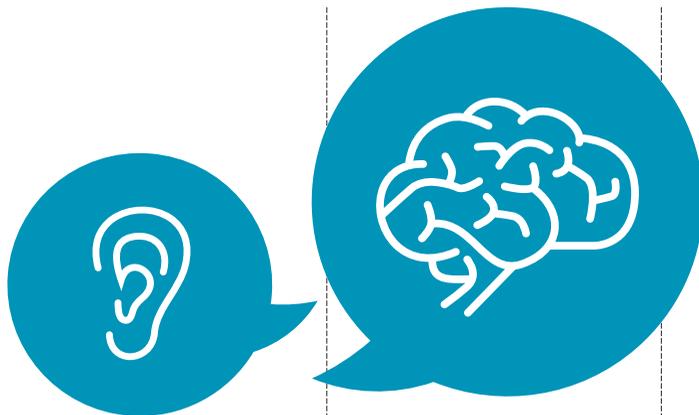
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## MIND GAMES

Nick Primmer on finding out that the hearing issues he'd been having were not what he first imagined

INTERVIEW: VIEL RICHARDSON



It was about five years ago that I first became aware that something wasn't right with my hearing. I'm by no means deaf, but I was struggling to hear people in groups or in places where there were lots of different sources of noise. I was increasingly reading people's lips or body language to try to understand them, and communication was getting more problematic—not just for me but for the people I was talking to. I also started to struggle on the phone, when all those visual cues I'd come to rely on are missing.

None of this has stopped me going about my normal business as a research student, but it was all a bit frustrating and quite worrying: I began to wonder if one day I was going to find myself completely deaf.

It was getting increasingly frustrating, so I came to Cubex to have things checked out. I was seen by Adam and Jerusha Shulberg, who own the practice and are the senior audiologists. It is in a lovely place, like walking into a cottage in the centre of London.

I was told to bring my partner Ellie with me to

the consultation—Adam explained that hearing is all about communication, so those close to you need to be involved in any solution. I sat with Adam and he asked me about my problem. What did I want to get out of the consultation? When do I struggle? How does it affect my life? Ellie talked to another audiologist, Dr Saima Rajasingam, about her experience of our interactions.

Then I went on to some audiological and cognitive tests. They checked for wax and tested my ear pressure to ensure my ear drums were working properly. I put on some headphones and pressed a button when I heard a sound. Then there was a recording of a woman talking in a busy environment, where they raised the level of the background noise to the point that I couldn't hear what she was saying. They also tested how I was hearing individual words.

For the cognitive tests, I was given an iPad and told to work through a series of tasks—basically playing games and solving puzzles. Jerusha explained that they were looking at how my brain receives and processes the sounds I hear. These 'games' were

targeting several specific areas, such as attention, working memory and processing speed, all of which are key to our listening and hearing skills.

After the final test, Adam, Jerusha, Ellie and I talked through everything that had gone on: the tests, the results, how Ellie and I were feeling. Then we came to an overall assessment about my hearing and communication status. While my hearing sensitivity is okay, the problem seems to be the processing aspect.

The cognitive tests had shown that my functional memory was operating at a slightly lower level than they would expect. It turns out that my brain was taking that little bit longer than expected to make sense of the sounds. The good news is that with the right training and exercises, these types of cognitive issues can be worked on and improved. They want me to go back in and have some more cognitive tests so they can really home in on the issue.

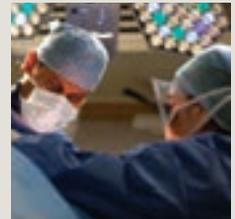
They also want me to undertake a programme called CALM, which stands for cognitive wellbeing, audiological

awareness, lifestyle practices, and mindfulness and meditation. The programme uses evidence-based cognitive exercises designed to help patients in each of these areas. You do the tasks online and Cubex has access to your progress and will be there to help along the way.

There are some practical things I can start doing straight away. Adam and Jerusha suggested I tweak some aspects of my lifestyle, be conscious about getting enough sleep, and be aware of my diet, workload and stress levels. Neglecting any of these works against your cognitive skills being at their very best, which can in turn really affect your hearing comprehension.

I'm very glad I went through this process. I feel so much more informed and in control of the situation. Talking to Adam and Jerusha was great because so much of what they said really resonated with me. It gave me real confidence that they are getting to the bottom of my problem. The whole process has left me feeling much more positive and confident about the future.

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# INTELLECTUAL PROPERTY

Oliver Fenn-Smith, the new chief executive of The Portman Estate, on development plans, environmental responsibility and the importance of controlling ground floors

INTERVIEW: MARK RIDDAWAY  
PORTRAIT: KRIS PIOTROWSKI

**You've recently stepped up to be chief executive of The Portman Estate after 12 years on the board. What were you doing previously?**

I joined The Portman Estate in 2005 as property director. Prior to that, I'd spent 11 years at the Grosvenor Estate, then been a garden designer for three years. I was on the property board at Grosvenor, jointly running their London estate, when I decided I wanted a change. I knew that I wanted to remain within property, but while waiting for the next opportunity I did a garden design course at the English Gardening School in the Chelsea Physic Garden. I set up my own garden design business and was running that when I was approached about the role here at the Estate, and it was an offer that ticked all the boxes. I still love gardens, though. I'm really interested in the green spaces on the Estate here—the squares, but also the little gardens, roof terraces and courtyards that people have in their flats and offices.

**As property director, you worked very closely with your predecessor as CEO, Bill Moore, during his six years here. How would you characterise his tenure?**

Bill came here from the military with skills that were very complementary to those we already had in-house, with me on the property side and Mark Southern as finance director and now chief operating officer. Bill brought a huge amount of experience in leadership, in driving delivery, and in cultural change. We've always had a strong culture—it is very important to us—but I think Bill developed that further and has left a wonderful legacy.

**So, how would you describe that culture?**

I think it's a collegiate culture, we recognise talent, it's not hierarchical, we get on well but we work extremely hard, hopefully with very good results. We invest a lot of time on wellbeing and how we can make the Estate a place that people want to work. I think having the Portman family behind us helps to set the culture: we run a very professional property company, but in the context of a family business.

**How would you sum up the Estate's role?**

Ultimately, it's about realising the value of the assets within a 110-acre portfolio in the

West End, owned by the Portman family. But it's more than that. It's also about promoting this area of Marylebone and creating something for future generations—not just of the family, but of the people who will live and work in the area in years to come. I think that seeing ourselves as part of a wider community is vital to what we do. We are custodians of the area. It has been in the family for 500 years, and we hope it will continue to be for the next 500 years.

It is also our responsibility to engage with businesses, residents, schools, the council. We have a charitable foundation, the Portman Foundation, which works with local organisations. We're currently partnering Carers Network, which supports unpaid carers in Westminster—we raised £30,000 for them last year. It is vital that estates like ours are relevant to the areas they're set within, and also to London as a whole.

**How much has this area changed in recent years?**

When I started working in Mayfair in the early 1990s, people didn't see much call to go north of Oxford Street. That has changed completely. There are a couple of major factors. Firstly, we have worked hard to maintain a balance of property uses: roughly a third residential, a third offices, and a third retail and hotels. Having that mix gives real vibrancy to the area. To maintain it, we don't necessarily convert buildings to the highest value use—we look at the entire 110 acres. Secondly, you need to invest in the buildings

themselves. Twenty years ago, when the current Viscount Portman inherited the Estate, it was in need of a lot of investment. Since then we've been investing £20-30 million per annum, and we have a programme of another £350 million to invest over the next 10 years. We've been restoring and redeveloping our buildings, and we've been taking back control of buildings as well.

**What does that mean?**

Historically, a lot of our properties were out on long head leases, and that limits your ability to really shape the character of an area. It's particularly important to control the ground floors—the restaurants and retail—as it's those tenants that set a very visible tone. We can take back control of an asset when a long lease comes to an end, or by actively entering into discussions with head lessees. It can be a slow process, but it's central to our strategy.

**Any notable successes?**

We've been particularly successful on Edgware Road—we've picked up a number of blocks there. Another good example is 1-9 Seymour Street, the old police station. That was out on a 104-year lease. When it ceased to be a police station, though, we were in a position to buy back the lease. We've just completed a major mixed-use scheme there after a three-year development. After we'd acquired control, the choice was, do we develop it ourselves, partner with another developer, or sell it out on a long lease for someone else to develop? We decided we would develop it ourselves and create a core asset in



the middle of our estate, taking advantage of our very talented team. It's been our largest, most significant development to date.

### **Is that approach likely to set the template for future developments?**

Our strategy is certainly moving that way. Of course, we will continue to partner with others on occasion, because we can't do everything ourselves—we have a whole estate that needs to evolve—but if I look around, I can pick out various other properties where I would want us to undertake the redevelopment ourselves. The next big one is 1-4 Marble Arch; we have planning permission to create seven floors of offices and a new 20,000 square foot flagship retail store. That again is a direct development, where historically we might have sold it out to somebody else. Doing it this way means we'll be able to choose the retail tenant, which will hopefully help us reposition that end of Oxford Street and Marble Arch.

The Marble Arch Place scheme, which is right next door, is being led by Almacantar, but we've negotiated for the retail facing Marble Arch to come

back into our direct control. We'll then be able to choose the retail tenants there, too, so we should be able to start really influencing that part of the Estate.

### **Do you have different plans for different parts of the Estate?**

It's certainly not a homogenous area. Its character really changes as you come from Edgware Road in the west and work your way east. We have villagey areas—Chiltern Street, New Quebec Street, Seymour Place—where we can curate an independent retail offer. Then we have our major thoroughfares, like Edgware Road and Oxford Street, where historically we haven't had so much control, but we're starting to see some major changes, and these will take shape over the next five to 10 years. On Edgware Road, we now control about 70 per cent of the frontages, so we'll see a lot of evolution there. On Oxford Street, too, we're starting to make our mark. With Baker Street, we don't have much direct control, but we've been working with Derwent London on 19-35 Baker Street, which is a very important site in the middle of the Estate. At the back is a car park, and that will be

transformed into a whole new independent retail quarter, which Derwent London will develop, but which we will then take control of and curate. These more major streets are definitely going to change in character—I think we'll see them becoming much more a part of the Estate, more recognisably influenced by our approach.

### **What is your relationship like with your next-door neighbour, The Howard de Walden Estate?**

It's very positive. We have a great relationship. Both of us see ourselves as being part of something bigger, part of Marylebone. We're working together on lots of initiatives—the Journal, the Marylebone Food Festival, London Design Festival. We shared a tent with them at the JLL triathlon recently, which was great fun. We see it as a really important link—the more we can do together to promote the whole area, the better for both of us. We each have our own characteristics—they have their world class medical area, for example, while we have a significant number of hotels; they have the high street, while we have our more villagey areas—so we're complementary rather than competitive. When you take the two estates as a whole, you have a really interesting mix.

### **Marylebone has a very high proportion of rental properties. Why is that and what impact does it have on the area?**

It came about as a direct result of changes to the leasehold reform legislation. From 2002, because of changes to

the law, it became easier for long leaseholders to extend their leases and acquire freeholds, so there was a danger of the historic estates being broken up. A lot of the estates, including ours, changed their strategy at that time to renting out their residential property wherever they could. As a result, the nature of the occupiers has changed. We now have a portfolio of over 600 assured shorthold and market tenancies. That means we have a more transient population, but it also means we have people living in our properties rather than holding them as a pied a terre or an investment. That's vitally important, as it means we have a large and characterful population, which supports the restaurants and the shops. We make sure we know our customers extremely well. We have a customer services manager, and she meets and greets everyone who rents from us, whether residential or commercial, and we get direct feedback on why they're here and what they want from us.

### **The country is facing a fairly uncertain economic future. How can you ensure that you're prepared for whatever is thrown your way?**

We have to continue to provide properties that people want to rent, whatever happens. The portfolio is all concentrated in the West End, so it isn't diversified geographically, but we can diversify in terms of use. You can also diversify in the nature of the leases that you're offering—you can have short leases or very long leases, and leases that are much more all-inclusive.

The Portman Marylebone  
Summer Street Party  
Opposite: 1-9 Seymour Street



Chiltern Street



On the rented residential side, people are used to just paying rent, with no separate service charge, and that model is now moving across to the commercial market—we're seeing companies taking shorter leases, more flexible leases, with fewer hidden costs. Co-working is obviously very attractive to young businesses. We're constantly looking at how we can evolve our offer and remain as relevant as we can.

**The Estate is involved in the Low Emission Neighbourhood and Wild West End, and you've built your first Passivhaus. Do you feel a particular responsibility to be an environmental leader?**

Perhaps a champion rather than a leader! Environmental concerns are very relevant in central

London, we know all the issues and it's important we address them. We look carefully at all our new developments. 1-9 Seymour Street achieved a BREEM outstanding rating, and we're very excited about our Passivhaus scheme on Gloucester Place Mews, which is a first for a listed building. Some of the most important work we do isn't necessarily the most exciting—for example, looking at our existing buildings and thinking about how we can improve insulation. The bits of work that we quietly do behind the scenes probably have as much impact as headline-grabbing initiatives.

**Your feet haven't been long under the desk, but do you have a sense yet of what you want to achieve as chief executive?**

“ I think that seeing ourselves as part of a wider community is vital to what we do. We are custodians of the area. It has been in the family for 500 years, and we hope it will continue to be for the next 500 years

Having been part of the Estate's strategic thinking for 12 years, I think it would be surprising if I said that it was all now going to change! It is going to be very much about evolution rather than revolution, building on the work that we've done to date. It may be more of the same, but that is still a very exciting proposition. One of the reasons I was attracted here in the first place was that I could see its potential and see how much could be done. As a team, we take tremendous pride in seeing our developments come to fruition, seeing new retailers open, seeing small start-ups succeeding and our customers enjoying working and living here. We have done a lot, but there's still so much to do.

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The Royal Academy of Music's new recital hall, located above its transformed theatre





## PITCH PERFECT

The story behind the extraordinary redevelopment of the Royal Academy of Music's performance spaces

INTERVIEWS: VIEL RICHARDSON  
IMAGES: ADAM SCOTT

When, in 2009, Jonathan Freeman-Attwood, principal of the Royal Academy of Music, commissioned a study of the feasibility of upgrading the institution's theatre, he had no conception of the length and complexity of the journey that he and his colleagues would be setting out upon. Nine years and much fund-raising later—the final project cost was around £30 million—the conservatoire has been transformed. As well as possessing a significantly enlarged and improved theatre, it is also now home to new percussion studios, rehearsal spaces, teaching rooms, recording facilities and—the icing on the cake—a recital hall. Along with chief project architect Brian Heron of Ian Ritchie Architects, he looks back on a demanding but very rewarding project.

**Jonathan Freeman-Attwood:** What the feasibility study revealed was that this was going to be the most complicated project in the building's history. We knew that creating a world class

theatre was paramount, but in conversations with Ian Ritchie we realised we could do so much more than that. We came to understand that here was a rare opportunity to kill about five birds with one stone.

**Brian Heron:** When we undertook that initial study, our brief was written on a single sheet of A4 paper and concentrated purely on improving the theatre facilities by creating better acoustics, increasing the size of the orchestra pit and introducing wings and a fly tower. We then asked: "If we could put a space on the roof above the theatre, what would you do with it?" They mentioned extra practice rooms, but were sceptical about getting permission.

**JF-A:** There is an oral history that develops within any old institution. Ours told us that we would never get planning permission for a major theatre extension, and especially not for anything on the roof, as we are in a Grade II listed building in a conservation area. It was Ian Ritchie who said that it could be possible and then suggested some of the ways in which we could get more out of this project. The transformation of the theatre has been a triumph, but the jewel in the crown, sitting rather like a private chapel in the heavens, is the new recital hall, simply because we never thought something like that would be possible. It is a beautiful space, with a lovely acoustic. And the architects added something extra: what looks like a rear wall can open up to reveal a recording control room, turning the space into a first-class recording studio. It is a wonderful piece of design.

**BH:** Something we kept in mind from the beginning was that this is a performer-based project—we were designing spaces for the students. In the main theatre, while we wanted to provide an excellent audience environment—you could be sitting in that space for four hours watching an opera—our main aim was to ensure that the performers felt a warm, embracing feeling from the auditorium, that it helped to elevate them and give them confidence.

**JF-A:** Our prime mission, from our 1830 charter, is to serve a community of aspiring professional musicians in the art and science of music and more specifically to train musicians for lifelong careers. If you think you can just remain in an ivory tower, you're in the wrong place.

That is why upgrading our theatre was so important.

**BH:** The academy had very specific requirements for the acoustics. For the theatre we were asked to produce an acoustic best suited to opera and musical theatre. For the recital space, they asked for best overall musical acoustic.

**JF-A:** We have moved from a dry conference-centre-style acoustic, where there was always a danger of young voices forcing their tone and not trusting themselves, to a beautifully balanced and sympathetic acoustic for young artists to hone their skills.

**BH:** The company designing the acoustic, Arup, said that for what we wanted in the theatre, they needed hard surfaces: wooden floors, walls and ceiling. But each surface works in a very specific way.



**The Royal Academy of Music is old, but it operates firmly in the here and now.**

**I really appreciate that juxtaposition: the new kicking the old about a bit, but the old responding in a positive way**

For example, on the walls they required us to have a series of long vertical batons of differing depths and at varying distances. But that did not match the aesthetic vision we had for the space. We wanted the walls to reference the horizontal sweep of the balcony. In one of those wonderful moments, which belong to nobody and everybody, we came up with the idea of placing these batons within horizontal bands of wood, creating the appearance of a library. This allowed us to randomise the vertical batons and also keep that horizontal flow, meeting both the acoustic and architectural needs. It means that the walls don't look disconnected from the space, and the auditorium reads as an architectural whole.



The ceiling involved a similar discussion with the structural engineers. We wanted to use the geometries from the curve of the orchestra pit and the balcony to inform the beams supporting the roof. In the original drawings these were straight, but after a lot of hard work we came up with an economical structure that used faceted steel beams overlaid with wood, giving us these wonderful curves while still meeting the acoustic needs of the design. Once we had laid out the new design it turned out to be an ellipse with the feel of the Mercator map projection of the world. We loved that. We thought it would reflect the global nature of the academy. This dynamic of very close, sometimes difficult collaborative

thinking was repeated with all the specialists across the project. It was a real team effort.

**JF-A:** The theatre in my mind is a triumph in all respects, although we couldn't know quite how wonderful until we heard a live performance with an audience. It is incredibly even throughout the auditorium and the balance between the voices and the orchestra is stunning. Since opening, we have performed a wide variety of genres: orchestral, intimate baroque, jazz, modern compositions, multimedia presentations, as well as classical, opera and musical theatre. The space performs well for them all, providing not only warmth but real clarity.

**BH:** The other major visual aspect of the theatre

Top left:  
the recital hall  
This image and  
bottom left: the  
theatre auditorium



was the lighting. It is the concept of an exploded chandelier, so you see a galaxy of light sources hanging down from the auditorium ceiling. There are over 600 fibre-optic fittings, powered by 52 projectors. Each projector feeds 12 fibre-optic cable bundles, each of which ends in either a hanging crystal or a fixed lens in the ceiling. Looking up, they give you a sense of the stars, which blends very well with the ceiling's Mercator projection shape. There are also crystals in the walls, as if shards of the exploded chandelier have lodged in the 'bookcase'.

All the lights are programmable. One lovely moment came in the performance of *Flight*, an opera by Jonathan Dove, which was performed at the royal opening of the

new theatre. The lighting designer programmed the ceiling lights to ripple, suggesting twinkling stars in a dream sequence. It was lovely to see the lighting being used in this unexpected way.

**JF-A:** Seeing performances in the new spaces and walking around the new facilities leads you to reflect on how rewarding this project has been. A significant proportion of the best young talent in the world comes to the academy and our new facilities help to set out our stall still further. It really is magnificent emblem of our priorities and ambitions. This may be an adjunct to the teaching, but it's one that we believe is central to the training. It shows you what our priorities and ambitions are. On a more philosophical level, one

of the things I really love about this conservatoire is that in one sense it is old—it has its history and deep musical roots—but it operates firmly in the here and now. I really appreciate that juxtaposition: the new kicking the old about a bit, but the old responding in a positive way, creating something special. You can also see that in the way that Elton John's stunning Kuhn organ sits in the cradle of our well-upholstered Edwardian Duke's Hall **BH:** Hearing music played here is a real joy. We were happy with what we had done before the opening-night. We liked the look and the feel, and we knew the new facilities worked well. But this place is about music, so there were always going to be a few nerves before that first performance.

Hearing those first bars is a memory that will stay with me forever. It sounded beautiful. When Jonathan turned around and gave us the thumbs up, that was a special moment.

**JF-A:** Looking back, the thing I am proudest about is the human aspect of the project, the unity of purpose everyone showed in getting through a very difficult build, how the staff, students, donors, and public worked together. This project succeeded because of collaboration and teamwork. That's what pleases me more than anything. What we have achieved is a real symbol of our vision of the role of music and our belief in the importance of the Royal Academy of Music.

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## ASK THE EXPERTS

Christian Lock-Necrews, partner at Knight Frank Marylebone, on the property market and the public realm

### How has the development of Marylebone's public realm affected the property market?

Ultimately it was the regeneration of the high street, initiated by The Howard de Walden Estate, that breathed new life into the area. Instead of being a forgotten urban backwater, it has absolutely become one of the primary requests for people looking to buy or let in London. Further regeneration by The Portman Estate, particularly with Chiltern Street—the introduction of the Firehouse, upgrading the retail offering—and now schemes like the Baker Street two-way have made the area even more popular. It's no good having a beautiful apartment or a lovely house if you can't step out of your door onto an attractive

street and go to a nice cafe, an art gallery or a theatre. While we have always benefited from beautiful green spaces, it's the changes in retail and public realm driven by the estates that have really taken Marylebone to a new level.

### You mentioned the Baker Street two-way—how much impact do you think that will have on the area?

Knight Frank moved into Baker Street in 2008. Over the past 10 years, we have seen a real improvement in the offering—the streetscape has changed, different restaurants and cafes have popped up. It definitely offers more of the services you want as a community, but I believe it is going to go a step further with the implementation of the two-way plan, which will see the level of traffic

reduced, making it feel less like a motorway. They are also expanding the walkways, so there will be beautiful wide, deep pavements as well as more crossing areas, making it more pedestrian-friendly. I think there is an investor play to be made here.

### How would you describe the feel of the area now?

The atmosphere here is brilliant. It has a sort of heartbeat, a pulse, with busy, thriving streets. There are people from all walks of life, young and old—the area is really eclectic in terms of its offering, and so in turn are the residents. There's a real community. You sit in your local cafe and people know each other. I think that's amazing. It's not deserted on the weekends and summer months, like



some areas—it's an area you can live and thrive in. I don't think any other central location has that like Marylebone does.

### Have recent residential developments added to the area?

I think they have improved the area in many different ways. First, in terms of aesthetics. Take Chiltern Street as an example—you had the car park, which doesn't exist anymore, and the 1960s office block, which has since been developed into beautiful apartments. Because the new development is a high grade offering, it helps support everyone who owns in the area, protecting them from downward pressures. I am personally a fan of the architecture, too. Not everyone is going to love it, but I believe it has been done very cleverly. There are other new buildings and redevelopments that work well, too. A lot of effort has been made to ensure these buildings are not incongruous—that they really fit with the area and will stand the test of time. I think they have done a great job.

### What do you like most about working here?

For me it is probably the restaurant offering. I am a real foodie and Marylebone is an area that excels at that. You can go for a Japanese, a Chinese, a French meal, a Spanish meal—nearly every nation is represented. It's incredible to be in one single area and have access to cuisine from all over the world. For me that is a real treat.

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# QA

**NICHOLAS  
JAFFRAY**

The director of Jaffray Estates on the secrets of selling, the importance of trust and the appeal of Marylebone

INTERVIEW: ELLIE COSTIGAN  
PORTRAIT: ORLANDO GILI

## **What is your professional background?**

I started my career in private banking and have always had a natural affinity with sales. I am passionate about my work and about dealing with people, which is incredibly important if you want to be successful in your field. After the financial crisis of 2008, I started working at one of London's largest estate agencies, where I quickly became the number one agent, out of 50 offices across London. I progressed to a high-end independent agency in Marylebone, where I dealt with international clients and private banks, handling transactions between £2 million and £10 million. It was only natural that I set up my own business in the area—it's where my experience and expertise lie.

## **How did Jaffray Estates come to be?**

Jaffray Estates was originally a buying agency—acting on behalf of the buyer to source properties and handle negotiations—but it evolved into an estate agency. Back to my roots! The company still handles private acquisitions, but I specialise in selling

residential property, primarily here in Marylebone, but also across prime central London.

## **What's your role?**

I oversee all aspects of the business, from valuations and viewings, to ensuring sales go through smoothly. It seems a lot, but the company model is one of quality rather than quantity. We handle a select number of properties, so we can provide the maximum value achievable. If I'm not sleeping, my clients can always reach me, and in an international marketplace, this is important.

## **What is your approach to selling?**

It's not good enough to purely advertise a client's property. Of course, our client's properties are advertised through all the key avenues, but you have to go further to achieve sales. I go above and beyond to ensure my clients' properties are in front of the correct profile of buyer. I have an extensive network of property finders, buying agents and representatives, many of whom are personal advisers to buyers of a certain tier of wealth living abroad, people who will never walk in off the street to an agent's shop.

## **You've worked in the area for 10 years. How does that affect your business?**

Customer service is very important and much of it comes down to relationships. I've got 10 years' worth of relationships here. My business is built on merit. My clients instruct me because they trust me—and trust is everything. Much of the business is

built through referrals and reputation—people like dealing with advisers who they know have their best interests at heart. Once this is established, a client can stay with you forever.

## **What sort of properties do you deal with?**

Mainly apartments, as that is what Marylebone largely consists of, but also houses on occasion. Much of our clientele is from parts of the world such as the Far East, India and the Middle East. International buyers are attracted to secure, 24-hour portered buildings such as the ones found along George Street and in Portman Square, where many of our recent sales have been. I know the buildings inside out—from record prices, many of which I still hold today from over the years, to who the managing agents are. As a result, I am aware of any works coming up and whether there is a sinking fund to cover it, as well as having contacts with the most experienced solicitors for that building, who know all the relevant parties and can ensure a speedy and informed sale.

## **What other aspects do you specialise in?**

Short leases. Many properties in central London currently have mid-term and short leases remaining—for example, there are a number of buildings on The Portman Estate with 42-year leases. International buyers aren't so familiar with the process of extending a lease, as it's quite old-fashioned and British, and if you don't know what you're dealing with these sales can be a nightmare. Jaffray Estates



“  
My business is built on merit. My clients instruct me because they trust me—and trust is everything

has close relationships with experts in the field. I can say on valuation how much it's likely to cost to extend the lease on a particular apartment, giving my clients peace of mind. It all comes down to experience and knowledge.

**How do you see the market evolving?**

It will be hard work, but transactions are achievable. Buyers are increasingly price-sensitive, so correct pricing is imperative. Marylebone remains a sought-after location and has performed well compared to other parts of central London.

**Why do you think that is?**

Everything the capital has to offer is on its doorstep, from Michelin-starred restaurants to world-renowned Selfridges, to the Royal Parks—what's not to love! Geographically, Marylebone is in the centre of London and has the benefit of all transport links, with easy access to Heathrow, St Pancras for the Eurostar, and the tube from Baker Street, which can get you pretty much anywhere in London. It means the area is appealing to both local residents and international buyers wanting a central pied-a-terre. If you are only coming to London three times a year, you want to make the most of your trips—that means a smooth arrival into London and getting to your property with ease. It's got to tick all the boxes, and Marylebone does.

JAFFRAYESTATES  
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jaffray-estates.co.uk



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Property Consultant  
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E: mvsales@sandfords.com

## MONTAGU STREET

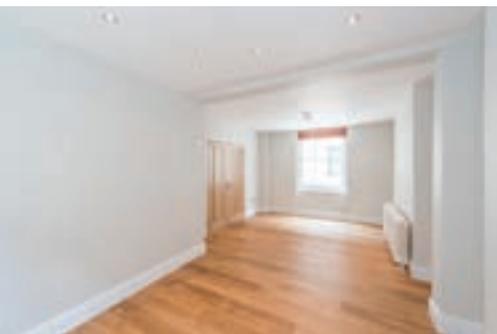
MARYLEBONE, W1

**£6,600,000**  
FREEHOLD / SOLE AGENT

An impressive, freehold, Georgian building which is configured as seven well presented self contained apartments which are all let on AST tenancies.

The property comprises two studio flats, four 1 bedroom apartments and one 3 bedroom duplex apartment on the upper two floors.

Montagu Street is a located to the south of Montagu Square, between George Street and Upper Berkeley Street. The property is located close to Portman Square and the varied shopping and transport facilities of Oxford Street.



**Kiren Awan**  
Lettings Manager  
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## MIDDLETON PLACE

MARYLEBONE, W1

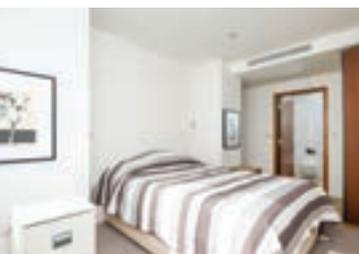
**£1,195 PER WEEK + FEES**  
AVAILABLE NOW

A newly refurbished, three bedroom town house ideally located in this quiet residential street in fashionable Fitzrovia.

The accommodation comprises a master bedroom with dressing area and en suite shower room, two further double bedrooms, second bathroom, reception room with wood flooring, guest cloak room, well-proportioned kitchen/dining area, access to a patio/terrace, and ample storage throughout.

Middleton Place is moments away from the restaurants and cafes of Great Titchfield Street and a short walk to Regent's Park and Marylebone High Street. EPC Rating 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.



## Baker Street Marylebone NW1

**Asking Price: £2,650,000**

An interior designed 4 bedroom, 3 bathroom (2 en-suite) family apartment, that has been reconfigured and refurbished to an exceptional standard, in a secure 24-hour portered mansion building on Baker Street, next to Regent's Park.

If you are looking to sell, and would like either advice on the current market or a free market appraisal, please call **Nicholas Jaffray** directly on **020 3475 1745** or email at: [nicholas@jaffray-estates.co.uk](mailto:nicholas@jaffray-estates.co.uk).



## Baker Street Marylebone W1U

**Asking Price £1,680,000**

A newly designed 2 bedroom 2 bathroom (en-suite) apartment in a new development with a bright west facing aspect on Baker Street. The property has the benefit of comfort cooling, lift and porter. Leasehold: 993 years.

**For full details or to arrange a viewing:**  
020 3091 9311 [info@jaffray-estates.co.uk](mailto:info@jaffray-estates.co.uk)  
[www.jaffray-estates.co.uk](http://www.jaffray-estates.co.uk)

## Portman Square Marylebone W1H

**Asking Price: £2,295,000**

A simply stunning new interior designed 3 bedroom, 3 bathroom (2 en-suite) apartment, with quiet, private garden views, in a popular Art Deco building with 24-hour porter, on a long lease, ideally positioned next to Selfridges and Hyde Park.

*"My wife and I want to thank you for your utter professionalism regarding the sale of our flat. You acted with the upmost integrity and gave us so much confidence."*

Mr & Mrs Williams, Portman Square, March 2018



## Wigmore Street Marylebone W1U

**Asking Price £995,000**

A bright south facing 2 bedroom apartment situated on the 2nd floor (with a lift) in a small portered building, conveniently located next to Marylebone High Street, Selfridges and Bond Street Station.



**For full details or to arrange a viewing:**

020 3091 9311 [info@jaffray-estates.co.uk](mailto:info@jaffray-estates.co.uk)

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**HARROWBY STREET, MARYLEBONE W1**

A stylish, south facing period house in Marylebone which has been completely refurbished to an exceptionally high standard with contemporary finishes and fittings. The attractive accommodation is arranged over 5 floors with beautiful hard wood flooring to all of the living rooms and master bedroom.

Two reception rooms • dining room • eat in kitchen • utility room • guest cloakroom with a shower • master bedroom with en suite bathroom and dressing area • second bedroom with en suite bathroom and dressing area • 2 further double bedrooms • family bathroom • patio • bicycle storage vault.

**£2,500 per week unfurnished/furnished**

**£2,950,000 - Freehold**

# MARYLEBONE VILLAGE LIVING



## IMAGINE LIVING IN ONE OF LONDON'S FAVOURITE VILLAGES

As official estate agents to the finest property portfolio in Marylebone, we are able to find you not only the best choice of properties, but also the best aftercare service and maintenance, with the added benefits of a local gym and restaurant discounts.

### Feel a part of the community

A collection of premium properties ranging from period houses to studio flats, all with the unique security and management of Marylebone's largest landlord 'The Howard de Walden Estate' bringing a higher level of living to Marylebone.

## MAKE MARYLEBONE YOUR HOME



2 Bedrooms

£1,625 per week



1 Bedroom

£695 per week



1 Bedroom

£625 per week



# The Marylebone High Street Penthouses W1

ON THE INSTRUCTION OF THE HOWARD DE WALDEN ESTATE



Two stunning new build Penthouses located on the much celebrated Marylebone High Street. Striking finishes, sunny interiors and fabulous terraces make these two penthouses highly desirable.

- Roof Terracing
- Ensuite Bathrooms
- Wooden Floors Throughout
- **3 Bedroom - £1,765 Per Week**
- **2 Bedroom - £1,550 Per Week**
- Offered Unfurnished  
(can be furnished at additional cost)



Administration fees are charged separately: £180.00 including VAT for tenancy agreement and £44.00 including VAT for referencing per person. Please see website for full details.





## CHILTERN PLACE MARYLEBONE W1

A RARE OPPORTUNITY TO ACQUIRE A BRAND NEW MARYLEBONE APARTMENT

This brand new duplex apartment is situated within Chiltern Place, arguably one of the finest landmark developments in the heart of Marylebone. Featuring spacious living, including a double reception room and large kitchen/breakfast room, this bright apartment also benefits from a private garden measuring over 1,000 sqft.

**Accommodation:** Entrance hall, double reception room, kitchen/breakfast room, master bedroom with ensuite bathroom and dressing room, bedroom 2 with ensuite bathroom, guest cloakroom. **Amenities:** Patio, garden, 'hotel style' concierge, valet parking, 24-hour security, lift.

 **BEAUCHAMP  
ESTATES**

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alex@beauchamp.com  
+44 (0)20 7486 9665

£5,250,000  
Leasehold  
Joint Sole Agents



## BRYANSTON SQUARE MARYLEBONE W1

A SUPERB APARTMENT ON ONE OF LONDON'S FINEST GARDEN SQUARES

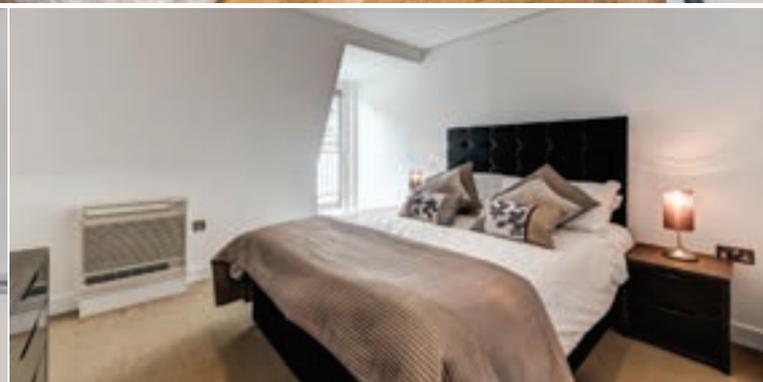
This two bedroom, modern apartment is presented in excellent condition, benefitting from a wealth of natural light throughout and open plan living space. Enviably located within a period building on one of London's most desirable garden squares, residents have access to the private manicured square gardens for a small annual fee.

**Accommodation:** Entrance hall, double reception room, kitchen/breakfast room, master bedroom with ensuite bathroom and dressing room, bedroom 2, guest bathroom. **Amenities:** Utility room, lift.

£2,500 000  
Leasehold  
Joint Sole Agents

Richard Douglas  
richard@beauchamp.com  
+44 (0)20 7486 9665

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ESTATES**



**TO LET MARYLEBONE LANE, MARYLEBONE W1**

**£925 PER WEEK**

**Two Double Bedrooms | Reception Room | High Specification | Two Balconies | Excellent Secure Location**

An interior-designed, sixth floor apartment in modern, luxury development ideally located moments from Bond Street tube & Marylebone High Street. The apartment comprises of: entrance hall, reception room, fully fitted open plan kitchen with granite worktops, two bedrooms, two bathrooms (one en-suite), two balconies, comfort cooling and video entry phone.



**FOR SALE PORTMAN SQUARE, MARYLEBONE W1**

**£1,999,950**

**Two Double Bedrooms | Interior-Designed | Balcony | Portered Block | Private Gardens**

A beautifully presented sixth floor, two bedroom, two bathroom apartment with balcony, situated in a sought after portered block moments from Selfridges and the numerous shops and transport facilities of Oxford Street. The property benefits from access to the immaculate private gardens of Portman Square, offering an oasis of tranquillity in the heart of London.

# The flat with the private terrace.



## York House, Marylebone W1

- Exceptional newly refurbished raised ground floor flat
- Large windows allowing for an abundance of natural light
- Approximately 1,138 sq ft

*York House is excellently located close Marylebone Village and London's West End, with many fashionable bars, restaurants and shops on offer. Nearby transport links include Baker Street station and Marylebone Station.*

**Our Marylebone expert, Nicholas Shaw, looks forward to helping you.**

nicholas.shaw@knightfrank.com  
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07976 730 452

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**Connecting people & property, perfectly.**

Guide price

**£2,500,000**

Share of freehold



# The flat with the beautiful views.



## Basildon Court, Marylebone W1

- Large communal terrace
- Newly refurbished
- Approximately 784 sq ft

*Basildon Court on Devonshire Street is ideally located for all the shop and eateries of Marylebone Village and is within easy access of the green open spaces of Regents' Park.*

**Our Marylebone expert, Nicholas Shaw, looks forward to helping you.**

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Guide price  
**£2,200,000**

Leasehold: Approximately 95 years remaining



# The home with the beautiful balcony.



## Upper Berkeley Street, Marylebone W1

- Private patio
- Two large storage vaults
- Approximately 4,229 sq ft

*Upper Berkeley Street is a few minutes walk to the Marylebone Village, Marble Arch, Hyde Park, Selfridges and a wealth of fashionable shops on Oxford Street.*

**Our Marylebone expert, Christian Lock-Necrews, looks forward to helping you.**

christian.lock@knightfrank.com  
020 3641 7938  
07785 518 571

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**Connecting people  
& property, perfectly.**

Guide price  
**£6,950,000**  
Freehold



# The flat with *floor to ceiling windows.*



## Picton Place, Marylebone W1

- Two balconies
- Private parking
- Approximately 1,537 sq ft

*Picton Place is located just moments away from Oxford Street and the world famous Selfridges departments store as well as Marylebone High Street offering a range of boutiques, cafés, pubs and other amenities.*

**Our Marylebone expert, Craig Draper, looks forward to helping you.**

craig.draper@knightfrank.com  
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07823 416 354

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Guide price  
**£3,850,000**

Leasehold: approximately 144 years remaining



# The apartment with *natural lighting.*



## Portland Place, Marylebone W1

- Portered building
- Bright and spacious
- Approximately 857 sq ft

*Located excellently in the heart of Marylebone with easy access to the fashionable shops and restaurants on Marylebone High Street, Oxford street and Regent Street.*

Guide price  
**£925 per week**

Available furnished

**Our Marylebone expert,  
Nick Beckett, looks  
forward to helping you.**

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All potential tenants should be advised that, as well as rent, an administration fee of £288 and referencing fees of £48 per person will apply when renting a property. There will also be a £48 charge to register your deposit with the Tenancy Deposit Scheme if applicable. (All fees shown are inclusive of VAT.) Please ask us for more information about other fees that will apply or visit [www.knightfrank.co.uk/tenantfees](https://www.knightfrank.co.uk/tenantfees). Knight Frank is a member of the ARLA Client Money Protection Scheme and our redress scheme for consumers is Ombudsman Services: Property.

# The apartment with the *finest interiors.*



## The Chilterns, Marylebone W1

- 24 hour porter
- Secure underground parking
- Approximately 1165 sq ft

*The Chilterns is located on the corner of Marylebone Village on Paddington Street, moments from the boutique shops, restaurants and Paddington Street Gardens.*

Guide price  
**£2,150 per week**  
Available furnished

**Our Marylebone expert,  
Nick Beckett, looks  
forward to helping you.**

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# Jeremy James and Company

MARYLEBONE HIGH STREET, MARYLEBONE VILLAGE, LONDON W1



This modern two bedroom / two shower room top floor maisonette with wooden flooring is situated on the desirable Marylebone High Street and is only five minutes walking distance to Baker Street Underground Station.

Accommodation comprises of two double bedrooms both with en-suite shower room, reception and separate kitchen. Ideally suited for two professionals or couple.

Please see website for full details

£625 per week

PORTLAND PLACE, MARYLEBONE VILLAGE, LONDON W1

A unique opportunity to acquire an un-modernised four bedroom, four bathroom apartment located on the third floor of this mansion block with a lift. It has the added benefit of high ceilings.

The apartment would make an ideal family home in one of the most sought after buildings in the heart of the Marylebone Village. The open spaces of Regents Park together with Baker Street and Regents Park underground stations are close by.

Please see website for full details

**SHARE OF FREEHOLD**

Approximately 900 years remaining

£4,750,000





## MARYLEBONE HIGH STREET

Marylebone W1H

A 5<sup>th</sup> floor penthouse apartment with a stunning west-facing roof terrace in a great location on Marylebone High Street.

Reception room • 2 bedrooms •  
2 bathrooms • Roof terrace •  
Unfurnished • EPC rating TBC

**£1,550 pw\*/£6,716.67 pcm\***



## Marylebone & Regent's Park

020 7486 8866

andrew.walker@carterjonas.co.uk



## ST CHRISTOPHER'S PLACE

Marylebone W1U

A spacious & homely furnished apartment, stylishly decorated to a high standard & in a prime location close to Oxford Street & all the amenities of Marylebone. Full rent is £600 pw\* inclusive of gas, water, electric & broadband.

Reception room • Bedroom •  
Bathroom • Furnished • Upper floor  
with lift • EPC rating D

**£550 pw\*/£2,383.33 pcm\***



## Marylebone & Regent's 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.



108 BRASSERIE



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