

October/November 2018 *Volume 14/05* FREE

MARYLEBONE JOURNAL





THE
WIGMORE

A M O D E R N B R I T I S H T A V E R N



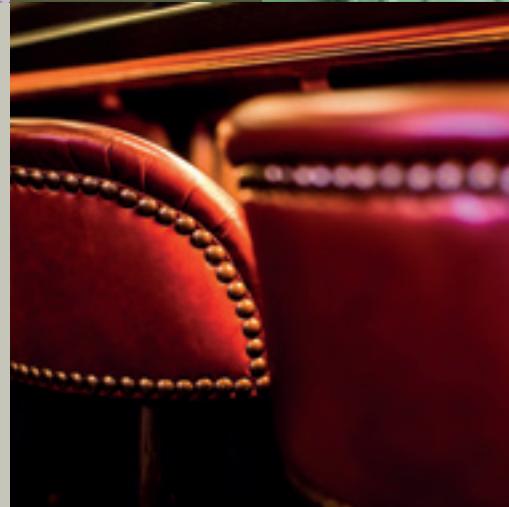
SUPERB DRINKS

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DELICIOUS EATS

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info@the-wigmore.co.uk
15 Langham Place, Upper Regent Street, London, W1B 3DE
the-wigmore.co.uk

Cover: Sybil Kapoor's charred leek salad by Keiko Oikawa/ Pavillion Books
54. Food Q&A



05.

FORWARD THINKING
YOUR GUIDE TO OCTOBER AND NOVEMBER IN MARYLEBONE

20.

FIRE IN THE BELLY
NUNO MENDES AND RICHARD FOSTER ON THE CHILTERN FIREHOUSE PHENOMENON



28.

SEA WORDS
THE REMARKABLE LIFE OF NOVELIST AND ADVENTURER FREDERICK MARRYAT

28.



34.

SUNDAY SERVICE
BEHIND THE SCENES OF WIGMORE HALL'S FAMOUS SUNDAY MORNING CONCERT SERIES



44.

COSMETIC CHANGES
THE FIGHT TO MAKE COSMETIC TREATMENTS SAFE AND SENSIBLE

48.

CHI-CHI NWANOKU
THE DOUBLE BASS PLAYER WHO CHANGED THE FACE OF ORCHESTRAL MUSIC

05-19. Up front

- 05. Forward thinking
- 14. Local lives
- 18. My perfect day

20-47. Features

- 20. Fire in the belly
- 28. Sea words
- 34. Sunday service
- 44. Cosmetic changes

48-53. Culture

- 48. Q&A: Chi-chi Nwanoku, musician and orchestra leader
- 52. Book reviews

54-63. Food

- 54. Q&A: Sybil Kapoor, food writer
- 62. Food philosophy

64-71. Style

- 64. Q&A: Guy Hills of Dashing Tweeds
- 68. Inside knowledge
- 69. The look

72-79. Life

- 72. Q&A: Bennie Gray of Alfie's Antique Market
- 78. Inside knowledge

80-87. Health

- 80. Q&A: Mr Dinesh Nathwani, consultant orthopaedic surgeon at The London Clinic
- 86. Cold cases

88-95. Space

- 88. Mix masters
- 92. Ask the expert
- 94. Q&A: Kristina Bailey of Druce Marylebone

MORNING GLORY

MARK RIDDAWAY

The discovery that Sunday mornings exist is one of the defining landmarks on the journey from irresponsible youth to fully-fledged adulthood. For a decade or two, the period between the end of Saturday night and the start of Sunday lunch is just an empty void, sandwiched between revelry and repentance. Any parts of the world that lie beyond the bedroom or the sofa feel like the edges of medieval world maps, where dragons and monsters linger. Eventually, though, the realisation dawns that, while the streets are quite empty and it's harder than usual to buy anything that isn't milk, Sunday actually kicks off at the same time as every other day and it is possible—although not always desirable—to do things that don't involve festering in a darkened room.

Those possibilities include a visit to Wigmore Hall, which for many years has been hosting enormously popular Sunday concerts that start at 11:30am, when much of the nation is still yet to shower. As is clear from our feature in this issue, there's something very special about those concerts, a light and laid-back feel that sets them apart from regular evening performances. Because of the time, the sense of community and the apse-like structure of the stage, it feels a bit like going to church, but with a lot less god and a lot more glissando. Plus, there's a glass of sherry included with the ticket price, so even if facing the world before lunchtime on a Sunday proves too much of a jolt to the uninitiated, at least the landing can be ever so slightly softened.

Marylebone Journal

Web: marylebonejournal.com

Twitter: @MaryleboneJrnl

Instagram: [marylebonejrnl](https://www.instagram.com/marylebonejrnl)

Facebook: Marylebone Journal

Editor

Mark Riddaway

mark@lscpublishing.com

Deputy editors

Viel Richardson

viel@lscpublishing.com

Clare Finney

clare@lscpublishing.com

Sub-editor

Ellie Costigan

ellie@lscpublishing.com

Editorial desk

02074017297

Advertising sales

Donna Earrey

02074012772

donna@lscpublishing.com

Publisher

LSCPublishing

13.2.1 The Leathermarket

Weston Street

London SE1 3ER

lscpublishing.com

Contributors

Jean-Paul Aubin-Parvu,

Glyn Brown, Sasha Garwood,

Orlando Gili, Matthew Hancock,

Jackie Modlinger, Christopher L

Proctor

Design and art direction

Em-Project Limited

mike@em-project.com

Distribution

Letterbox

Printing

Warwick

Owned and supported by

The Howard de Walden Estate

23 Queen Anne Street, W1G 9DL

02075803163

hdwe.co.uk

jenny.hancock@hdwe.co.uk

Supported by

The Portman Estate

40 Portman Square, W1H 6LT

02075631400

portmanestate.co.uk

rebecca.jones@portmanestate.co.uk



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Carols, Readings and Music for Christmas



Paul Lucas: Mince, The Chipping of Mince Pies
Original painting, located at King Edward VII's Hospital

10 December 2018, 6.30pm

St Marylebone Parish Church, 17 Marylebone Road, NW1 5LT

Join us, and our special guests, for a festive evening of music and readings, followed by home-made mince pies and mulled wine.

FREE ENTRY

To reserve your place please email
events@kingedwardvii.co.uk or call **020 7467 3923**.
We would be delighted to see you and your family/guests there.



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FORWARD THINKING

YOUR GUIDE TO OCTOBER AND NOVEMBER IN MARYLEBONE

FOOD

9th—13th
OCTOBER

ANTONIETA 'NETA' FERNANDES MANHAO

Chef Antonieta 'Neta' Fernandes Manhão hails from Macao, an autonomous region of China, just across the Pearl River Delta from Hong Kong, whose food culture displays a fascinating blend of influences. A former Portuguese colony, it mixes some of the familiar tastes and techniques of Portugal with those of China, as well as introducing flavours from Africa, India and south-east Asia. Neta's Carousel residency will feature a family-style spread inspired by the traditional Macanese cha gordo ('fat tea'). Expect Macanese classics, such as 'minchi' (sautéed minced pork and beef) and 'casquinha de caranguejo' (crab meat baked in its shell with olives, spring onion, turmeric and breadcrumbs.)

Carousel
71 Blandford Street,
W1U 8AB
carousel-london.com



FILM

9th & 14th
OCTOBER

BLACKKKLANSMAN

1976, and policeman Ron Stallworth has successfully infiltrated the Colorado branch of the Ku Klux Klan. A routine piece of undercover work—except that Ron Stallworth is black. With the help of a fellow officer, he uses his position to conduct a nine-month investigation into the racist white supremacist organisation, successfully thwarting several cross burnings and rallies. Spike Lee's angry, funny screen adaptation, starring John David Washington and Alec Baldwin, retells Stallworth's story with style, seamlessly blending historical and contemporary satire.

Regent Street Cinema
307 Regent Street,
W1B 2HW
regentstreetcinema.com



LECTURE

16th OCTOBER

MUSTAFA SULEYMAN: HOW AI IS GOING TO IMPACT HEALTHCARE IN THE FUTURE

This year's eagerly anticipated RSM Ellison-Cliffe lecture will be presented by Mustafa Suleyman, co-founder and head of applied AI at DeepMind, a British company currently working at the cutting edge of artificial intelligence. Suleyman will offer commentary on the current state of AI and advanced technologies in healthcare, and make some predictions as to its future role, from supporting doctors and nurses with increasing demands, to improving the efficiency of operational workflows, to providing predictive healthcare models.

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



MUSIC

20th OCTOBER

FROM CHOPIN TO HATZIDAKIS WITH DORA BAKOPOULOU AND ELLI PASPALA

This year's exceptionally hot and dry summer saw wildfires spread across Europe—perhaps most devastatingly in Greece, where the worst blaze in more than a decade caused the death of at least 80 people in a resort town to the east of Athens, leaving it in ruins. In response to this tragedy, the Hellenic Centre is hosting an evening of music from pianist Dora Bakopoulou and singer Elli Paspala, ranging from Chopin's Nocturne in C Minor to works by renowned Greek composer Manos Hatzidakis, with all funds raised going to support victims.

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

CRAFTS

18th—21st OCTOBER

MADE LONDON: MARYLEBONE

For four days in October, more than 120 craftspeople, including ceramicists, glassmakers, jewellers, weavers, furniture designers, metalworkers and clothes designers, will be gathering together at One Marylebone, a stunning Grade I listed former church designed by Sir John Soane in the 1820s, for a celebration of contemporary British design and craftsmanship. As well as selling their wares and accepting commissions, the makers will be on hand to share their inspirations and explain the processes and techniques used in their work. Tickets cost £10.

One Marylebone
1 Marylebone Road,
NW1 4AQ
madelondon-marylebone.co.uk



Aline Johnson

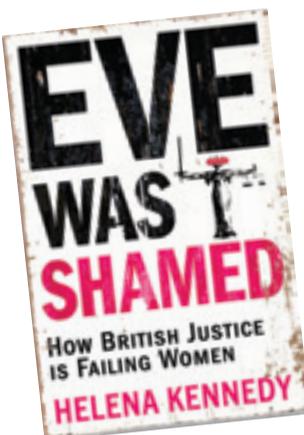
TALK

23rd OCTOBER

HELENA KENNEDY: EVE WAS SHAMED

In her new book, Baroness Helena Kennedy, one of Britain's most respected human rights lawyers, turns the spotlight onto the many failings of the British justice system in its treatment of women. Covering a wide range of subjects, from the handling of rape and domestic abuse cases, to a widespread failure to prosecute cases of female genital mutilation, to the fact that 84 per cent of inmates in women's prisons are being held for non-violent offences, Kennedy uses her facility for tight, forensic argument and her intimate knowledge of the legal system to highlight some of the shocking gender inequalities that still blight our society.

Daunt Books
83 Marylebone High Street,
W1U 4QW
dauntbooks.co.uk



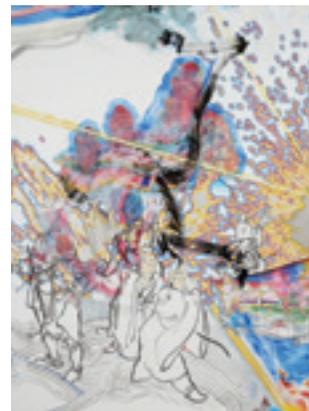
ART

3rd—30th OCTOBER

AKIRA YAMAGUCHI: RESONATING SURFACES

Renowned Tokyo-based painter Akira Yamaguchi presents a collection of new works that reflect on Japan's artistic past while incorporating his own highly contemporary, outward-looking ideas. Yamaguchi's work is steeped in the legacy of classical Japanese art, with its distinctive materials and perspectives, but this respect for tradition is tempered by a refusal to accept boundaries and a desire to incorporate the often-contradictory Western oil-based painting techniques he was taught as an art student.

Daiwa Foundation Japan House
13-14 Cornwall Terrace,
NW1 4QP
dajf.org.uk



EVENT

14th NOVEMBER

MARYLEBONE CHRISTMAS LIGHTS

[marylebonevillage.com/
christmas-lights](http://marylebonevillage.com/christmas-lights)

Echoing Word...

*from the infinite to the world,
from the world to the human,
from the human to the self*

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A poetic trilogy
BY THE CONTEMPORARY
GREEK POET & PHILOSOPHER

Dimitris Kakalidis

11/10/2018
19:15

at the Hellenic Centre
16-18 Paddington Str. Marylebone W1U 5AS

Free entry; booking essential on **07960 797 435** or
at info@omilos-ekspiretiton.gr

The Peace and
Prosperity Trust

2 November at 7:30 PM

GREAT FRENCH CHORAL WORKS

FAURÉ *Requiem*
GOUNOD *St Cecilia Mass*

St Cyprian's Clarence Gate
Glentworth Street NW1 6AX

Yara Zeitoun soprano

Joseph Doody tenor

Julien van Mellaerts baritone

Artists of the Peace and Prosperity Trust

Franck Fontcouberte conductor

Julian Collings organ

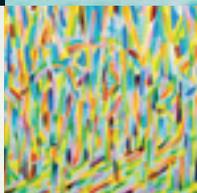
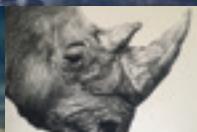
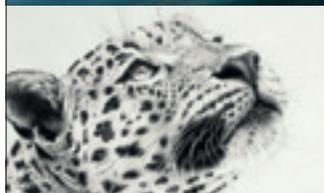
Julian Azkoul leader

United Strings of Europe

Ensemble Vocal de Montpellier

UNITED
STRINGS
of
EUROPE

Tickets £12, £8 (concessions) at the door and
<https://great-french-choral-works.eventbrite.co.uk>



REFLECTIONS

13th – 17th November 2018

A&D Gallery

51 Chiltern Street

Marylebone, London W1U 6LY

020 7175 1579

Mon – Sat, 10.30am – 7.00pm (Sat 4.00pm)

PRIVATE VIEW – please email

info@thehornshawgallery.com for details



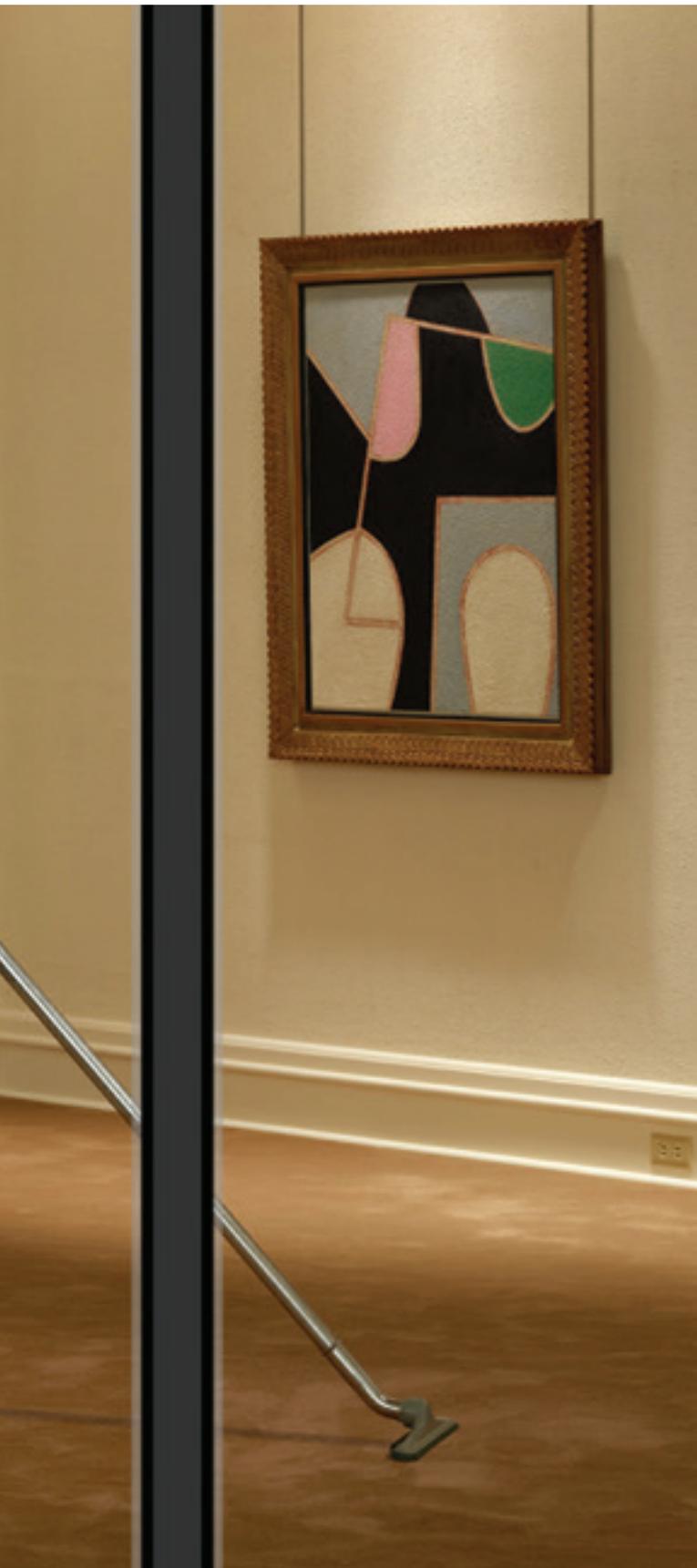
MUSIC
2nd NOVEMBER

GREAT FRENCH CHORAL WORKS AT ST CYPRIAN'S CHURCH

Three compelling works of French choral music—Fauré's Requiem, Gounod's St Cecilia Mass and the prelude of Saint-Saëns' Le Déluge—are being performed at St Cyprian's Clarence Gate church by a remarkable collection of musicians. Young solo artists from the Peace and Prosperity Trust, which supports the careers of promising musicians from Europe and the Middle East, will take centre stage, among them Kiwi baritone Julien Van Mellaerts, winner of last year's Wigmore Hall / Kohn Foundation International Song Competition. These young stars will be supported by the United Strings of Europe, a dynamic, pan-European string ensemble, and Ensemble Vocal de Montpellier, a celebrated French choir making its first appearance in London.

St Cyprian's Clarence Gate
Glentworth Street,
NW1 6AX
great-french-choral-works.
eventbrite.co.uk





ART
3rd OCTOBER—
3rd NOVEMBER

**RODNEY
GRAHAM:
CENTRAL
QUESTIONS OF
PHILOSOPHY**

In this exhibition, Canadian artist Rodney Graham presents a new body of his large, complex and highly distinctive lightboxes. Each lightbox works as a stage set for one of the artist's multi-layered fictions, all of them loaded with references to art history and pop culture, in which Graham himself often plays a starring role. Among this collection is his largest lightbox to date, featuring a 1940s gallery set, loosely based on a photograph of legendary New York art dealer Samuel Kootz. Here, Graham takes on the role of Kootz, hoovering the carpeted floors in preparation for an exhibition opening. In the background, an art collector admires a set of abstract paintings, created by Graham but based on a drawing by Alexander Rodchenko. Graham is an artist, playing a gallerist, surrounded by artworks inspired by another artist, all within an artwork.

Lisson Gallery
67 Lisson Street,
NW1 5DA
lissongallery.com

THEATRE
31st OCTOBER—
3rd NOVEMBER

**THE MASTER
AND MARGARITA
AFTER
BULGAKOV**

When the devil arrives in Moscow (less fire and pointed tail and more cloaked pseudo-intellectual), Margarita sells her soul to release the master, author and object of her affection, from the purgatory of his literary failings. Victor Sobchak, artistic director of Anglo-Russian theatre company Art-Vic, revisits Mikhail Bulgakov's darkly satirical novel—which was written in the 1920s and thirties but only published in 1966—in a stage adaptation at the Cockpit theatre.

The Cockpit
Gateforth Street,
NW8 8EH
thecockpit.org.uk

EVENT
29th NOVEMBER

**CHILTERN
STREET
CHRISTMAS
SHOPPING
EVENING**

portmanmarylebone.com

ART
17th OCTOBER—
9th NOVEMBER

**TRACEY BUSH:
A STUDY IN
BOTANY**

The average Western adult can recognise over 1,000 brand names or logos, but fewer than 10 indigenous plants. Struck by this discrepancy, and alarmed by the consequences of our lost knowledge, Tracey Bush has created a series of collages that take the form of old-fashioned herbarium illustrations, but incorporate colourful scraps of heavily branded litter, including sweet packets, cigarette cartons and drinks containers.

Jaggedart

28A Devonshire Street,
W1G 6PS
jaggedart.com



ART
UNTIL 11th
NOVEMBER

**ART +
REVOLUTION IN
HAITI**

In 1945, André Breton, founder of the Surrealist movement, visited Haiti to lecture at an exhibition by the Cuban painter Wilfredo Lam. In Port-au-Prince, Breton paid a visit to Le Centre d'Art d'Haïti, a recently established studio-gallery, where he came across a collective of self-taught local artists, the freshness and dynamism of whose work astounded him. Thanks in part to the Frenchman's influence, the works of Haitian artists such as Hector Hyppolite, Wilson Bigaud, Castera Bazile, Préfète Duffaut and Philomé Obin enjoyed a brief burst of popularity in Europe. In its latest exhibition, The Gallery of Everything, a space devoted to alternative art-makers of the 20th century, revisits the forgotten works of Le Centre d'Art d'Haïti.

**The Gallery of
Everything**

4 Chiltern Street,
W1U 7PS
gallevery.com



EVENT
14th NOVEMBER

**MARYLEBONE
CHRISTMAS
LIGHTS**

At the Marylebone Christmas Lights event, organised by The Howard de Walden Estate, the Marylebone Village lights will be switched on by a suitably exciting, but as yet still secret celebrity. The event will offer the usual blend of live music, entertainment, food and Christmas shopping. The stage, at the top of the high street, will feature



performances from the Marylebone Rock Choir and plenty of local schoolchildren. Other highlights include Santa's grotto and a beautiful, classic big wheel. The event starts at 3pm, with the lights being ignited at 6pm.

Marylebone Christmas Lights

marylebonevillage.com/christmas-lights



EVENT
7th—24th
NOVEMBER

PETER WILEMAN

In a new body of work, abstract oil painter Peter Wileman presents characteristically vibrant, colourful paintings, capturing scenes from London, New York and beyond. Known for his exploration of light and its effect on the landscape, Peter has exhibited at Thompson's for many years, earning a reputation as one of the UK's finest contemporary landscape artists.

Thompson's Gallery
3 Seymour Place,
W1H 5AZ
thompsonsgallery.co.uk

Peter Wileman



MUSIC
25th NOVEMBER

LOUIS DEMETRIUS ALVANIS: PIANO CLASSICS

As part of the International Concert Series, a programme of piano recitals, song recitals and chamber music that runs until June next year, the highly regarded, London-born pianist Louis Demetrius Alvanis will be appearing in the intimate Steiner Hall auditorium at Rudolf Steiner House. For this highly accessible Sunday afternoon concert, Alvanis will be performing Mozart's Fantasia in C minor, Beethoven's Sonata Pathetique, Chopin's Sonata in B minor and two popular works by the contemporary Danish composer Gregers Brinch: Elegy and Blue Harmony.

Steiner Hall
35 Park Road,
NW2 6UB
nationalconcertseries.com

EVENT
29th NOVEMBER

CHILTERN STREET CHRISTMAS SHOPPING EVENING

The Chiltern Street Christmas Shopping Evening returns, bringing with it a host of exclusive in-store promotions, festive craft workshops and live music. For the first time, the street will be fully pedestrianised, allowing visitors to enjoy a traffic-free shopping experience, plus on street entertainment and food and drink from some of the area's best bars and restaurants, including Chiltern Firehouse. Free to attend, the event, which runs from 5:30-9:30pm will celebrate the theme of 'conscious Christmas', from championing recycled materials, to promotions on gifts that will last a lifetime.

Chiltern Street Christmas Shopping Evening
portmanmarylebone.com

Chiltern Street Christmas Shopping Evening



EXHIBITION UNTIL 18th JANUARY

'THIS VEXED QUESTION': 500 YEARS OF WOMEN IN MEDICINE

To mark its 500th anniversary, the Royal College of Physicians, presents an exhibition that seeks to overturn the idea that female participation in medicine began with Elizabeth Garrett Anderson and her 19th century peers. Taking its title from the comments of a progressive Victorian male medical student who lamented the violence with which some of his peers reacted to the "vexed question" of women being doctors, the exhibition explores female figures from centuries of medical practice, including apothecaries, herbalists, writers of medicinal recipes and midwives, some famous, many forgotten, most of them excluded or even persecuted as a result of their gender.

Royal College of Physicians

11 St Andrews Place,
NW1 4LE
rcplondon.ac.uk



INSIDE VIEW 9th—30th OCTOBER

NATASHA KUMAR: NEW PAINTINGS AND WORKS ON PAPER

NATASHA
KUMAR ON
WHAT TO
EXPECT FROM
HER LATEST
EXHIBITION
AT RAILINGS
GALLERY



I was born and brought up in the UK. I travelled to India every year to visit family, but it wasn't until I became more independent and started going on my own that I began to unpeel the layers of myself, and really learn about the people and culture.

This show is about Indian women and the roles they play. It's something I've come around to very naturally: I've always wondered what it would've been like if I'd been born and brought up there.

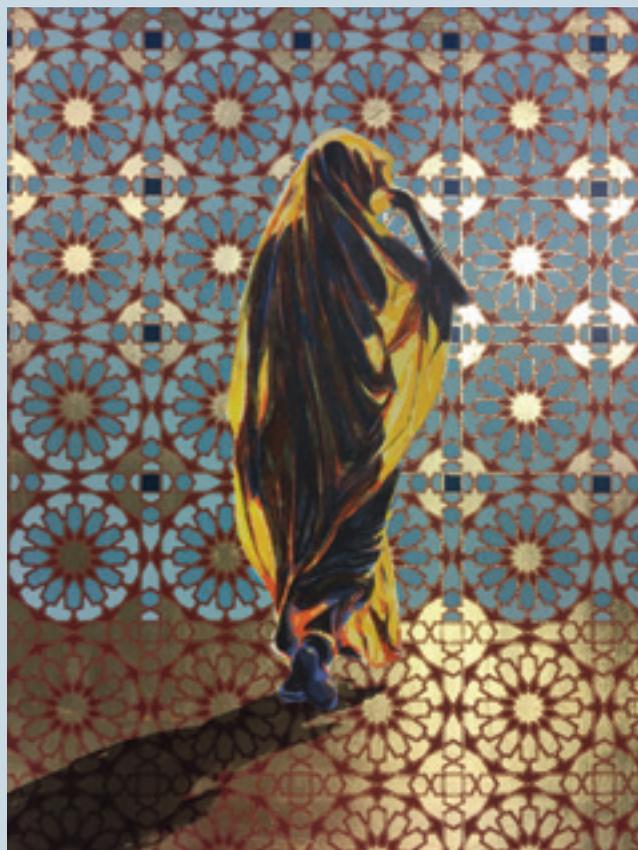
The series is called Dipti which means 'glow' or 'light' in Hindi. It began with a photograph I took in Bundi, Rajasthan. This woman was hurrying past, and when she turned a corner the light caught her, silhouetting her figure. The sari is such a beautiful, semi-transparent thing, and the way the

light shone meant that just for a moment you saw the shape of the woman: this beautiful, elegant, classical Indian image. It was just glorious. The whole series developed from that. Who is she? Where is she going? Is she going to fulfil these traditional roles? Her hand gesture is very symbolic, meaning peace be with you. You often see it outside people's homes as a form of protection for the house.

I've reduced all these elements to their essence: colour, mood, feeling. Over the years my work has become less figurative and slightly more conceptual. It's contemporary, but it has that feeling of going back to your roots.

Railings Gallery

5 New Cavendish Street,
W1G 8UT
railings-gallery.com



WIGMORE HALL

Sunday Morning Concerts

Listen to an hour of world-class classical music followed by a cup of coffee or a glass of sherry.



The perfect way to start your Sunday

Jennifer Pike violin; **Petr Limonov** piano
Sunday 14 October 2018 11:30am

Quatuor Voce
Sunday 21 October 2018 11:30am

Daniel Lebhardt piano
Sunday 11 November 2018 11:30am

Novus String Quartet
Sunday 16 December 2018 11:30am





LOCAL LIVES

BERNADETA
URBONAITE

Bernadeta Urbonaite is a pianist, composer and piano teacher. Originally from Lithuania, she recently won bronze and silver medals at the Global Music Awards and lives on Chiltern Street

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

I was born and spent most of my childhood in a little town called Telsiai in the north of Lithuania. We shared a house with my grandparents and were a very musical family—everybody played an instrument. We would play popular Lithuanian songs, but perhaps the biggest influence on me was my uncle, who played guitar and was really into Pink Floyd, a band that became a key inspiration for me.

I started learning the piano at around the age of eight and every afternoon after school I'd rush off to music lessons. Everyone in my family had been to music school—it was just a tradition, a way to broaden our education, and so music took up all my free time.

During my teens I went away to boarding school in a very old town called Klaipeda, which is by the seaside. It was one of the top three schools in Lithuania for preparing students to go onto music academy and a professional career as a musician. I really enjoyed boarding school, but also found it extremely demanding. In fact, I found studying for my degree at the Lithuanian Music and Theatre Academy in Vilnius much easier.

After university I was torn in two directions: to either do a master's or take a break from studying. I decided to take a break and came to London in 2005. I found a job at a pub and just got immersed in the culture. But I soon realised that music was a huge part of my life and wanted to get back to it, though I wasn't sure if I wanted to continue the academic part. I felt I had been quite restricted



Performing can be quite nerve-racking, because I just want to do my best, but within the first few bars the nerves quieten down and then I just embrace and enjoy it

in my training—it was all about perfection and was quite competitive.

I started exploring different scenes in London to see how musicians actually perform. There were a lot of open-mic nights around, so I had the chance to see people just pick up instruments, play by ear and really express themselves through music. I realised that I didn't have that natural feel yet, so I took three courses in pop piano, jazz piano and jazz harmony and ear training at City Lit in Covent Garden. I studied music from a very different angle—being creative and not reliant on being able to read the music. That had been my biggest obstacle. I soon started experimenting and writing my own music.

The first piece I wrote was actually a big thank you to my brother. He was the first person to encourage me to write, saying: “Just give it a go. What's the worst that can happen?” I dedicated that piece to him and called it 4MyBro.

I eventually looked around at the various

competitions and found the Global Music Awards, which is aimed at independent musicians across all genres. I decided to give it a go and ended up winning two awards in six months. Last December I won a bronze medal for my interpretation of the Coldplay song Everglow, and in May I won a silver medal for Metamorphosis, which is a piece inspired by Beethoven's Für Elise.

I have performed a couple of times recently: one was at an event for acoustic artists at the Spice of Life and the other was at an initiative called Soul Stripped Piano Sessions, which is for female artists only. That was a lovely event.

I do get nervous, especially in those crucial last five minutes where you know you have to go onstage and perform. It can be quite nerve-racking, because I just want to do my best, but within the first few bars the nerves quieten down and then I just embrace and enjoy it.

I am currently applying to the Royal College of Music to study for a master's in composition for screen. I'm also working hard on my EP, Lost Infinity, which will be released in December. People can find my music on Instagram and YouTube

Teaching piano is an equally big part of my life. I divide my working day in two: the first half is spent either working towards a performance or finishing a composition, and the second half I teach piano. My students are mainly children, but I do also teach adults.



“
My digital baby grand piano takes up a large part of our living room—out of consideration for my neighbours I practise using headphones

The way I was taught was very academic, very rigid, so I wanted to do the opposite. I've discovered that children have to be engaged, so my teaching style is very much a creative one, focusing on improvisation and making up tunes as well as implementing music theory and teaching all the fundamentals.

I enjoy working with children because they are very courageous and aren't afraid to experiment. They are very expressive and with a little bit of encouragement, they reveal their potential quite easily. My aim is to empower them and make them believe in themselves—not just in music, but in all aspects of life. I find it very rewarding when the student leaves with a smile on their face

“
Children have to be engaged, so my teaching style is very much a creative one, focusing on improvisation and making up tunes as well as teaching all the fundamentals

and is keen to come back to the next class.

I moved to Marylebone in October 2017, and live in a cosy, one-bedroom apartment on Chiltern Street with my boyfriend, Mohit, who works in finance and is a huge fan of music. My digital baby grand piano takes up a large part of our living room—out of consideration for my neighbours I practise using headphones.

Top of the list of our favourite things to do in Marylebone would be the farmers' market. I love it! We do our grocery shopping there every Sunday and next to it is Paddington Street Gardens, where I often head during my lunch breaks to have a coffee and read a book. My boyfriend and I have three

favourite restaurants: Il Blandford's on Chiltern Street where Jessica always makes us feel at home; the Turkish restaurant, Ishtar, on Crawford Street; and Bombay Spice, the Indian restaurant on Paddington Street.

Dance is one of my big passions. I love electronic music, including house music, and go to house dance classes whenever I can at either Pineapple Dance Studios in Covent Garden or Studio 68 in London Bridge. I also love doing yoga and working out at my gym on Baker Street.

I do miss my family, so it's always nice to return to Lithuania to see them. My home town is so tiny compared to London and it's a totally different life, but I really like that contrast.

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MY PERFECT DAY

BOB VAN DEN OORD

The managing director at The Langham, London describes his perfect Marylebone day

Breakfast

I like to go to PureGym on Hallam Street in the morning to work with my trainer. Before I go, I have some oatmeal from the Natural Kitchen on Baker Street, then once I'm home, I have cheese from La Fromagerie with bread from a new bakery at the end of Marylebone High Street, called Ole & Steen. Their rye bread is amazing. It's quite Dutch, having bread and cheese for breakfast—and it sets me up very well for the day.

A spot of fresh air

We take Boris bikes and cycle around—it's the best way to see the city, by bicycle. Alternatively, we might play tennis in Regent's Park, or take a stroll through the park to Primrose Hill for a pub lunch. There are so many ways to be outside, living in Marylebone.

New outfit

One of the great things about Marylebone is its lovely little boutiques. It has stores full of stuff you probably can't find anywhere else. For my casual clothes I shop at Slowear, or at Trunk Clothiers on Chiltern Street. After that, you can end up with a drink on

Artesian at
The Langham, London



the Chiltern Firehouse terrace, which is perfect.

Snack

For a weekend snack, a sausage roll at The Ginger Pig is a must. One sausage roll is enough to share between two, really, so my partner and I cut one up and walk along the high street, eating it warm out of the bag.

Culture

We have been quite a few times now to the Open Air Theatre in Regent's Park. The weather has to be good, but we didn't have to complain about that this summer. It was perfect. Of course, when it's chillier, you can always spend an hour or two in Daunt Books.

Pre-dinner drink

You'll have to allow me to mention the hotel, I'm



One Ginger Pig sausage roll is enough to share between two. We cut one up and walk along the high street, eating it warm out of the bag

afraid. You can't get a better cocktail than at the Artesian. I have a negroni, usually, but all the drinks here are good. The staff are amazing, the menu is fantastic, and head bartender Remy Savage is something of a celebrity in the drinking world. If we want something more casual, though, we go next door to The Wigmore for a beer or a glass of wine.

Eating out

Again, it's here, at Roux at the Landau. It is great and we love it. If I want to get away from the hotel, we go to Clipstone. It's good food, at a reasonable price, and the service is lovely—one of those places where the owner recognises you when you come in.

Eating in

When we eat in, we eat fish—fish with a salad. We buy our fish from Fishworks on Marylebone High Street, and it's fresh and delicious. That's become our new routine.

Anything else?

A spa treatment at Chuan Body + Soul is an amazing experience. They have great therapists there. It is a great experience at the end of a hard week.



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As soon as it opened, the Chiltern Firehouse restaurant became a magnet for the rich and famous, but the glamour of some of its diners is possibly the least interesting thing about it. Executive chef Nuno Mendes and head chef Richard Foster talk to the Journal about the subjects that really matter: the food and the philosophy that underpins it

WORDS: CLARE FINNEY
IMAGES: EMMA LEE, ORLANDO SMITH,
TIM CLINCH, PEDEN AND MUNK

FIRE IN THE BELLY

Forty-seven thousand. That's how many portions of crab doughnuts the Chiltern Firehouse has sold since it opened its gates to international acclaim bordering on hysteria. Its refusal to court publicity had, as someone in owner André Balazs's marketing department must have predicted, somehow courted more publicity than any hotel restaurant opening London had ever seen. The story was that getting a table had become instantly impossible. You had to be somebody, or know somebody, simply to get standing room in the bar area. Yet while the media gorged themselves on snaps of celebrities approaching, entering, or—best of all—stumbling out of the iconic black gates, within the Firehouse walls a smart, understated and altogether more sophisticated crowd of regulars were quietly gathering.

They were the locals: Marylebone residents and workers who, unphased by the famous faces, knew a good thing when they saw one. Yes, you were as likely to bump into Kate Moss in there as your neighbour, but the dining room was chic, the bar beautiful, the staff warm and inviting, and the kitchen—a gleaming, buzzing open plan affair with dining seats at the counter for front row action—overseen by none other than Michelin-starred chef Nuno Mendes. They loved his food—a bold and enticing blend of cuisines and flavours with a North American thread running throughout—and they loved the drinks list, which had been created with just as much searing attention to detail.

“We are a destination restaurant, but from the start our offer has been geared toward local people—to the neighbourhood. We're a neighbourhood restaurant that has become destination.” I'm having a flat white with Nuno and his right-hand man, head chef Richard Foster, in one of the plush private dining rooms tucked away next to the restaurant. The pair shrug when I mention celebrities. “The clientele is the clientele. Our team is passionate about hospitality, and we pride ourselves on looking after the guests and giving them all a

good time,” says Nuno. To be dining or drinking here is to feel like the most important person in the room, regardless of whether you actually are. The service, the environment, the menu—all are geared toward your entertainment: and while a plate of the famous crab doughnuts would work beautifully in isolation, it's this holy trinity that sets the Firehouse ablaze.

The secret, it seems, is North America. Loth though we often are to acknowledge it, there are areas in which the States' huge bearing on our culture and food has proved positive. The Firehouse is one of them: a living, fire-breathing testimony to the merits of a restaurant in which hospitality, taste and above all enjoyment are the primary concerns. Nuno is Portuguese by birth, but he cut his teeth in the Big Apple: home of quality brasseries and busy, beautiful hotel restaurants. “I spent 15 years in North America, and most of my experience was in those kinds of places: amazing for a good night out, loud and social—but with a cool and interesting menu. I never found that in London.” Times have changed now, but if you think about it, not so long ago the choice over here was really between a formal, fine-dining experience or TGI Friday's.

“Don't get me wrong: I like Michelin-starred restaurants. There's definitely a place for them,” says Nuno. “But life is hectic, we are busy, and when you get time off, you want a place to have fun in.”

“I went for lunch at a reputed fine-dining restaurant a few months ago,” Richard interjects. “We were there for four hours, emptied our pockets—and had no fun at all. We couldn't really chat because waiters were constantly interrupting us with more and more courses—and I'm just bored of that,” he exclaims. Richard has worked at some of the capital's most acclaimed restaurants, but he's found his home at the Firehouse. “There were 200 people in the restaurant last night. Two hundred. On a Wednesday in August in Marylebone. And the buzz, the

noise, made your hair stand on end.”

“It was the sound of happiness!” Nuno chips in proudly, unable to disguise his joy.

The Chiltern Firehouse pulls tourists, like anywhere associated with fame and celebrity—which makes its popularity with locals all the more remarkable. Almost everyone I’ve spoken to for this magazine over the last four years has mentioned the Firehouse as a haunt. Some people go daily. “We have many guests to whom we can just say, the usual? And I love that. It’s something we’ve been working toward since we opened,” says Nuno. “I also think people come back because they can have a different experience every time. They can have a quick lunch in 20 minutes. They can relax in the afternoon in the courtyard with some oysters. They can rent the bar at night for a party or hire a private dining room for a big dinner,” adds Richard. “They can have a luxurious or a fairly economical experience.”

Sun sweet melon comes with kelp and Piouet olive oil. Smoked eel comes with potato purée, yuzu and torched onion. The obligatory burrata is there of course—but instead of importing from Italy, the chefs source the cheese from the La Latteria dairy, here in London. “They make our burrata and stracciatella fresh every day in Acton. We love to work with producers

like that,” says Nuno, who dresses the Firehouse burrata in chilli jam and heritage tomatoes. Local produce, Japanese sauces, Indian spices, southern US ingredients and European techniques are scattered throughout the menu, and there is certainly more than a hint of fusion flying around here—although Nuno is wary of what he calls “fusion confusion”. His approach, and Richard’s too, is very much that of a well-travelled, Michelin-starred Portuguese chef who has worked in the global cities of North America and the UK.

Nuno calls it “the New York pantry”: “In a kitchen in New York or San Francisco, the product is the driver, but the way you dress it can be from all four corners. Somewhere like Gramercy Tavern will have French technique, Mexican ingredients, Japanese ingredients—and I like that. It’s a fun way to eat.” The produce is British (“at least 90 per cent”), but the pantry is cosmopolitan. It is here, Richard points out, that you can see Nuno’s Portuguese heritage. “What struck me, when I was travelling, was how easily the Portuguese cuisine fits in with others. Malaysia, Macau in China, the Philippines, Africa, South America, parts of India—all were at some point a part of the Portuguese empire, and you’ll find that in the food.”

Richard, who took six months out from working at the Firehouse to

travel around Asia and Africa, was struck by the extent of Portugal’s culinary influence. “I was in Goa in India, and they have this pork sausage made with loads of spices, which they serve in a curry. Pork isn’t usually big in India, but where the Portuguese travelled they used local ingredients to recreate their dishes. Seeing that gets your brain thinking about how you can fuse different cuisines.” For Nuno, a culinary nod to Portugal is a point of pride as well as palate. “I’m not nationalistic, but I am very proud of what has happened in my country. I think for a long time we hid our cuisine and served what we thought tourists were looking for. Now we have started taking more pride in our produce and dishes, and there’s been a revolution in rural areas in Portugal, with young people rejuvenating old traditions in making wine and cheese.”

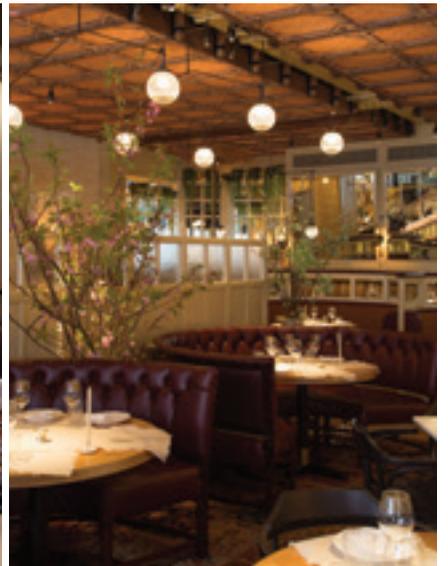
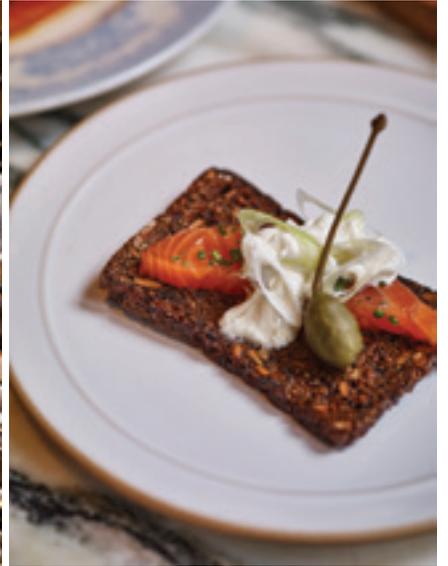
In Lisbon and Porto, restaurants serving spag bol and pizza have been replaced with tascas and petisqueiras serving up traditional (and, increasingly, highly modern) Portuguese dishes. It’s come over to London too: Nuno himself has opened Taberna de Mercado in Spitalfields, and you’ll find petiscos—the Portuguese answer to tapas—all across London. “Spain, France and Italy have done a very good job at marketing their cuisine. It is recognisable. When you travel

“Spain, France and Italy have done a very good job at marketing their cuisine. It is recognisable. When you travel to those countries you want to try it. And I think we have made the step of coming out and saying, this is Portuguese

23. Fire in the belly



Nuno Mendes
Below right:
Richard Foster



24. Fire in the belly



“

Though we're a big restaurant, I like to keep that small restaurant feel. The team feels like a family, there's interaction with the menu, and interaction with the suppliers

Nuno Mendes

to those countries you want to try it. And I think we have made the step of coming out and saying, this is Portuguese.”

Though he had “no idea they would be such a hit; I just thought they’d be tasty”, Nuno’s crab doughnuts are a prime example of his innovative approach. “There is American, there’s Portuguese—there are references to all sorts of things in there,” he enthuses. Served with egg and wasabi, there is also a touch of another of Nuno’s favourite countries, one whose food also blends remarkably well with that of Portugal. “I have a passion for Japanese cuisine. It marries really well with Portuguese, so there is Japanese technique as well as ingredients throughout the menu.” For Richard it is India, “the smells, the spices, the colours, the street food”, that gets his juices going. “I love to try to match those to European techniques and ingredients.” As indeed he has achieved in the Firehouse’s tandoori salmon and lamb massaman curry.

As of this month, the menu will start changing—not drastically; the doughnuts are safe for now, I’m told—to enable the incorporation of one-off dishes. “This will give us the freedom to work directly with our suppliers so that if they have some great produce which will only serve one or two days we can have it

on the menu for that time.” They’ll be embracing the game season, rare cuts, hyper-seasonal produce, and the opportunity for everyone in the kitchen to get involved in creating new dishes. “Though we’re a big restaurant, I like to keep that small restaurant feel, where the team feels like a family, there’s interaction with the menu and interaction with the suppliers. We have suppliers visit every single day here, and if they turn up with something really cool, it’s nice to say we can work with it,” says Nuno. The chefs remain motivated (“If someone is working a 55-hour week in a demanding environment it’s really important they feel nurtured and engaged in the creative process,” observes Richard) and the diners can enjoy venison, new-season plums and rich roasted partridge.

The Firehouse’s famous oyster cart will be joined by two more stands: one of cheese and the other of charcuterie. “It’s such visceral produce. You want them on display, not hidden somewhere in a fridge,” says Nuno. Having toyed with the idea of having an all-British selection, he decided there were plenty of places doing that already in London, and that they should also showcase other countries: after all, you don’t spend 20-odd years travelling the world working in food without befriending a few artisans. “We have some amazing friends doing amazing projects,”

he enthuses. “I want to have some British cheese, of course, but we aren’t a British restaurant. Italy, Austria, Spain, Portugal, Germany—they’re all doing interesting stuff, and we want to share their story.”

‘Make it new’ was the maxim of 20th century writer Ezra Pound—but it could equally be said of Nuno Mendes and his approach to restaurants. Soon after coming to London in 2007, he founded the Loft Project, the cult pop-up for which the chef cooked at their own home and guests dined communally around their kitchen table, because nothing like it existed. He opened Viajante, his first Michelin-starred restaurant, and Taberna do Mercado, for the same reason. “I enjoy doing projects that are new to London—not for the sake of it, but because they add another layer to the food scene. I keep lots of notes of ideas I want to develop—in fact, I actually wrote that I wanted to do a North American-style project years before André asked me about this place...” He smiles knowingly.

I’m prepared to accept this prophetic chef’s foretelling of the Firehouse. But even he cannot have predicted the popularity of crab doughnuts with the denizens of Marylebone.

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“

I went for lunch at a fine-dining restaurant. We were there for four hours, emptied our pockets—and had no fun at all. We couldn’t really chat because waiters were constantly interrupting us with more and more courses—and I’m just bored of that



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SEA WORDS

The remarkable life of Frederick Marryat,
who saw wild adventure and indelible
horrors at sea before, as a popular novelist,
drawing on his violent past to bring thrills
to generations of readers

WORDS: GLYN BROWN
ILLUSTRATIONS: MATTHEW HANCOCK

THE PHANTOM SHIP

Gradually the gloom seemed to clear away, and a lambent pale blaze to light up that part of the horizon. Not a breath of wind was on the water – the sea was like a mirror – more and more distinct did the vessel appear, till her hull, masts and yards were clearly visible. They looked and rubbed their eyes to help their vision, for scarcely could they believe that which they did see. In the centre of the pale light, which extended about fifteen degrees above the horizon, there was indeed a large ship about three miles distant; but, although it was a perfect calm, she was to all appearance buffeting in a violent gale, plunging and lifting over a surface that was smooth as glass, now careening to her bearing, then recovering herself. Her topsails and mainsail were furled, and the yards pointed to the wind; she had no sail set, but a close-reefed fore-sail, a storm stay-sail, and trysail abaft. She made little way through the water, but apparently neared them fast, driven down by the force of the gale. Each minute she was plainer to the view. At last, she was seen to wear, and in so doing, before she was brought to the wind on the other tack, she was so close to them that they could distinguish the men on board: they could see the foaming water as it was hurled from her bows; hear the shrill whistle of the boatswain's pipes, the creaking of the ship's timbers, and the complaining of her masts; and then the gloom gradually rose, and in a few seconds she had totally disappeared.

Three Spanish Place is a handsome, narrow, five-storey townhouse, not big by Marylebone standards. Today, it's home to several health professionals, including a physiotherapist offering acupuncture and massage. That's something one of the building's most illustrious past-owners could probably have done with.

Intrepid naval officer, traveller, hero of the Napoleonic wars, and a writer whose adventure novels made him so popular that he ranked alongside Joseph Conrad in importance—Conrad himself, with Virginia Woolf and Herman Melville, were fans, while Ford Madox Ford called him “the greatest of English novelists”—Frederick Marryat spent the happiest years of his life here. It was his sanctuary, where his busy mind could be stimulated by the bohemians and wits who lived close by and where, at a bachelor-style remove from the children he loved and missed and the estranged wife he didn't, he could be himself.

It's tempting to imagine him surveying the London rooftops through a telescope from the highest room, commanding the house like a ship: “Carriages at four o'clock! Man the tea urn!” But this makes Marryat sound charmingly eccentric, and he wasn't that at all. Someone for whom the term ‘swashbuckling’ could have been invented, he was obsessed with exploration, marked by the life he'd had at sea, clever and witty, and

occasionally violent and unbalanced. His writing (he was a caricaturist too) poured from a brain that needed occupation to calm it. He had various homes but couldn't settle. He was urbane but would brawl in the streets. A restless, sometimes self-destructive ball of energy. Massage might've been just the thing.

Marryat was born in 1792 at Tower Hill, above the Pool of London with its crowded ships, his father in maritime insurance, his mother a celebrated American beauty. The trouble began when he was sent to a boarding school in Enfield run by a brutal headmaster. “Being of a genial temperament, he preferred play to lessons, and was constantly flogged for inattention.” Not just that. Frederick was intelligent, strong, self-assertive and cheeky—and he had a lisp, causing endless punch-ups while he fought off bullies. A natural rebel, he became difficult. His closest friend was Charles Babbage, who would become a great mathematician and a neighbour of Marryat's in Marylebone. Babbage, a studious boy, would get up before dawn to creep downstairs and go over his work. Marryat begged to join him—and when Babbage agreed, Marryat brought his mates and started setting off fireworks. Just the kind of pal you want.

Hating school and saying he wanted to go to sea, Marryat repeatedly ran away. Finally, in 1806, when he was 14 and totally out of control, his father sent him into the Royal Navy. His rank was first-class volunteer on the 38-gun *Impérieuse*, commanded by the most famous fighting captain of the time, Lord Cochrane. So began a frantic and spectacularly brutal period in his life, beginning with the vessel's very first departure, as his diaries recall.

“The *Impérieuse* sailed; the admiral of the port was one who would be obeyed, but would not listen to reason or common sense. The signal for sailing was enforced by gun after gun; the anchor was hove up and, with all her stores still on deck, her guns not even mounted, in a state of confusion unparalleled from her being obliged to hoist faster than it was possible she could stow away, she was driven out of harbour to encounter a heavy gale.” Macho madness on the part of the admiral, and there was much, much more of that to come. If that's leaving the harbour, it's amazing any English ships were left to fight the French.

But there were, and the *Impérieuse* took centre stage. In the first three years of his life at sea, Marryat took part in 50 fights. It was a rebellious boy's dream, if he could stay alive. It got into his blood, and he loved “the rapidity of the frigate's movements, night and day; the hasty sleep, snatched at all hours; the beautiful precision of our fire”.

Survival meant getting even tougher. There were public school bullies onboard too, and he started to meet violence with violence. At the age of 18 he was already a man, seasoned by years of war. He'd be written about like one of his own heroes: five feet 10, “upright and broad-shouldered... firm, decisive mouth, forehead redeemed from heaviness by the humorous light that twinkled in his deep-set grey eyes.” The Kirk Douglas-style dimple in his chin made the fact he had to shave twice a day a pain.

He served on many ships and took part in campaigns across the world. There were insane, power-mad commanders, and Marryat, as a subordinate, helplessly watched sadistic floggings or often fatal keelhaulings. As he grew, his sympathy for younger sailors or those press-ganged—there were bakers, hatters and violinists enduring this life—increased, and he would later campaign not just against the press-gangs, but more widely for the disenfranchised and the poor. Meanwhile, he did what he could. A strong swimmer, he jumped into



“

In the first three years of his life at sea, Marryat took part in 50 fights. It was a rebellious boy's dream. It got into his blood. He loved 'the rapidity of the frigate's movements, night and day; the hasty sleep, snatched at all hours; the beautiful precision of our fire'

the sea repeatedly to save drowning comrades and even those who'd bullied him, causing himself future problems with haemoptysis, or bleeding from the lungs. But for now, there was much more to do.

Briefly back on land, ladies' man Marryat out of the blue married Catherine Shairp. He was a good-looking, sociable naval hero; she was plain, prim and close to silent—perhaps, he was hoping, a genteel foil for him. Hmm. Almost immediately he was back at sea, now a senior naval

officer on the huge ship the *Larne* in Burma and Rangoon, coping with fighting crews laid low by dysentery, malaria, cholera and scurvy—sometimes, with deaths and illnesses, there were only three officers and 12 men out of 200 left standing onboard. The scenes in Burma feel like something from *Apocalypse Now*: the bodies of captured British troops “crucified on rafts, were floated down among the English boats...”

In 1830, at the age of 38, he retired, having reached a captain's rank. By now, Marryat had swapped, over a bottle of champagne, the large family home he'd had in London for a Norfolk estate. At first, he loved the acres of farmland and the rambling house, but soon he was frustrated by its remoteness. He installed his family in his elderly parents' home in Wimbledon while he roamed from home to home in London, beginning to write, and editing the *Metropolitan* arts magazine. His naval temper still to the fore, he reminded one contributor about copy and finished, “Mind you don't forget, or I'll thump you when I meet you.” Lovely.

His debut novel, *The Naval Officer, or Scenes in the Life and Adventures of Frank Mildmay*, was heavily autobiographical. It did well, despite



Dickens didn't see Marryat as a writing rival, but as someone who could present the reality of a life at sea in all its pain and humour, something he himself could only imagine

the savagery and general nastiness of its protagonist. Marryat gave up the Metropolitan, travelled through the USA and Canada and then, having officially separated from his wife and with his family now living in Paris, he settled in London, finally finding the home that fitted him best, the relatively modest Spanish Place. Here, he installed a few of the things he'd collected: weapons, a Burmese shrine, the tusks of a sacred elephant. There were stuffed animals and prairie curiosities, bear, buffalo and opossum skins. None had been properly cleaned; some were riddled with fleas. As his daughter Florence later wrote, "Many literary ladies honoured his rooms, stroked the panther, went into ecstasies over the great black bear and fell in love with the blue fox. But somehow, after the inspection, they all felt—how can their feelings be expressed?—irritated..."

In Marylebone, Marryat was right in the middle of convivial company. There was the eccentric, bibulous George Cruikshank, who engraved his caricatures; painter Edwin Landseer; composer Theodore Hook, with his jokes and conjuring tricks; artist Clarkson Stanfield. "It was here," wrote Florence, "in the tiniest of houses, furnished according to his taste, a very gem in point of its adornments—rich in pictures and objets d'art, clothed in velvet and decorated with hothouse flowers—he received visitors and

made the little rooms brilliant with their conversation and their wit." The man he wanted most to meet was his neighbour Charles Dickens, then 27 and living with his family on Devonshire Terrace, and when they met, they took to each other at once. Dickens didn't see Marryat as a writing rival, but as someone who could present the reality of a life at sea in all its pain and humour, something he could only imagine. After reading Marryat's latest book, he wrote, "I have been chuckling and grinning, and clenching my fists and becoming warlike for three whole days." Other visitors sometimes flinched at Marryat's temper and towering physical presence, which often had a hint of lurking violence. Then there remained the lisp, which no man dared mock. Apart from the unruffled Dickens, who, writing to a friend about a religious fresco he'd seen, observed, "I can make out a virgin with a mildewed glory round her head and... what Marryat would call the arthe of a cherub."

By now, Marryat was an old hand at the adventure story, and his hugely successful novels included *Mr Midshipman Easy* (years later filmed by Carol Reed), *The King's Own* and *The Phantom Ship*, based on the legend of the Flying Dutchman. In his heyday, it was said that "his books are read with breathless curiosity in the most refined circles". Their lucid, pacey style was revered by the likes of Coleridge, Thackeray and Ruskin. At the time, the navy was still an emblem of power, full of romance, bloodshed and glory. Others tried to novelise the drama, but Marryat was one of the few writers who'd lived it.

But times change. Later, Virginia Woolf would ruefully analyse why Marryat's fame wouldn't endure. First, she observes, the themes are repetitive. There are terrific battles, awful deaths. And then more of those. But also, "some of the elements that go to make character are lacking." She explains: "The intenser emotions of the human race are kept out. Love is banished; and when love is banished, other valuable emotions that are allied to her are apt to go too."

She thought now he was prudish, and he was. It's was all about facts—"facts about yawls, and jolly boats and how boats going into action are 'fitted to pull with grumets upon iron thole pins'." Blokey, with no light and shade.

Marryat went on to write several books for children, including the still-read *The Children of the New Forest*. But Dickens had displaced him as the most successful British novelist. In 1843, at the age of 51, he retired to Norfolk. It wasn't sad. His children came to live there, and he revelled in their company. He had a tubby piebald pony called Dumpling and a greyhound, Juno, "who would leap upon the author's table and indulge in a wild scamper over his papers and, when rebuked, creep under his coat and lie there blissfully contented." He grew his grey hair long and began to relax. When asked how he could exist so far from the excitement of the city, he said, "Ah, you see, but this is such a lovely time of year. It is sufficient for me to walk along the lanes and watch the green buds coming out."

But he had internal haemorrhages, caused by those efforts at saving men overboard, and when his beloved son Frederick died at sea, he went downhill. He was laid on a mattress where he could see the garden, and pinks and moss roses were brought to his room. On 8th August 1848, at only 56, he dictated his diary. "'Tis a lovely day and Augusta has just brought me three pinks and three roses. I have opened the window and the air is delightful. I am lying on a bed in a place called Langham, on the Norfolk coast two miles from the sea. I am happy." He was found dead at dawn the next day. The bunch of pinks and roses was found pressed between his body and the mattress. Love and intense emotion? There all the time, it seems.



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John Gilhooly,
director of Wigmore Hall

Every Sunday morning, regulars and new faces come together at Wigmore Hall for an hour of beautiful chamber music, then stick around afterwards to socialise over a glass of coffee or sherry. The Journal meets staff, musicians and concertgoers to find out what it is that makes these concerts so special

INTERVIEWS: JEAN-PAULAUBIN-PARVU
IMAGES: ORLANDO GILI

Sunday service

John Gilhooly,
director of Wigmore Hall

Wigmore Hall's Sunday morning coffee concerts have been around since 1979. They were the first of their kind in the world and were launched partly as a reaction to comments from members of the Jewish community, who couldn't attend our Friday night concerts because of their religious commitments. The concerts have gone on to become a launch pad for young ensembles and have attracted audiences of all ages. They are a great taster for somebody who just wants to see what we're doing—rather than coming to a two-hour concert, you can come to a one-hour concert for a pretty low price.

The atmosphere of a morning concert is rather special. At this time of day, you have natural daylight filling the hall, which is very beautiful. It is kind of a spiritual hour. It's a way of zoning out and just communing with this wonderful music on your day off, forgetting the troubles of the world for an hour. People really do feel elated afterwards. Many can only attend on Sunday mornings and they tell me it makes their week.

Of the 48 or so coffee concerts that we do each year, 20 of them will be string quartets, because that's something this particular audience really loves. None will be song recitals, though, as there's an unwritten rule that you don't make people sing too early in the morning. If you're a singer, you'd probably have to get up at about 5am, because your voice doesn't wake up until a few hours after you do.

I am a regular at these concerts—I programme them myself and pop in most Sundays. As artistic director, they give me a testing ground to introduce young artists without the pressure of a full evening recital, which is a huge amount of music to prepare. I can bring them to the hall on a Sunday morning for their first concert and they are guaranteed a full house. Word begins to spread, so when you put them on in the evening maybe a year or so later, the house is also full.

Geraldine Overill,
regular

When I get my priority booking form, I block-book these Sunday morning concerts. I just tick them all. This will be about my sixth year, on a regular basis, and I come here with my friend Alison. For me, music feeds the soul—it's the sheer lyricism. I don't play an instrument, but I just adore music, and when I inherited a tiny bit of money from my mother's estate, I thought: "What do I really want to do with this? What have I missed? Shall I go travelling?" But I decided that what I'd missed most was live classical music, so that's why I come.

Wigmore Hall is absolutely beautiful. I have been to other venues, but this is my favourite. Partly it's the wonderful acoustics, but also the intimacy. I returned to the hall after not having been here for about 25 years, and the moment I walked through those doors it was just like coming home. The atmosphere hadn't changed.

After an evening concert, I have to rush off to catch the train home to Billericay, but on Sunday mornings I have time to meet the musicians and say thank you. Particularly as I'm going blind, that's rather important—it means it's going to be a memory set in amber.

We tend to stick around for a while. Alison has her sherry and I have my coffee—I shouldn't really drink it, but I do. It can be a very social occasion. Some of the regulars will meet up and sit together at a table downstairs, so it's very much like a little club for them. I use it as my sort of fix for music for the week. I usually get home at about 3pm—and then have to do all the ironing that my sons have provided for me.

Roberto Abate,
usher

There is a warm atmosphere here, and people seem to form friendships. It puts you in a good mood for the rest of the day. What I love most about music and singing is the way that you can touch someone and inspire their soul, in one way or another. I'm an opera singer

and I have performed in London as a tenor quite a few times with various companies. I will be going up to Opera North in Leeds towards the end of the year and also have something happening in Taunton. My first gig in London, in 2012, was actually here at Wigmore Hall, but it was for a hall hire for a friend of mine who asked me to sing at his 60th birthday!

Jane Trollope,
regular

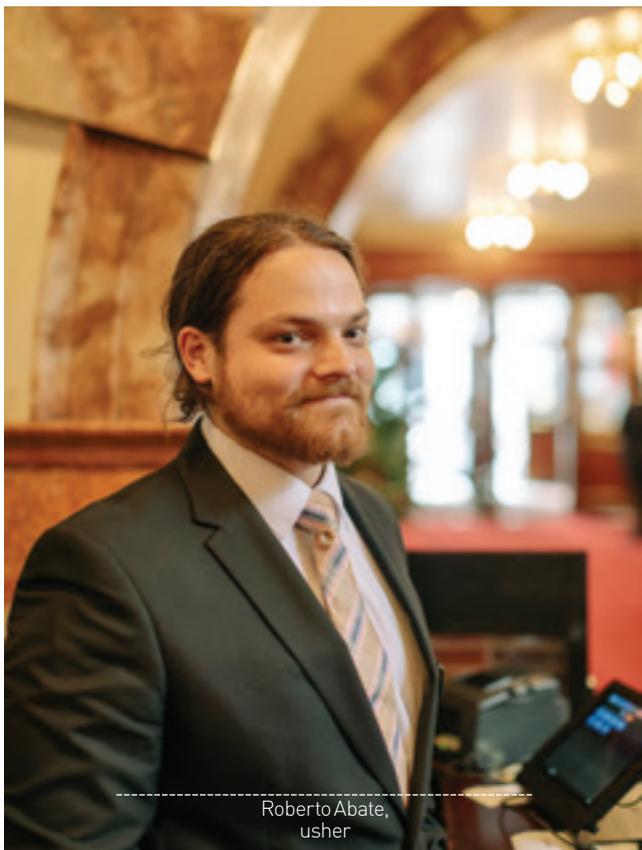
I used to sing when I was very young, but I came from a poor family and so didn't have lessons or anything. I have been a regular at these Sunday concerts for about 30 years. I used to come with my husband, but sadly he's now profoundly deaf and has stopped coming. There's nothing in the world like music. I always sit near the front of the hall and it feels as if the musicians are playing just for me. We get what royalty get, and yet it's so cheap. I come regardless of what's on, because then you get surprises as well as your favourites. I have met loads of the regulars over the years. I always have a sherry afterwards—I couldn't think of a better way to spend a Sunday morning. I live in Hampstead and walk here through the park, which is lovely: feed the squirrels, then arrive at Wigmore Hall for an hour of beautiful classical music. Then I go home for a nap.

Peter Paul Kainrath,
first-timer

I am from Italy. I am the artistic director of the Ferruccio Busoni International Piano Competition and the intendent of the Klangforum Vienna, an ensemble of contemporary music. This is my first time at one of these Sunday morning concerts, but I have been to Wigmore Hall several times in the past. It has a huge tradition of bringing together the highest quality chamber music. Today I came to listen to the Kopelman Quartet—I am very curious because I've never had the chance to see them perform before. I had an appointment in London yesterday, so decided to stay for this morning concert.



Geraldine Overill,
regular



Roberto Abate,
usher



Jane Trollope,
regular



Peter Paul Kainrath,
first-timer



Zofia Fenrych and son Cyprian,
regulars

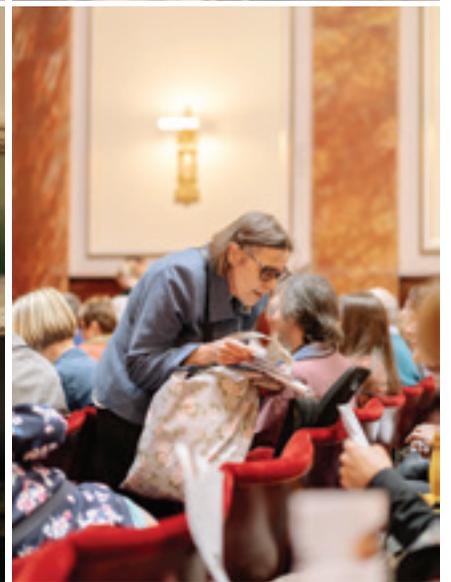
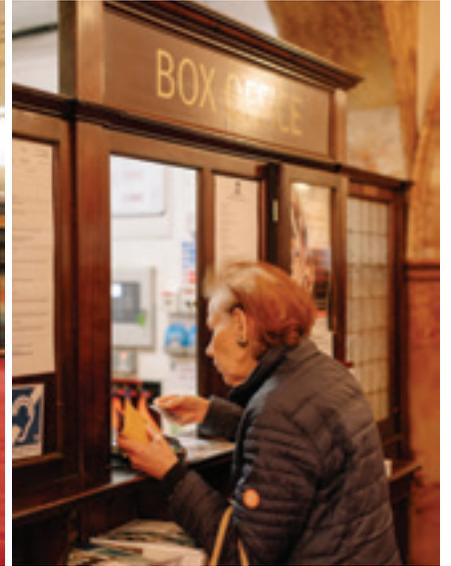


Charlotte Firth,
usher and commissionaire



Mikhail Kopelman,
violin,
The Kopelman Quartet

41. Sunday service





 Johnny Crowe,
 regular



 Blythe Teh Engstroem (centre),
 guest viola with The Kopelman Quartet

**Zofia Fenrych and son Cyprian,
 regulars**

I come from a musical family. I used to be a pianist and my 11-year-old son Cyprian plays the violin. We often come to concerts here and I actually know Blythe Teh Engstroem, who is performing today with The Kopelman Quartet. I love Wigmore Hall, both for the acoustics and the beautiful building itself. This is the perfect thing to do on a Sunday morning. To me it's a spiritual feast of music, almost like going to church.

**Charlotte Firth,
 usher and commissionaire**

What makes these concerts so special is all the regulars who come every week. I recognise so many of the faces and depending on how busy it is, we sometimes have time to chat. Music is just kind of my life now. I am a singer, too—soprano—and a student just up the road at the Royal Academy of Music. I have performed at the Academy and a little bit around London, but nowhere like

here. I'm still quite young, though—we'll see what happens!

**Mikhail Kopelman,
 violin,
 The Kopelman Quartet**

For 16 years, we have performed all over the world, but to me Wigmore Hall is very, very special. Really, for chamber music, I think this is just one of the most beautiful halls in the world. The acoustics, the atmosphere and the audience all blend beautifully together.

**Johnny Crowe,
 regular**

I play the guitar—not classical, just simple chord stuff. Compared to what I play myself, the music here today makes a refreshing change. I am with my friends Max and Joe. Max found these concerts on the internet and we've been coming for the last few months. None of us would usually do anything on Sunday mornings, so it gets us up, and the sherry afterwards is a nice touch. Wigmore Hall is such an

intimate venue and there's a really nice, relaxed atmosphere. The quality of everything we've seen here has been fantastic, so we just keep coming back.

**Blythe Teh Engstroem,
 guest viola with The Kopelman
 Quartet**

This is my first time performing with the Kopelman Quartet and also my first time at Wigmore Hall. Performing here is a dream come true. This is a hallowed place for making chamber music—there's something very special about the acoustics and the audiences are very knowledgeable, as are the people who run the venue. Wigmore Hall has such a huge tradition and it really is a big honour to perform here. What's it like playing so early in the morning? I suppose a lot of musicians are night-birds, but not me. I like it. I'm actually quite awake.

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The world of cosmetic medicine—widely perceived to be closely associated with Marylebone—is populated by a large number of highly skilled and ethically-minded clinicians whose priority is to improve the lives of their patients, but it also has its murkier side. The Journal meets three of the experts who believe that higher levels of regulation and public education are needed to clean up the field

WORDS: CLARE FINNEY

Cosmetic changes

It was while serving as nursing director at a London hospital that Sally Taber found her calling in cosmetic surgery. What should have been a routine day ended with a liposuction patient suddenly and terrifyingly experiencing a cardiac arrest. “Luckily we got the heart restarted,” she recalls. “But when I asked what the hell happened, it transpired the patient had diabetes, and we’d done liposuction without any risk assessment.” After that, Sally turned the world of cosmetic practice upside down in search of safety measures. “And under every stone I found bad practice. Since then it has become my mission to improve standards of care.”

Today, Sally runs the Independent Sector Complaints Adjudication Service (ISCAS) and the register of the Joint Council of Cosmetic Practitioners (JCCP). She has worked with both Health Education England and the General Medical Council (GMC) on improving the qualifications of, and guidance to, those working in cosmetic care. “Sally has been an amazing zealot for improving standards—particularly on the non-surgical side,” says Mr Simon Withey, a consultant plastic and reconstructive surgeon of serious standing, whose private practice is based in the Harley Street Medical Area. As the current president of the British Association of Aesthetic Plastic Surgeons (BAAPS), he too has “tried to make setting standards a real focus”. And, as is the case with Sally, his work is far from over.

Cosmetic surgery is nothing new. “One of the very first operations in the book was recorded in 1500BC, and involved lifting tissue from the forehead to rebuild the nose,” says Mr Tim Goodacre, consultant plastic surgeon, former BAAPS president and council member of the Royal College of Surgeons (RCS). In ancient India, he explains, cutting off someone’s nose was fairly commonplace—either as a punishment, or to attack a rival. “Ancient healers would rebuild the nose to improve its appearance,” he continues. For all its history, the biggest step change in cosmetic

surgery came with the advent of modern anaesthesia, and the remarkable surgical advances born out of the two world wars.

“In the first world war, blasts gave people really nasty soft tissue and bone injuries—often in the face,” says Mr Withey. “In the second, they were dealing with burn injuries to airmen.” Plastic surgery—the catch-all term for both aesthetic and reconstructive surgery—grew out of the need to restore the appearances of these young men. Or, at the very least, to try. “Back then, it was just reconstructive surgery. But after the war people realised they could go beyond servicing an immediate need. It started to evolve beyond reconstructive to aesthetic and cosmetic surgery.” Breast augmentations seem in stark contrast to rebuilding the bone structure of blast victims, yet to dismiss operations like these as mere vanity is “wrong, I think,” says Mr Withey simply. “It dismisses some of the functional issues which are often associated with the patient’s cosmetic need.”

Rhinoplasty is just one example. “The way a nose has grown or developed can affect its functionality,” Mr Withey explains. A nose reduction or reshape that makes you happier about its appearance might also enable you to breathe or smell better; ditto cosmetic breast surgery, which can address “deep psychological problems with body confidence, like undressing in changing rooms or in front of a partner”. Far from mutual exclusivity, the surgeon believes the vast majority of so-called cosmetic cases sit on a spectrum between aesthetic and reconstructive. “There are ones that are clearly purely reconstructive, and there are ones that are purely aesthetic—but the vast majority are in the middle,” he continues. “In order for surgery to be successful, you need to understand the patient’s motives. If you undertake it as a purely technical exercise, without understanding their expectations, it will end in misery.”

Mr Withey is a thoughtful and thoroughly decent clinician. Prior to taking on a patient, he’ll do his level best to understand their needs,



and determine if cosmetic surgery is the answer. Sometimes it isn't: "I probably turn down about 15-20 per cent of patients for surgery because it won't meet their expectations, or because there are too many risks involved." Some patients he refers to a psychologist before treating, in order to better understand their motives. "Any aesthetic surgeon who doesn't have a psychologist who understands cosmetic surgery on speed dial is crazy," he insists. "It's one of the most important parts of the job." If someone has been unhappy for 30 years, "it's unlikely a short operation will change that. They probably need therapy."

"When we first set up ISCAS, the first complaint that came in was from a patient who'd had four rhinoplasties. Well, he should never have had the first one," says Sally. "Whatever shape his nose was, he would never have been satisfied." A surgeon who had been properly trained would have asked him the right questions and communicated with his GP to get some medical background. "If a patient has just had a divorce, or been bereaved or is on anti-depressants, and approaches you for a face lift, then obviously it is not the right time," she explains

It is to these ends that BAAPS has established a scheme to educate psychologists in this area. As it stands, "there aren't many psychologists with a deep understanding of cosmetic surgery," says Mr Withey, but the group's aim is to build a network of psychologists around the country to whom surgeons can refer. The RCS, meanwhile, has established a certification scheme for cosmetic surgery practitioners, "the idea being that people who want to practice cosmetic surgery must, as well as showing evidence of proper training and experience, undertake a two-day Professional Practice course," explains Mr Goodacre. Set up and run by the college, the weekend course covers everything from litigation to psychology, and is "designed to steer people into considering what the specific nuances of managing people with body image problems are".

"It is a very good course," he continues. Surgeons who undertake it are awarded a certificate of cosmetic practice—something to look out for if you or a loved one is considering treatment. "The hope is this will eventually lead to credentials that the GMC will recognise and can be easily looked up by the public—but at the moment this register of certified surgeons is held by the RCS." You can find the register by visiting the RCS website, but the GMC and the Care Quality Commission have yet to embed it in their regulatory standards. Mr Goodacre believes this will change—"the scheme is gathering pace, and more and more members are partaking"—but progress is slow. "It's a big world out there, with people running clinics under the radar and going right to the edge of what's acceptable. We're making headway, but it is very slow."

As it stands, regulation in this country is surprisingly below par. "We are much less regulated than other parts of Europe. Here you can call yourself a plastic surgeon if you are just a qualified doctor. There's no regulation over the title," Mr Goodacre explains, and indeed, the NHS website confirms that "at the moment, doctors who provide cosmetic surgery independently in the private sector only need to be registered with and licensed by the GMC as a doctor. There is no legal requirement for the doctor to be a specialist surgeon on the GMC's specialist register."

To say this is problematic is an understatement. A few years ago, it emerged that tens of thousands of British women had received breast implants made with industrial grade silicon, as opposed to a surgically approved material. "As a result, the then NHS medical director Professor Sir Bruce Keogh commissioned a report into the regulation of cosmetic surgery, and found—to paraphrase him—that it was as easy to buy dermal fillers on the market as it is a ballpoint pen. It was Prof Keogh who commissioned the RCS to set up a certification scheme after realising the scale of the risks that unlicensed, uninsured practitioners were posing

to patients. From new machinery with "unsubstantiated claims about melting your fat", to so-called 'Ryanair doctors' who "fly in from other countries and fly out as soon as anything goes wrong", Prof Keogh found a Pandora's box of questionable practice in both the surgical and non-surgical parts of the industry.

At the root of the problem is the current beauty ideal: a celebrity-driven, selfie-obsessed culture with a negative attitude towards ageing. Magazines and websites "airbrush images of women and men into perfection disguise the reality of the human body," Mr Goodacre complains. Sally is particularly vocal about cosmetic surgery disciples the Kardashians, whose influence on Instagram is "totally unacceptable", she says, enraged. Being more exposed to images on Instagram and online—a recent four-page spread in *Grazia* on "the best age to have Botox" is just one recent example—it is young people who are perhaps most susceptible to pernicious ideas around body image. "On the surgical and on the non-surgical side the practitioner needs to really question the person. A programme I was on last week on the BBC revealed 22-year olds having cosmetic surgery." Not only does cosmetic intervention carry risks that, for the under 30s, aren't worth taking, but the long-term impact of carrying out operations, injections, fillers and so on on such young bodies are unknown—"nor are the NHS likely to invest in researching such things".

That's why a register is needed not just for cosmetic surgeons, but for non-surgical practitioners, too: those wielding the laser guns and dermal fillers. "The person we are working with on this new register—called the Joint Council of Cosmetic Practitioners—is Leslie Ash," says Sally, referring to the actor who found fame in *Men Behaving Badly*. "She decided she wanted some fillers in her lips, had them done once, and the second time had them done in someone's kitchen by a doctor from Venezuela. It didn't go so well." To her credit, Ash is serving as a patient advocate for the new register, which will cover "five modalities: Botulinum

“

If you consider surgery as a purely technical exercise, without understanding their expectations, it will end in misery

toxin, dermal fillers, chemical peels, lasers and hair restoration,” explains Sally. “And if you are providing a permanent treatment—which dermal fillers are, despite being classed as non-surgical—the standard set will be far higher than if it is for something temporary.”

The JCCP opened in March. Its standards are set by the Cosmetic Practice Standards Authority (CPSA), which in association with the JCCP collects data on adverse incidents and complications. Guidelines on laser and light, providing eye shields for users, the standards of equipment, practitioner training, and so on, “the CPSA sets standards for patients for all of these things,” says Sally. Practitioners need to be appropriately qualified and have sufficient levels of experience—not just for their patients’ safety, but theirs also. “Think of the damage a laser could do if not used properly,” Sally continues. Yet with 90 per cent of what goes on in the cosmetic world falling into the non-surgical bracket, and new treatments being constantly invented, staying abreast of this mercurial industry is no mean feat.

“When people go to buy a car, they research it thoroughly,” Mr Withey points out. “Unfortunately, they don’t seem to think that way about cosmetic surgery.” Indeed, the surgeon recalls an article a few years back which “interviewed

several women about how long they took to choose a cosmetic surgeon, and found most decided within just five to 10 minutes.” Of course, the ‘industry’—“I hate that word, we shouldn’t be an ‘industry,’” says Mr Withey—doesn’t help them. “One of the great difficulties in healthcare is that, unlike buying a car, where you start by assuming you’ll be ripped off, you assume doctors will do their best by you; that however much you spend, wherever you are, whoever the surgeon is, they will do you no harm.”

Do your research, ask questions and assess their code of practice, advises Mr Withey. “Of course, patients should be protected against malpractice as much as possible, but they also need to look at standards. They need to find out whether the practitioner is connected with certain associations, and assess what guidelines they adhere to.” Mr Withey feels the commercialisation of his field has “had a pernicious effect on many levels, not least because people believe the outcomes will be the same with any surgeon, so they opt for the cheapest surgeon, or go abroad for surgery.” At the same time, the transactional nature of the exchange can change the patient’s expectations from an operation. “Because they are signing a cheque,” says Mr Withey, “they feel they will get exactly what they are ordering.”

Of course, surgery doesn’t work like that. This isn’t pedicures or

chocolate bars. There may be scars, there may be complications, and satisfaction is by no means certain. “In certain cases, the patient does not want to hear about the vagaries and unpredictability of surgery,” says Mr Withey. “I sense that some patients feel that by paying a fee they somehow buy security, or at least the sense of it. If that sense of security is likely to be rocked by a frank discussion on the limitations and risks, some patients would rather avoid that conversation. For a surgeon, this attitude should be a red flag, signalling a patient who is not ready or well prepared for surgery.”

Mr Goodacre agrees: “You have a vulnerable group of the population, sensitive about their bodies or on a rebound from a relationship and so on, and you have an industry which wants to capitalise on their vulnerability.” In low moments, he finds such ethical complacency “deeply saddening”—not least when coupled with misleading advertisements and an appearance-led culture. Yet while we are all vulnerable to the gold-plated promises of great persuaders and charlatans, there are “within our world some great institutions, who are still trustworthy and operating for the greater good of surgery and society.”

“We’re sitting in one now,” Mr Goodacre smiles, gesturing around the lounge at the Royal College of Surgeons. “The college’s strapline is ‘advancing standards’, and that’s what we’ve been working on.” Sally Taber I meet at the Royal Society of Medicine, another venerable institution; Mr Withey, at his own superbly rated London Plastic Surgery Associates, at the Hospital of St John & St Elizabeth. “The reputable consultants tend to get together. We are all members of the BAAPS, which provides surgeon training, public education and advice to the Department of Health,” Mr Withey smiles. “And we spend a long time and a huge amount of money informing the media.” I for one feel enlightened—and confident that, should I ever come to need cosmetic surgery, I’ll know exactly what to look for, and who to believe.

QA

CHI-CHI NWANOKU

The double bass player, Royal Academy of Music professor and founder of Chineke!, the country's first majority BAME orchestra, on her fight to create an ensemble that truly reflects modern Britain

INTERVIEW: CLARE FINNEY
IMAGES: ERIC RICHMOND,
JOE SWIFT

On 19th May 2018, the country sat agape as the strains of Sheku Kanneh-Mason's cello soared through St George's Chapel and out of our TV and radio sets. Young, spine-tinglingly talented and—unusually for the somewhat homogenous world of classical music—black, he was the Royal Wedding's unsung hero. Yet Sheku didn't appear from nowhere. Among the many significant milestones in his already hugely promising career had been a Proms debut in 2017 as soloist for

the Chineke! orchestra, Britain's first majority black and minority ethnic orchestra. That ensemble's founder, and a notable influence on Sheku, was the rubber ball of talent and energy that is Chi-chi Nwanoku. Born in London to a Nigerian father and an Irish mother, Chi-chi grew up the eldest of five children, and was destined to be a professional sprinter before a career-scuppering knee injury took her off the track and onto the stage. She studied double bass at the Royal Academy of Music (where she still teaches regularly), worked as principal double bassist for several major ensembles and presented radio and TV programmes on the lives and careers of black classical composers and performers from the 18th century, before founding Chineke! three years ago.

You were on Desert Island Discs earlier this year. What was that like?

When I first got the email, I thought it was a joke. You never think that will happen to you, and yet there it was, in black and white in an email. In the end, I couldn't get my discs down to eight, so I arrived with 11 and they had to wrestle three of them off me. I was actually quite scared, sitting at the table opposite Kirsty Young, but when the theme tune started playing I just fell about laughing. We did it in one take: Kirsty is warm but serious and has real depth and gravitas—she clearly does her research, and you know you're in good hands. When we got to talking about my dad singing Twinkle Twinkle Little Star to me when I was a child, I just disintegrated. The tears

poured down my face. I knew my voice had gone up into a squeak, so I asked if we could record it again. She said, "No, absolutely not. You were coherent, and it was authentic. We are keeping that in." She is for real, that girl. She talked to me about my life like we had been friends for 15 years.

Your mother and father met at a dance in London in 1955. How did people take to their marriage?

My mum was rejected by her family when she married my dad. It's an incredibly sad story—though my grandmother did come to London unannounced when I was three months old. Mum had continued writing to her about her job and her life—and she was clearly reading the letters, because she arrived on their doorstep. It was my grandfather who, sadly, cared so much for what people thought. My grandmother got on with my dad like a house on fire, but then everyone loved my dad. When we moved to Kent when I was six, we were the only black family there, but we were so welcomed because dad was just so adorable. He was so warm and wise—and small, like me.

How was it, growing up in an all-white community?

For me it was normal. I didn't question it or challenge it. I wasn't aware of colour, because white was my norm. My teachers were white. My friends were white. The only time I was in the company of black people was in athletics competitions, when I'd end up against other fast black people. I had the fastest

start in Great Britain, so I didn't see anyone, really, once the race had started! I think if I hadn't injured my knee in my final year of school my world would have been very different. But it happened, and then I won the school music competition. Afterwards, the music teacher took me to this room, showed me the double basses, and said, "Give it a go." I said, "But, sir I am the smallest girl in sixth form. These are the largest instruments in the orchestra." He said, "Yes, Chi-chi, but when have you ever been put off by a challenge? You're the most musical girl in school, and you'd be taking up an unpopular orchestral instrument. I think you've a good chance."

How did you find it?

After playing the piano, where you'd have to learn fistfuls of notes, it was a piece of cake only reading the bass line. I was in the school orchestra by my second lesson: still, by the time I came to audition for the Royal Academy of Music, I had been playing for just two and a half years. I was grade seven, and getting better all the time, but my technical ability was not the same as those who'd been playing since they were nine or 10. When I got my reply from the Academy and they said I was on the reserve list, I was horrified. I didn't have a back-up plan because my double bass teacher hadn't allowed me to apply anywhere else. It's thanks to a friend who I'd made at the audition, Paddy Flanagan, that I ended up getting a place. He got in, but decided to go to the Royal College of Music instead. I still



“ I realised that at this reception for an African orchestra, there wasn't a black face in the room apart from mine, and I hadn't been invited. It was shocking

thank him every time I bump into him.

You started at the Royal Academy of Music as the last double bassist in the bottom orchestra, but graduated with the Principal's Prize and the Eugene Cruft Double Bass Prize. Was your determination partly driven by that initial assessment of your ability?

Not at all. I never went in thinking, I'll show them. I thought I was the worst player. I was the worst player. But I was just so excited to be a student, in that place where music was made at the highest level and teaching was at the highest level. I was so absorbed in all there was to learn and do, I was like a little sponge. I was given a second opportunity in life, and I grabbed it with both hands. One of my favourite slogans is, "If one door closes: open it. It's a door. That's what doors do." I never expected anyone to open doors for me in life. I always opened them myself.

A big part of your mission with Chineke! has been to make music colleges more accessible to BAME students coming from state school backgrounds. How successful have you been in that respect?

When I was setting up Chineke!, I spoke to the principals of every music college in the country, and asked for scholarships. When I had come to the Royal Academy of Music it was on a full means-tested grant—and I'd actually come from a grammar school, where they taught music. Most state schools don't even have that these days. I said to the

principals, “If someone from a state school even makes it to the front door to do an audition, and they have the grades, give them a scholarship—because that was me 40 years ago.” The Royal College of Music and the Academy have created three scholarships now, specifically for BAME students. In fact, a few of the musicians from our Chineke! Junior Orchestra are recipients of these awards for next year. I believe in equity: don’t give children exactly the same—give each child what he or she needs in order to succeed. Giving children from the Yehudi Menuhin school a scholarship is ridiculous: they have privileges already. Give them to children who need them and watch what happens!

Championing diversity in classical music is your *raison d’être* these days. How did you end up on that path?

I had always known there was a lack of diversity in classical music. I just never thought to do anything about it—I never imagined I was able to. The moment I realised I had more clout than I credited myself with was in 2014, when the culture secretary Ed Vaizey called me into his office in Westminster for a chat. He said, “Chi-chi, why are you the only person we see walking onto a major classical music platform?” He didn’t say “the only person of colour”. He said “the only person”. So, I didn’t know what he was talking about—and then when I realised, I pretended I didn’t know for a bit longer, just to make him sweat. Then I said,

Chi-chi (second left) with members of the Chineke! orchestra



“Being a musician is my job. I have never defined myself by the colour of my skin—that’s what you see. But now I know what we are talking about, we can have that conversation.” And I sat there and realised I could count on one hand the people of colour in this country that I had worked with, and three of them were singers.

So, what on earth inspired you to create a whole orchestra?

Later that year, I was on my way to see the Kinshasa Symphony Orchestra from the Democratic Republic of the Congo play at the Royal Festival Hall, and I bumped into Ed Vaizey on the way from Waterloo station. He asked me to come to the pre-concert reception, to which I hadn’t been invited. When we arrived at the

“**Suddenly, all these young musicians who had grown up not seeing anyone who looked like them on stage were seeing people who looked like them; were playing with people who looked like them; were being mentored by professionals who looked like them**

sixth floor Pavilion Room, the person greeting guests was the head of music for the Southbank Centre, Gillian Moore. She’s a good friend of mine—yet upon seeing us, she clapped her hands over her face and gasped. She started exclaiming, “Oh my god! I should have invited you!” I told her it didn’t matter, but then she pointed to the corner of the room where the violinist Tasmin Little was giving an interview to the BBC. “Tasmin Little appears to be telling the BBC about the Kinshasa orchestra,” I observed. “Yes. And what does she know about Africa?” exclaimed Gillian—and that was the moment. It was like the world stood still. Everything went silent around me for a couple of seconds, and I realised that at this reception for an



African orchestra, there wasn't a single black face in the room apart from mine, and I hadn't been invited. It was shocking. And I said, very nicely, "Don't worry Gillian. We're used to this. You've been telling our story for centuries."

And so the idea for Chineke! was born?

I walked back to the station after the concert thinking, this is the 21st century. Why is it a novelty that there is more than one black face on stage playing Beethoven? I looked to my right, and to my left, thinking, someone has to do something—and then I said to myself, "Stop looking around you Chi-chi. It's you. You have to do something." The next day I phoned every musical establishment in the country. I phoned the

government, the British Council, Southbank, the Barbican and every conservatoire in Britain. All of them invited me in for a chat. The first person I met up with was Gillian—and there were tears in her eyes. She was there at that epiphany moment at the reception, and she said, "Chi-chi, we have waited years for you to come forward with an idea like this—because it needs to be led by one of your own." Those were her words. That was what drove me. Chineke! became inevitable. So, undercover, I rang and wrote to all the soloists I had ever played with, asking if they'd ever noticed anyone who looked a bit like me, and I rang all the conservatoires and asked them the same. One thing led to another and the word spread.

How did you ensure they were good enough?

I didn't just book them because of their skin colour. They needed to be good. Damn good. We had to fly when we launched, and fly in the face of all the naysayers. I had to check them out, go to a concert, find recordings on disc or YouTube, find old teachers and colleagues. It would have been much quicker to audition, but how do you get people to audition for something that doesn't exist? I didn't even know if I could advertise for BAME players and it be legal—though I have since spoken to someone in the Arts Council who has said what I am doing is positive action, not positive discrimination, and that in future they would help me word any advert.

And did you ever worry that the orchestra was being 'exclusive'?

No, but I am really glad when people say that, as it gives me an opportunity to talk about it. We don't call other orchestras racist—of course we don't—but next time you are watching one, have a look and think, would you ask them the same question? Because the entitled assumption is that that is a 'normal' orchestra. Time and time again, blind auditions have shown BAME players make it to the final rounds of auditions, only to be knocked out when the screen is taken away. One of our colleagues was knocked out of the rounds for several regional orchestras, then in a completely blind audition got into the New York Philharmonic as principal trumpet. Our first concert needed to be all-BAME.

We needed to change perceptions. But now, white players are welcome to join us! They do join us! They just need to share the philosophy and mission of Chineke!: to want the orchestras of the future to be more inclusive and reflective of the community we live in, as well as being excellent players.

When did you decide to create a junior Chineke! orchestra?

The moment I decided to create Chineke! That was the pathway, the way to change perceptions in the country—but if you are creating a pathway, you need a pipeline. Sheku's mum was one of the first people I spoke to when I was ringing round finding kids for the juniors. She had seven children, all of whom were talented musicians. Music was their passion and their priority—the roof could be leaking and they'd pay for music lessons over getting it fixed—and she said, we have been following your career for 15 years, Chi-chi, and in Chineke! you've given my kids focus. And that was the beauty of it. Suddenly, all these young musicians who had grown up not seeing anyone who looked like them on stage were seeing people who looked like them; were playing with people who looked like them; were being mentored by professionals who looked like them. She said, "My children are talented—maybe even exceptional musicians, but they were in a vacuum before Chineke! Now they have a chance of being professional."



PERMANENT COLLECTION

MARYLEBONE'S UNCHANGING ART

Hamilton memorial drinking fountain

July 1858, and raw sewage from the city's rapidly increasing population flows freely into the River Thames. A heatwave warms the waters, amplifying the stench of human waste to unbearable levels, in what would become known as the Great Stink. Around the same time, the link between cholera and contaminated drinking water is discovered—and finally, parliament is prompted to address an abject lack of infrastructure.

Off the back of this scandal came national pressure for the improvement of access to free, clean drinking water in public places. The movement was spearheaded by MP Samuel Gurney and barrister Edward Thomas Wakefield, who founded the Metropolitan Drinking Fountain and Cattle Trough Association. Its aim was “that no fountain be erected or promoted by the Association which shall not be so constructed as to ensure by filters... perfect purity and coldness of the water.”

Rendered in pink Scottish granite, the imposing Hamilton memorial in Portman Square was one such fountain—and among the finest, the grandeur of its design rendering it as much a work of public art as a functional piece of infrastructure. Donated by Lady Hamilton in memory of her late husband, this Grade II listed memorial was recently restored to full working capacity by The Portman Estate.

54

Food writer **Sybil Kapoor** on the differences between flavour and taste, and why the spoon you eat your porridge with really matters

BOOK REVIEWS

WORDS: SASHA GARWOOD

CURIOCITY: IN PURSUIT OF LONDON

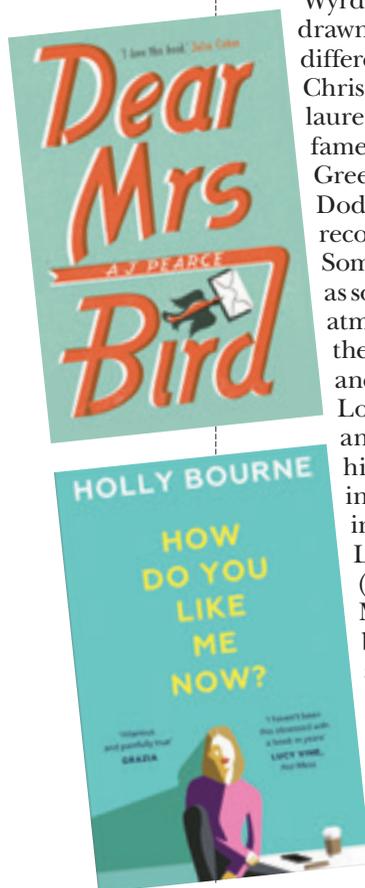
HENRY ELIOT AND MATT LLOYD-ROSE

£30, Particular Books

Curiosity is a gorgeous London book, an alternative atlas full of historical and cultural trivia, from flushers and toshers to the Pig-Faced Lady of Maida Vale and the Rat Queen of Bermondsey. There's madness and mazes, crime and punishment, heroes and villains, stories and sculptures, most of which are connected with precise locations and activities in London, so you can bring your intellectual exploration into the physical plane (or street, pond, house, or imaginary masonry pineapple).

Each of 26 chapters—alphabetically arranged, from 'Atlas' to 'Zones', via 'Eros', 'Juvenalia' and 'Wyrd'—centres on a hand-drawn map from one of 14 different illustrators, including Chris Riddell (he of children's laureate and Neil Gaiman fame), Steven Appleby, Isabel Greenberg, and Stanley Dodwood (who designed record covers for Radiohead). Somehow, the whole emerges as something coherent, atmospheric and interesting, the juxtaposition of styles and information reflecting London's diversity and depth of cultural history. Contributors of information and stories include Monica Ali (Brick Lane), Catharine Arnold (Bedlam, Necropolis), Marina Warner (whose books on fairytales are an unending delight), and Iain Sinclair (Slow Chocolate Autopsy).

It's a heavyweight lineup, and the book does it justice. Curiosity is a mine of useless yet fascinating





information. I did not know that Pall Mall ran along a ley line, nor that the City of London pays its annual rent to the Crown with a sharp hatchet, a blunt billhook, six horseshoes and precisely 61 nails. I have never attended the Covent Garden Christmas pudding race. I've taught William Blake at two universities, and never mapped Golgonooza or discovered that the Blakes' South Molton Street house now contains a waxing salon. There's a gem on almost every page, for the dedicated London geek as well as for the relative newcomer, and the art is beautiful.

HOW DO YOU LIKE ME NOW?

HOLLY BOURNE

£12.99, Hodder & Stoughton

Holly Bourne is best known for her young adult fiction, and *How Do You Like Me Now?* certainly displays an entertaining familiarity with the immersion in social media that looms so large in millennial lives. But it also offers an acute take on abusive relationships, contemporary expectations of femininity and success, terrible ideas for weddings, and the gulf it's so easy to hollow out between the selves we show to the world and our actual experiences.

Tori Bailey wrote a bestselling book called *Who the Fuck Am I?*

at the age of 25, recounting her experiences of 'quarter-life crisis' and meeting her partner Tom ('Rock Man') halfway up a mountain. Six years later, she may look like she has it all, but she's creatively blocked and her relationship with Tom is nothing like she thought it would be—no sex, no affection, no sign of commitment. The only person Tori really trusts is her best friend Dee, who always understands—until Dee begins to move away from Tori into her own loved-up relationship. *How Do You Like Me Now?* recounts Tori's often painful, sometimes funny, ultimately brave attempts to acknowledge the problems in her life and maybe try to do something about them.

I don't know how old Bourne is, but *How Do You Like Me Now?* did perhaps seem quite a young take on the concerns of a 30-something. I can't speak for anyone else, but my thirties have been far less preoccupied with relationship success and personal fulfilment than my twenties, and much more full of kicking ass and taking names.

However, Bourne does create an entirely and uncomfortably plausible narrative of secret inadequacy and public success. The scenes between Tori and Tom are creepy and ugly, despite Bourne's commendable attempts to display the moments of potential hope and the emotional mechanisms that keep people with unloving partners. Faced with that empty, loveless and bullying relationship, I would have left on page two, and was gunning for Tori to do the same, anxieties about all my friends being married and child-ridden be damned. With its interpolated extracts from social media, Tori's writings, book reviews, extracts from her correspondence with her (comically awful) publishers, it's immersive and dynamic and unexpectedly addictive. Even the friends staying with me while I read it were drawn in, although this mostly took the form of saying "has she left him yet?" every 20 minutes. I would absolutely recommend *How Do You Like Me Now?*, whether as an insightful glimpse of what you've escaped or as a warning.

DEAR MRS BIRD

AJ PEARCE

£12.99, Picador

Dear Mrs Bird is frankly delightful. Sure, it's a second world war story set in London during the Blitz, with death and fire and bombing as an insistent backdrop, but that just adds a poignant edge to a generous tale of human determination and kindness and the capacity for forgiveness. It's warm-hearted and compassionate and unexpectedly comic, to the extent that it made me laugh aloud in a dentist's waiting room, which is no mean feat.

Emmeline Lake's burning ambition is to be a female war reporter. However, an enthusiastic misunderstanding leads her to accidentally accept a role as secretary to the redoubtable Mrs Bird at *Women's Friend* magazine. Mrs Bird is in charge of the problem page, despite having very strict ideas about the kind of unpleasantness that should never be published, and providing Emmy with an extensive (multi-page) list of forbidden topics encompassing anything to do with sex, relationships, marriage, divorce, 'intimacy', underwear, or even bed linen. Buoyed by some unfortunate relationship experiences, Emmeline begins to answer some of the forbidden letters, persevering despite the disapproval of her best friend Bunty. Soon she finds herself in the kind of mess it would take an expert agony aunt to extricate herself from.

Pearce's characterisation is superlative, and her turn of phrase frequently hilarious. Despite the larger-than-life quality of her characters, they are plausible and likable, and their relationships beautifully drawn. Bunty and Emmy's friendship is funny and loving, full of silly jokes and unspoken understanding. But the cameo characters too spring from the pages fully formed—special mention to kind, sensible Mr Collins and awkward Clarence, the post boy. *Dear Mrs Bird* is a testament to courage and kindness under fire, and it's also a brilliantly entertaining read. A triumphant debut novel.



QA

SYBIL KAPOOR

The food writer and Marylebone resident on the roots of her career-defining book, the differences between flavour and taste, and why the spoon you eat your porridge with really matters

INTERVIEW: MARK RIDDAWAY
 PORTRAIT: CHRISTOPHER L PROCTOR
 FOOD IMAGES: KEIKO OIKAWA

Sybil Kapoor, one of the country's most widely admired food writers, has been living in Marylebone since 1999, and the character of the area has, in the intervening decades, proved vital to her work. "As a food writer, the shops are great—you can get virtually everything you need, but what I love most about living here is that it is laid out in an 18th century way that makes it a pleasure to wander around," she says. "The way Marylebone has developed over the years allows you to walk everywhere, and think about things as you do."

'Thinking about things' is the Kapoor way. Unlike most cookbook writers, who come up with a simple theme and then bang out some recipes that broadly fit the bill, Sybil's approach tends to be a little more cerebral, characterised by painstaking research and a desire to produce books that are meaningful as well as useful. The result is usually that elusive blend of clever and accessible—and never more so than in her newly published magnum opus, *Sight Smell Touch Taste Sound: A New Way to Cook*.

Your new book is unusual in the volume of research that has gone into producing it, and the length and depth of the resulting copy. It seems to be a proper book rather than a recipe collection.

It is the culmination of all the thinking I've done about food and how one cooks—how I cook—over many, many years. Hopefully it's not my final book, but it has something of that feeling about it—I wanted to get down

everything I thought about food. I also had a wonderful commission: I was allowed to write lots of words. A lot of cookbooks these days, you have some recipes, you have some pictures, but you're very tight on how much wordage you can put in. I had this great proposition: the publishers wanted to bring back the idea of books like those of Jane Grigson and Elizabeth David, which you'd read from cover to cover. Those are the cookbooks I've always loved the most.

How would you sum up its theme?

It is based on how we, as people, eat and—working back from that—how we cook. Everyone in the world has the same five senses: taste, smell, sight, sound and touch. All of those affect how you perceive food. You see it, you smell it, you taste it, you feel it—both its texture and its temperature. Even sound matters: everything from the noise of opening a bag or breaking a breadstick, to how it sounds when you put it in your mouth. Different people interpret the results of these senses in different ways, but everyone's experience of food is a combination of them all. I want people to think about and trust their own senses.

What do you want readers to take from it?

I want people to see new things that they hadn't seen before, step back and look at food in a different way. It's about little experiments. We can learn from something as small as, for example, taking two pieces of toast, buttering them both very quickly, then eating one of them

hot and the other tepid. Compare the mouthfeel, flavour and texture, and you'll become instantly aware of how different they are. Or, if you try eating porridge off a wooden spoon, and then off a metal spoon, the texture of the porridge feels different—or at least it does to me. Every recipe in the book has a point to it; each one helps to illustrate in some way how our senses work. If you understand how all those senses feed into your experience of food, it can help you to be a better cook.

To what extent does culture define our preferences?

A great deal. How we each perceive food is partly about science, but it is also about memory, experience and culture. Texture is very interesting: different cultures have quite different approaches. For example, the Japanese love slimy, slithery textures, while the British love crunchy textures and are wary of anything slimy. The same with noise: in the Far East, it's perfectly normal to make sucking noises as you eat, and it helps to get more flavour into your food as you bring air into your mouth, but that's considered the height of rudeness in Britain. There's a bit in the book where I encourage people to try working with textures they might instinctively dislike. Okra is slightly slimy—I've done an okra curry that I hope will be a way of wooing people in. I've done a Thai salad, which is quite squeaky, and squeaky noises in the mouth are another thing the British don't usually enjoy. There's

Left to right:
Charred leek salad
Seared tuna with
tomato, bean and
avocado relish
Soft hazelnut
meringue with
blackberries



also a tapioca recipe. People think of it as that nasty, slippery thing from school—we used to call it ‘frog spawn’—but it’s an amazing vehicle for flavour. I’ve done one with coconut and diced mango, and it’s just to die for.

Like most people, I’ve always used ‘taste’ and ‘flavour’ as synonyms, so I was surprised to learn from your book that they’re not...

It’s very simple. There are only five tastes that we know—sweet, sour, salty, bitter and umami—and we can only perceive them through water-soluble compounds detected in the mouth. Flavour relates to your sense of smell and is derived from airborne compounds that are released as you chew, which go up through your

nasal passages. A very simple test is with a slice of lemon. Squeeze its zest so that some of the oils are released into your nostrils, and that’s the flavour of lemon: bright and citrusy. Bite into the flesh, and that’s its taste: sour.

Do our responses to taste and flavour differ?

We are born with a basic recognition of the five tastes, but we learn flavour. All the time, you’re discovering and reacting to new flavours, depending on your experiences and environment. Reactions to taste are based on something more primitive: sweetness means energy, and is desirable from a very young age; bitter is often a warning device for something that could be poisonous, so we only grow to like bitter as we get

older; sourness suggest un-ripeness, so we develop that appreciation too; salt is something we need in moderation, so we crave it in small quantities but are put off by having too much.

In recent years, particularly with the growth of Instagram, the aesthetics of food have become far more important. Are there any downsides to that emphasis on the visual?

When I grew up, food was beige. You might add a piece of parsley, tomato or lemon—they were the three pointless garnishes used to break up the sea of beige. Colour became important in the 1980s, but social media has really changed how food is presented in restaurants and supermarkets: presentation is so much



When I grew up, food was beige. You might add a piece of parsley, tomato or lemon—they were the three pointless garnishes used to break up the sea of beige



more important now. That can be a good thing, but there's a danger in it, too. I was on holiday in Italy and was given an absolutely delicious wild boar stew. It was just brown gunk on a plate, it looked like school dinners. But one mouthful and you were completely blown away. If that chef had been concerned about Instagram hits, it wouldn't be on the menu—it was just so unappetising to look at—but it tasted wonderful. As cooks, it's important that we don't only make things that look amazing.

Before you were a food writer, you had a long and successful career as a chef. How did you end up on that path?

I didn't go to university. Instead, I was made to do a secretarial course, and I was the world's

worst secretary. I hated it. A friend of mine had a sister who was cooking for company directors' dining rooms, and she suggested I give it a try. I went along to an agency and they sent me in as an assistant. I was chopping onions, peeling potatoes—and I realised that I absolutely loved it. So, even though I'd had no training or experience, I set myself up as a cook. These companies had huge budgets. They'd request the menu they wanted (it was usually steak), I'd look up how to make it, then go shopping in the morning in places like Harrods, then go into their offices and cook for the directors. I was following recipes that I'd never cooked before. Most of the time it worked, sometimes it didn't—I managed to get fired several times.



I want people to see new things that they hadn't seen before, step back and look at food in a different way. It's about little experiments



How did you end up a restaurant chef?

One of many recessions came along, and those huge budgets disappeared, so I went to work at the ICA for an amazing man called Justin de Blank, who had a series of restaurants. They were a crazy crowd, just the nicest people I've ever worked with. The kitchen was full of South Americans, people from Papua New Guinea, people from all over the place. Everyone was lovely, the food was great, we had ingredients coming in from Rungis market in Paris; I thought, this is it, this is the life. I presumed all restaurants were like that. My mother agreed to send me to Leith's for three months to do an advanced cookery course, which I very nearly failed. But I passed, I had

a certificate, I started working in restaurants—and they turned out to be completely different to the ICA! It was very tough indeed.

Was there a particular restaurant that influenced your thinking?

My big break came when I went to the States to work at a restaurant called Jams, run by the chef Jonathan Waxman and Melvyn Master, an English wine expert. I became their sous chef, and it completely changed how I cooked. At the time, Britain was in the grip of nouvelle cuisine, and I wasn't good at neat and pretty. I couldn't do incy wincy, bitsy things. Jams was doing amazing, bold, beautiful food, and I could do that, I understood how they thought. It was local, seasonal ingredients, a bit of French philosophy, a bit of Italian, a bit of Californian. I came back here and became Sally Clarke's head chef very soon after she opened, and I went on from there. I was a chef for 13 years, then started writing.

Do you ever miss being a chef?

No, there is a buzz about it, but I don't miss the stress, the worry about whether the kitchen porter's coming in, the long hours, the sheer exhaustion. The advantage of being a food writer is that I still have all the creativity, all the joy of cooking, but I also have the luxury of sitting in front of the telly at night with my husband. I have always loved writing. Even when I was cheffing in the States I was trying to get writing

Slurpy prawn laksa

In order to appreciate the power of sound, you need to eat this laksa in two ways. Begin by eating it western style (as best you may); then, hold the bowl close to your chin, use chopsticks to lift out some of the noodles and suck them up before drawing up some of the hot broth mixed with air direct from the bowl. Which tastes better?

Serves 4

For the laksa paste:

- 2 tsp ground coriander
- 2 tsp ground cumin
- 2 tsp ground turmeric
- 4 banana shallots, peeled and chopped
- 1–2 Thai chillies, roughly sliced
- 2½cm fresh ginger, peeled and roughly chopped
- 2 fat garlic cloves, roughly chopped
- 4 stems of lemongrass, roughly chopped
- 100ml coconut cream
- 1 tbsp shrimp paste (kapi)

For the soup:

- 24 raw king prawns (jumbo shrimp), shell on
- 3 tbsp cold-pressed sunflower oil
- 250ml coconut cream
- 1 litre good-quality chicken stock
- 6 fresh kaffir lime leaves
- 1 tbsp light brown muscovado sugar
- 1 tbsp Thai fish sauce (nam pla)
- 2 tbsp naturally brewed soy sauce
- 6 spring onions, trimmed and finely sliced
- 200g dried vermicelli rice noodles
- 2 large handfuls of coriander leaves
- 2 juicy limes, halved

- Blend all the ingredients for the laksa paste in a food processor until they form a fine paste. Then, peel the prawns, saving the shells (and heads, if attached).
- Set a wide saucepan over a high heat. Add 3 tbsp sunflower oil, followed by the prawn shells (and heads, if removed). Fry briskly for 3 minutes, or until they are pink, then mix in the laksa paste and stir-fry for 2 minutes.
- Mix in the coconut cream, chicken stock, kaffir lime leaves, sugar, fish sauce and soy sauce. Bring to the boil and simmer for 30 minutes. Strain and, if not using immediately, chill once cool.
- Meanwhile, clean the peeled prawns by running a knife down the length of their backs and removing their digestive threads. Rinse under the cold tap and pat dry. Chill, covered, until needed.
- When you are ready to serve, return the broth to boiling point. Add the prawns, simmer gently for 2 minutes, then add the spring onions and cook for another 1 minute or until the prawns are pink through.
- At the same time, prepare the noodles by soaking them in a bowl of boiling hot water for 3 minutes or follow the instructions on the packet. Divide the noodles between 4 large, deep soup bowls, pour on the piping-hot soup and sprinkle with the coriander leaves. Serve with the lime halves so that your guests can season their own soup.



There's a cultural openness to British food, a willingness to take ideas and interpret them in an interesting, dynamic way. I think it's a big difference between us and the French

jobs as well—although, as is seemingly usual for me, I didn't really know what I was doing!

How would you characterise your approach to recipes?

I'm quite analytical. I know some people are put off by that word—we like things to be emotional—but actually, to understand how things work enriches you so much. Hopefully I do it in a fun and evocative way, but I want people to have the security of knowing that a) they'll understand what I mean and b) it'll work when they do it. Certainly, in the food world, I have a reputation for writing recipes that work, which isn't true of everyone.

My recipes are also very personal, though. I have to love eating them—that's absolutely essential. Even

if my husband occasionally doesn't love them (we have different palates), if I love them, I'll include them in my books. My style of cooking draws on influences from all over the world, as I've travelled enormously. I love British food, and I've written about it extensively, but we can learn so much from other cultures.

What, to you, is 'British food'?

When my first book, *Modern British Food*, was published, I got a lot of flak for including things like pasta. People would say, "That's not British food." And I would say, "It is, we've been eating pasta since long before we started eating potatoes, and we cook it in a uniquely British way." I think British taste is defined not just by ingredients but by attitude. We pare things back, there's a simplicity. You look at a car like an E-type Jag: that's British design, minimal but beautiful. The same with clothes—people like Alexander McQueen—and with food. Also, there's a cultural openness, a willingness to take ideas and interpret them in an interesting, dynamic way. I think it's a big difference between us and the French. If you look at how the British use spices—I think we have a far greater willingness to use them in many different ways, and have done for centuries. I mean, we were eating pasta in the 13th century—this openness is not something new.

**SIGHT SMELL TOUCH TASTE
SOUND: A NEW WAY TO COOK**
By Sybil Kapoor
Published by Pavilion Books

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KITCHEN



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THE WINE LIST

NOBODY'S PERFECT

Anne McHale, who curates the wine list at 108 Brasserie, picks out a favourite from her menu

INTERVIEW: VIEL RICHARDSON

'Nobody's Perfect' Sémillon / Muscadelle, Château de Monfaucon, Bordeaux, France 2017

I love the story behind this wine as much as I enjoy the wine itself. The vineyard is owned by an English lady called Dawn Jones-Cooper. She had worked as a hairdresser in London for many years when she and her husband bought a farm in the Bordeaux region, which had a vineyard attached. After falling in love with the place and becoming fascinated by wine production, she eventually gained a degree in viticulture and winemaking at Plumpton College in East Sussex. She began to produce her own wines; fast-forward seven years and she is the maker of this delicious white.

She focuses on the whites that are permitted in Bordeaux: sauvignon blanc, sémillon and muscadelle. Her vineyard is fully organic, which is quite hard to achieve in Bordeaux. This is a big decision, because the humid conditions in the region mean that most growers use fungicides to combat the mildew that can develop on the grapes, which leads to rot and makes them unusable. But

Dawn and her team are very hands-on and work extremely hard, using only natural defences and constant vigilance.

This wine is the first sémillon / muscadelle blend she has done. The sémillon adds a lovely mouthfeel and texture as well as those fresh apple- and citrus notes, while the muscadelle is very delicate and aromatic, with elderflower notes. It is a lovely combination.

It is a beautiful, bone-dry wine, which can be hard to put into words without quoting a list of different flavours. It has those apple and grapefruit notes people will be familiar with, but it also has something extra. There is a kind of energy to this wine, a really zingy, lip-smacking, 'have another' quality to it. Normally as

a professional you spit out wines during tastings to keep your head clear, but I must admit that at a recent tasting I drank the whole glass!

I enjoy drinking it on its own and a lot of people order it at the bar as a pre-dinner drink. My thinking on food and wine matching is that too many people give too many rules—the main thing is to match the richness of the food with the richness of the wine, so one does not overwhelm the other. Nobody's Perfect is very versatile. It does go particularly well with shellfish like crabs and scallops. One of the staples on the 108 Brasserie menu is a superfood salad, and this wine matches beautifully with that, too.

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



TOOLS OF THE TRADE

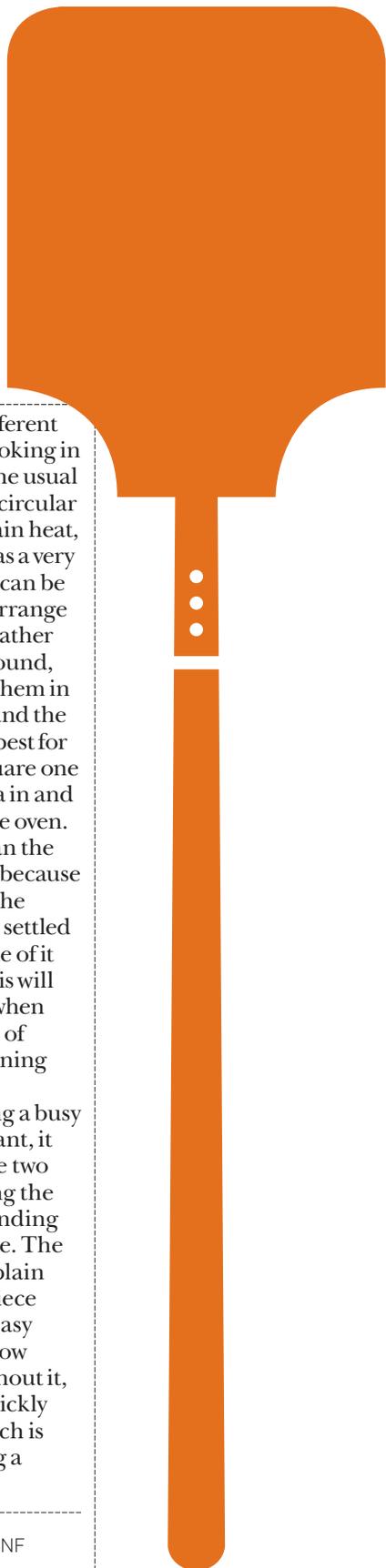
Zdravko Perez de Prado, head chef at Sandy's, on the tool he couldn't do without

INTERVIEW: VIEL RICHARDSON

The pizza peel is a tool whose name you may not know, but you will almost certainly have seen one in action. It is a thin metal tray, on the end of a long wooden handle, and I use it to lift the pizza into and out of the oven. I also use it to move the pizza around while it is cooking.

This second use is very important, because in all my years as a pizza chef, I have never come across an oven with just the right temperature throughout to cook a pizza evenly if it's left in the same place. When we're busy, the speed with which you move the pizzas is very important, so you do need to be proficient with the pizza peel. It takes time to learn—along the way there will be many burnt forearms from touching the oven door.

There are slightly different skills needed when working in woodfired ovens like ours, as opposed to electric ones. In wood-burning ovens you are working with a living flame and the temperatures are much more liable to change. Controlling the fire is something you get used to with practice, but you do have to pay more attention to the pizzas. It makes cooking in wood ovens a bit trickier.



You need two different pizza peels when cooking in a woodfired oven: the usual square shape and a circular one. In order to retain heat, a woodfired oven has a very small opening, so it can be very difficult to re-arrange the pizzas quickly; rather than move them around, it is easier to rotate them in the same position, and the round pizza peel is best for this. You use the square one for placing the pizza in and removing it from the oven. It is much better than the round peel for this, because you can make sure the whole of the pizza is settled on the peel—if some of it is not on the tray, this will droop downwards when lifted, spilling some of the topping and ruining the edge.

If you are working a busy service in a restaurant, it is preferable to have two chefs: one preparing the pizzas and one attending to the oven full-time. The pizza peel is a very plain looking, low tech piece of kit, but it is very easy to underestimate how important it is. Without it, I could not work quickly and accurately, which is essential to cooking a great pizza.

SANDY'S

14 Seymour Place, W1H 7NF
sandys.uk.com

64

Guy Hills of Dashing Tweeds on photography, cycling and his drive to rescue a classic fabric from its needlessly fusty image

FOUR GROWN-UP SOFT DRINKS

1. Virgin mary

Fresh tomato and lemon juice spiked with Daisy Green's own take on Worcestershire sauce (tabasco, Szechuan pepper, salt, cocktail onions, olives, herbs and fruit peel), topped with rosemary, cucumber and a slice of lemon.

2. Fresh grapefruit, cranberry, Mediterranean tonic

Based on a traditional recipe from Cefalu, Sicily, this thirst-quencher is made with grapefruit juice and tonic, honey and a dusting of cumin. At Bernardi's, it's given an English twist, with a splash of elderflower cordial and cranberry juice.

3. The Bees Knees rosé

All the joy of your favourite fizz, without the hangover—made with fermented grape juice, blended with green tea extract, it's refreshing and finely balanced. The bees-knees indeed. Enjoy one at The Harcourt.

4. The solero

Fans of the eponymous ice cream rejoice, for 108 Bar has come up with a solution to the ice cream-shaped hole in our hearts this winter: juicy passionfruit meets zesty lime juice, topped with a splash of grenadine, a dollop of cream and a drizzle of passionfruit syrup.



FOOD PHILOSOPHY

RICKY WILLIAMS

The managing director of Boxcar Butcher and Grill and Boxcar Baker and Deli on his relationship with food

INTERVIEW: ELLIE COSTIGAN
IMAGES: EMILY KELLY

1. I'm originally from Durban, South Africa. I got into the hospitality industry when I left school—at first just to make money, but after a while I started to find my love of food and wine. I ended up managing a restaurant, but decided I wanted to move over to London. When I got here, it was like an entirely different industry. I had to start again. I went back to being a waiter and worked my way up through the ranks.

2. We've got regulars who've been with us pretty much from the beginning. We have a gentleman who comes in every Tuesday for his chicken. While he's waiting we give him a coffee on the house.

3. If you push your finger into a cut of raw meat, if

it's spongy and bounces back, generally it's quite commercial and more than likely going to be a bit tough. If it leaves a little bit of an indentation, that's usually a sign of good quality. If you've got white fat, typically that's a grain-fed piece of beef, whereas if you've got more creamy coloured fat, it'll be grass-fed. You can tell just by looking at it. A couple of little tips and tricks!

4. It's dealing with people that I enjoy more than anything else—talking to them, finding out more about them and giving them a great experience. That's why I've stuck around.

5. To perfect the Boxcar burger, we broke down every single little part: the type of meat, its

fat content, the ageing process. We decided on a sharp cheddar, so that you're able to taste the cheese without overpowering the flavour of the meat, and a lightly toasted brioche bun to keep it all together. The tomatoes are semi-dried, so that they're sweeter and more flavoursome. The bacon is cured in beer and treacle, and comes from a fantastic farm. We put it all together with burger sauce and our beetroot relish, for something a little different.

6. Food has become my life over the last couple of years. There's a lot of eating out! I try to do as much market research as I can.

7. People often don't know exactly where their food comes from. Part of what we do is to educate the customer. As part of our training procedures, our new staff do a shift down with the butcher. We've got a story to tell and we want them to be able to pass that on to customers.

8. Boxcar is all about premium produce. All of it is local or British as far as possible and is sourced ethically. We meet all of

“**It's dealing with people that I enjoy more than anything else—talking to them, finding out more about them and giving them a great experience**”

the farmers who supply us in person. One of them, Charles Ashbridge, is well-known in the meat market and a fantastic guy. He's a third-generation farmer and bought his first cow at the age of six. The sheer love and pride he takes in his animals is shown in the quality of meat.

9. Staff welfare is important. I lead 40 individuals and I want to give them the best possible experience. I want this to not just be a place where they come to work, but to be fun and interesting, with team camaraderie. I try to lead by example and treat people how I want to be treated. The more you put into people, the more you'll get out of them.

BOXCAR BUTCHER AND GRILL
23 New Quebec Street, W1H 7SD
boxcar.co.uk

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13:00

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London Grace Nail Bar

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17:00 – 20:00

The Portman

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12:00 – 14:00

Bernardi's

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12:00 – 15:00

SANDY's Pizza

10% off food and drink
12:30 – 14:00

The Gate

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12:00 – 15:00

Donostia

A complimentary coffee or glass of wine with all lunchtime orders
12:00 – 15:00

Lurra

A complimentary coffee or glass of wine with all lunchtime orders
12:30 – 15:30

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*research commissioned by Seymour Place First Thursdays



QA

GUYHILLS

The founder of Dashing Tweeds on photography, cycling and his drive to rescue a classic fabric from its needlessly fusty image

WORDS: JACKIE MODLINGER
PORTRAITS: ORLANDO GILI

A true English eccentric, Guy Hill is endowed with an almost child-like enthusiasm, passionate about everything he touches. Right now, that mainly means two things: bikes and tweed. The owner and founder of Dashing Tweeds, rushes in fresh from his daily cycle to work, looking sharp in a bright blue linen shirt and gold stripy wide-legged trousers, in his signature fabric. Tweed may be synonymous with hunting, shooting and fishing, but Guy has dusted off the fusty old image, lending a new urban twist to this classic British fabric.

From his maternal grandmother's suits to his penchant for Vivienne Westwood ("I used to buy vintage Westwood from a dealer in Notting Hill Gate; even went to Christie's to

buy some of her vintage clothes," he says), tweed has been a constant in Guy's life. So too has cycling. "I've always cycled," he says. "My mother, who was quite eccentric, would ride to Berwick Street market for fruit and vegetables, so she made sure that we went on some cycling proficiency thing. After that I'd cycle to Westminster School every day. In the eighties, my brother signed us both up as cycle couriers in the school holidays. We used to earn quite a lot of money then, because there were very few couriers back then." Until recently, he took his children to school on a customised bicycle made for four. "It was like a circus every morning," Guy chuckles. At his brand's new shop on Marylebone's Dorset Street, which opened earlier this year, even the bespoke clothes rail, a hybrid of Duchamp and Picasso, takes that shape of a bike.

His Marylebone connection, Guy tells me, goes back three generations. "My Jewish grandmother used to live round the corner in Harley House; my grandfather, Dr Elliot Philipp, was a gynaecologist who pioneered infertility surgery and worked with Patrick Steptoe and Robert Edwards." Grandpa had a whirlwind courtship—five weeks after meeting, he married Lucie Ruth Hackenbroch, a marriage that would endure for nearly half a century. "We'd always stop off at grandmother Lucie on the way home. She was German and always had chocolate lebkuchen biscuits and she was obsessed by good manners

and punctuality—we had to be bang on time, or no lebkuchen," he says wistfully.

It was Lucie who taught her grandsons to appreciate the finer things in life: the arts, beautiful fabrics—and tweed in particular. "She had a huge collection of snuff boxes and beautiful antiques. A tailor made all her clothes, she was always dressed in immaculate tweed suits. She used to take me to John Lewis to choose fabrics for her dresses."

The son of an architect and a journalist, Guy first arrived in Marylebone aged six months. The Hills family lived in a flat in York House on Upper Montague Street after his prophetic dad spotted the potential of creating a penthouse on the building's large and previously empty roof. "It was funny because it was a mixture of glamorous seventies living on one hand, with special brown diagonal striped carpets, mirrors and cruciform columns, then the rest of the roof was like The Good Life. We had a field of wheat and were growing vegetables!" recalls Guy.

At Westminster School, which offered the use of a darkroom, Guy honed a love of photography that would kickstart his initial career. "I became quite obsessed with photography and because my mother had all the contacts through journalism, I took a year off between boyhood and university and got lots of photographic jobs," he says. "I won an award when I was 17, and went off to Australia to document life on a sheep farm near Perth. When I got back, I had an article published in The

Times with all my pictures, which is quite exciting when you're only 18."

At Bristol University, his biology degree was not a priority. "I was most interested in dressing-up, parties and taking pictures," he concedes. Photography remained his passion and, increasingly, became his career. "I was shooting lots of fashion for magazines. I started at the bottom doing teen mags—they used to fly me to Rio every month—then Elle, You, Tatler and Country Life. I had a great time there. I'd always arrange to shoot just before lunch so that they would invite me to eat afterwards in their big country houses," he chortles.

For a while, after he married his wife Natasha, Guy's entire life revolved around the studio. "She got pregnant on our honeymoon," he says. "We were looking for a house to move into but couldn't find one, so when our first kid was born I built a roomset in my photographic studio in Camden. I painted it all orange with a big fur carpet. I called it 'the womb'—it was a crazy room with this wobbly door with a cot with a baby inside."

One of his commissions—a portrait of an old tailor, Henry Poole—would prove seminal, prompting as it did an introduction to Anda Rowland of tailors Anderson and Sheppard. "She was trying to save Savile Row, so all the tailors got together to form Savile Row Bespoke. They needed someone to do all the images for them, so I ended up with five years' work. I had to photograph every tailor on the street



We're getting bigger and bigger now we're growing up. But turning a passion into a business, is very, very difficult. It's really about keeping your faith





and their archives. It changed my life," he insists. "I was bartering my time for tailoring, so I couldn't quite believe my luck. I ended up getting a suit from almost every tailor in the Savile Row. It was a golden time for me, almost 10 years ago now—but all the fabrics they had were so dull," recalls Hills.

It was because of that experience—and his conviction that tweeds could potentially be so much more interesting—that Guy would make the transition from photographer to style entrepreneur, through his chance meeting with Kirsty McDougall, who would become his business partner.

How did you meet Kirsty?

I was looking for some stylists to work with, drove

past the Royal College of Arts, went round the degree show, and saw this fridge with amazing fabrics and shoes in it, which attracted me. It was Kirsty's weaving degree show. I asked her to weave me a one-off from original fabric, and that's how it all got started. I suggested we set up a little weave design studio, but she needed a loom. "I'd love an Arm loom, which is made in Switzerland," she said. I said, "If I get you one, will you be able to weave some designs for me?" I don't really think that she took me seriously, but I went and bought her one of these looms and the rest is history.

How was Dashing Tweeds conceived?

I really liked the idea of an urban tweed that I could

“Our customers love to meet each other and a few of them are quite eccentric. There's one who works for the Home Office. Another chap designs bicycles. They're all interesting characters

wear round town and for cycling. The first suit that I had woven, I had made by a tailor. My wife tried to persuade me, now we had kids, to wear a fluorescent vest over it—no way. But that gave me the idea to speak to Kirsty about weaving reflective yarns in with the tweeds, forming the whole concept of the brand—modernising tweed, bringing sportswear



into an urban environment and then combining it with high-tech yarns like the reflective threads. That was kind of the beginning of the DNA really—of the brand, Dashing Tweeds.

You've had several significant collaborations over the years...

What gave me the impetus to turn what was initially a hobby into a brand was Converse. We sent them samples and they made 30,000 pairs of co-branded shoes, which was really amazing. They sold like hot cakes—that was four years ago, and it gave me the impetus to open my shop. I had no idea how hard retail was, but that sparked off a fashion brand. Other collaborations include Pachacuti hats, Fred Perry, Nike, Pharrell Williams and a brand called

Billionaire Boys Club.

What made you choose Marylebone and Dorset Street?

The whole idea of the brand was to be taken seriously as a new luxury British label, so we started out with a really tiny shop in Savile Row in Sackville Street, but quickly ran out of space. I was looking at all areas of London, and then I realised that Marylebone was the place to be. It had independent shops, people who would understand my brand lived in the area; the rent was a little bit less than Mayfair—and the environment so much nicer. I like the feeling of village life, the calm. It's also got unique individual shops, so the perfect mixture between sophisticated and local community living.

I love cooking, buying food, and entertaining at home myself, so I go to The Ginger Pig a lot, and La Fromagerie—that's my default shopping for dinner parties. I regularly have house parties for my friends with 150 or so people dancing around. I love music—we have a family rock 'n' roll band, Hills Alive, with the kids. I have a lot of friends in the music industry who come along and play as well.

What's next for Dashing Tweeds?

Now we have a much bigger shop, we're going to have regular social evenings. All our customers love to meet each other and a few of them are quite eccentric—all sorts of different chaps. There's one who works for the Home Office. He loves dressing up and has his

long-suffering girlfriend wait while he's choosing fabrics. Another chap designs bicycles. They're all interesting characters.

We're getting into the Japanese market, which is really exciting. I've spent so much time building up the menswear aspect of the brand which is all about creative clothes, and men can be quite loyal once they discover you. We are going to slowly introduce a few women's pieces. We're getting bigger and bigger now we're growing up. It's really exciting—the whole brand, and our relationship with our customers, is going super-duper well. Turning a passion into a business, is very, very difficult. It's really about keeping your faith.

DASHING TWEEDS

47 Dorset Street, W1U 7ND
dashingtweeds.co.uk



INSIDE KNOWLEDGE LEATHER EMBOSSING

Juan of La Portegna on the craft of monogramming leather goods

When I started out I was constantly burning myself. Embossing involves a foil printing machine, which uses a combination of heat and pressure to transfer a design onto an item. The metal letter stamps must be heated to around 90C to enable them to transfer the foil onto the leather.

Different colours are transferred at different temperatures. I don't know why this is, but the gold foil will smudge if the type is too hot, whereas the black can cope with very high temperatures.

The level of pressure you need depends on the letters you use, their size, and how many of them there are. For example, the same pressure you'd need to transfer 10 small letters would be too much for one large one. Some letters—such as A, V and W—don't take up as much space on the stamp as others. This means, particularly if it is a soft, more spongy product, you have to be careful that the corners of the hot metal don't also touch the piece.

The secret to the quality of our embossing is the quality of our leather. Every product is handmade in Spain from vegetable-tanned leather of the highest quality. We have seen items three or four years later and the embossing is still completely sealed. I have tried this on other materials, such as cork, and it does not take the colour nearly so well.

It was in the footwear industry that I learnt about monogramming.

When I finished my degree in design I did an internship at a shoe manufacturer and learnt the whole process. Part of that was monogramming the tongue with the brand name. It was quite easy. The machines were automatic, so you just pressed a button. And the leather tongue was separate—you gave it to someone to mount on the shoe after embossing it. Here, I apply the pressure manually, and the piece I'm working with is already mounted. I can't monogram the piece then send it back to Spain to be fitted. It just wouldn't pay.

I still get quite nervous when a new style of bag or purse comes in and I have to emboss it. Of course, I always test the monogram on a leather scrap first, whatever I'm embossing—but you can't 'test' what it will be like on a £300 handbag. You just have to do it, and hope it works.

I did have some funny situations in the beginning where customers would want to film me embossing their item on Instagram, and I got so nervous I made a mistake. Like I'd do everything right, but the letters would be upside down. When that happens you just have to smile and get the customer a new one.

Male sneakers are easier to emboss than female sneakers. The tongue is longer, so I can get it under the machine, whereas with female sneakers the side of the shoe are under the machine too, so to get it level is more of a challenge.

LA PORTEGNA
26 Marylebone High Street, W1U 4PJ
laportegna.com

72

Bennie Gray of Alfie's Antique Market on the decline of 'brown English furniture', the soap opera nature of a good market, and the dangers of nostalgia





THE LOOK

PAULINE BURROWS

Pauline Burrows of the eponymous brand on a typical look from her womenswear collection

Our collections are produced in our London atelier, and they constantly evolve, even through a single season. This look is typical Pauline Burrows: quirky, stylish, easy to wear. The three-quarter length coat is in a semi-felted boiled wool, although we make this design in luxury fabrics, too: the pure cashmere is gorgeous, as is the amazing textured alpaca coat. The cut flatters most body types and has become a classic in the Pauline Burrows collection

The washed silk shirt is one of my favourite pieces. It has such a lovely feel and drape. It should be worn oversized for dramatic effect, and it looks super-cool with indigo jeans, or polished and smart when half-tucked into a wide leg trouser or worn out and loose over a narrow-cut pant.

I love our slim cropped black trouser under the three-quarter length coat—it makes for such a great silhouette. The cotton trousers have a jacquard oriental design in the weave. The little pixie hat is just so cute and finishes the look completely!

PAULINE BURROW
50 Chiltern Street, W1U 7QT
paulineburrows.com

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QA

BENNIE GRAY

The owner of Alfie's Antique Market on the decline of 'brown English furniture', the soap opera nature of a good market, and the dangers of nostalgia

INTERVIEW: ELLIE COSTIGAN
PORTRAIT: ORLANDO GILI

You've been in the area a long time...

I was born on Cosway Street, just round the corner, a very long time ago. I remember it quite vividly. In those days, this end of Church Street was very bustling, very busy. It had great diversity of stalls on a Saturday—certainly fruit and veg, but also second-hand furniture and items which today would be revered by the museums but were junk in those days.

My father Alfie was a very good musician—he played drums in jazz bands. He once played with Frank Sinatra—but the grass is always greener, and he'd always fancied himself as an antiques dealer. And he was the world's worst. He used to buy and sell bits and pieces on a stall in Church Street when I was a kid and I remember standing there occasionally, helping him.

How did Alfie's Antiques Market come about?

In those days this whole building was called Jordan's, which was a haberdashery superstore selling knicker elastic and darning wool. And of course, later, people weren't so interested in knicker elastic anymore, they'd go to Marks and Spencer and buy a new

pair of knickers, and so eventually Jordan's—which was established in the 19th century—went bust. It was a marvellous place: this whole building was laced with wonderful, curving, polished brass tubes. You'd buy some knicker elastic and give a note, and that would be sent through the tubes to the cashier, who sat where all these metal tubes ended up. They'd put the change in the canister and it would go zipping back to you. Extraordinary. Mad. It was a laboratory.

Eventually it fell empty and I noticed that it was for sale—that was back in 1976. I'd just stopped being a journalist at that point—I'd been working for the Sunday Times, mainly—and I needed a project, so I bought the building. I knew about antiques, I had previous experience, and initially my idea was that we would only use the ground floor and we would simply use it on a Saturday. Well, we opened up and it was a runaway success. Within a few months, we were open five days a week and we were occupying the entire building. Within two or three years, the demand was such, we built more on to it.

Why do you think Alfie's saw such instant success?

It's hard to know. I just happened to be in the right place at the right time and doing the right thing. I'd been involved in antiques for a long time in one way or another, and so I knew a lot of people and my father Alfie knew everyone. He was a great street character and he helped enormously in setting the thing up. I've had lots of projects over the years and many of them

have failed dismally—this one worked, and it continues.

Church Street is still famed for its antiques offering. Has it always thrived?

In the mid-seventies, this end of Church Street was semi-derelict. Many of the shops had been boarded up, no takers. There was a lot of vandalism, crime was a problem. What happened over the subsequent years was, dealers that started off in Alfie's grew and began to take their own shops on Church Street. They promoted themselves from a stallholder to a shopkeeper. Many of them worked out very well and what we now have on Church Street is one of the best little enclaves of antiques shops anywhere. That was sparked, I'm pleased to say, by Alfie's Antique Market.

Alfie's is a characterful building and one that inspires communality—I imagine that influences the atmosphere and indeed the success of the place.

Absolutely. I think one of the attractions of Alfie's is the community aspect of it. It's a running soap opera: love affairs, hatreds, rivalries, and a lot of people like that intimacy. It's also commercially positive. With antiques, there's a lot of inter-trading. The dealers buy and sell within the market: from time to time you see an object come in the morning, change hands three times and three dealers have made a profit. We are a hub for small businesses and I think that's excellent. In many ways, business

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I think one of the attractions of Alfie's is the community aspect of it. It's a running soap opera: love affairs, hatreds, rivalries, and a lot of people like that intimacy



is becoming much more fragmented because of the opportunities offered by the internet. There are all sorts of shops that sell objects you don't have to touch or smell in order to know you want to buy them. But there are some commodities that are not ideal for selling on the internet—paintings, for example. You can't judge what you think about a painting from an image on a screen, you have to look at the original object.

There's certainly something to be said for the experience of markets. You wouldn't go to a shopping mall for a mooch...

Some people do. A lot of people enjoy not just buying antiques but the process of buying antiques. Therefore, the opportunity to speak to the dealer is an attractive thing. We have some dealers who are real characters. We had one guy here a few years back, an outrageous queen, and Rod Stewart came into the market and he ran after him chanting, "Do you think I'm sexy?" I don't think Rod Stewart came back after that.

Two years ago, I was at a market in Paris, one of those huge open-air markets, and it started pouring with rain and we took refuge in a very nice café. We were sitting having lunch and a homeless person came in carrying a sack. A waiter jumped on him, but he came creeping back in, lifted the sack to his face and started playing Bach on the trumpet. And it was fantastic. There wasn't a dry eye in the house. With a good market, you're looking to encourage those sorts of

experiences. It's all part of the texture.

Do you set any parameters in terms of dealers at Alfie's?

We're really keen that people that come here are selling stuff that's very high quality and high interest, with the whole price range. We've got people selling Victorian postcards for a fiver and we've got one of the dealers selling an extraordinary bit of Islamic art for £50,000. It's everything.

Have there been noticeable shifts in popularity of certain objects or periods?

One of the remarkable things over the last 10, 15 years is the demise of what's known as 'brown English furniture'—in other words the mahogany of the 19th century. People don't live in the same way. A decade or so ago and even before that, the dinner party was a big number. That doesn't happen so much now, even in Islington. The furniture that went with that—the sideboard, the d-ended extendable dining table and a set of eight Chippendale-type chairs, forget about it. Twenty years ago, if you went into Sotheby's with a bit of furniture made after the accession of Queen Victoria in 1837 they'd tell you to eff off. Now, you go in with a nice bit of art deco furniture and they go on their bended knees. It's no longer a date line business, and that's a very healthy thing. Now it's much more to do with an appreciation for things that look good and are well-made, which includes modern crafts at high level.



About five years ago, somebody tried to sell a can 'guaranteed' to contain a fart from John Lennon. There's a lot of that: people wanting to buy an element of fantasy of some sort

One of the more worrying things is the extraordinary expansion of the market for memorabilia. For example, five, six years ago, at Christie's in New York there was an auction sale that included a bit of wedding cake from Queen Victoria's wedding. A rotting bit of cake in the original box. A man paid £1,500 pounds for it. You think that's mad: about five years ago, somebody tried to sell a can 'guaranteed' to contain a fart from John Lennon. There's a lot of that: people wanting to buy an element of fantasy of some sort. There's always been a nostalgia thing, a very dangerous emotion, and of course a particular element of that is the growth of the market for childhood things: people trying to recapture their childhood by buying comics or dinky toys; people trying to escape to their past. Which is a terrible thing. What's wrong with the present?

You've been involved in various projects over the years. Is it antiques in particular that interest you or entrepreneurship generally?

The thing that interests me is community, really. That's the thread that

runs through everything I've done: trying to create places which people feel good in, but more importantly where they're likely to encounter each other and establish relationships. One of the biggest global issues we are facing is the way in which cities are changing. It's already the case that more than half the world's population live in cities—by 2050, it's estimated that'll be 80 per cent. It creates problems with the environment, pollution, disease, crime. It's really very challenging indeed. One aspect of that is the way in which people relate to each other and the context in which they do that. Anything you can bring to the table in that sense is a good thing.

What are you most proud of?

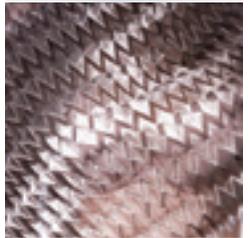
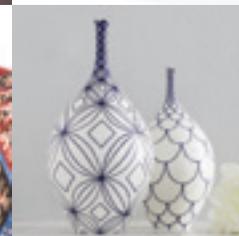
I love Alfie's. For all kinds of reasons. I grew up round here, I named it after my dad, I love all the bits and pieces and Dickensian nature of much of it, I know the people here very well indeed. I feel very comfortable here, which is what I like to encourage other people to feel. I'm also very proud of Danceworks, the school of dance that I started, where we have a lot of auditions, rehearsals, but also a community of small traders in the way of dance teachers, therapists and so on. I like all that. It's universal, isn't it: we all want to love and be loved in one way or another. Too many things that are going on don't actively encourage that.

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MY MARYLEBONE

PETER LYONS

The owner of Mailboxes Etc on his life in Marylebone

I resigned my commission from the British Army in 1978. At first, I worked for large multinationals, then, 25 years ago, my wife and I decided to set up our own business. We put all our money into a US-owned franchise called **Mailboxes Etc**, and started trading from the premises next to **Daunt Books** on Marylebone High Street. I'd not been there long when they wanted to expand into my shop, so we moved to number 78, which is now the Natural Kitchen.

These days, when my wife and I go shopping in Marylebone, I still love to go to the **Natural Kitchen** to visit our old premises, and to Daunt's of course. I can lose hours in there. It's where my wife knows to find me after I've left her shopping in her favourite store, **Agnès b.**

The early days of the business were touch and go. I survived on credit cards to get home to Windsor—and sometimes ended up sleeping in the basement. I often finished very late, so I'd make a bed from bubble-wrap—which is rather comfortable actually. One winter's night it was so cold I decided to see if more bubble-wrap could work as insulation, so came back upstairs, half-dressed, to the shop floor to find some—only to bump into a customer.

We give 24-seven access to the lobby, and he was collecting his parcels late at night. It was all I could do to stop him ringing the police! Anyway, we survived. Today we are expanding, with five stores, 25 staff and a fellow director, Khalid, helping me run operations. I'm hoping, as we expand, that my son will come in and eventually take over the reins.

When the Natural Kitchen took over my premises, I got enough money to buy my own shop on Crawford Street. I was worried at first because I had built up a nice clientele on Harley Street and wasn't sure they would walk the extra distance, but I was pleasantly surprised. Not only did most of our regulars stay with us, we got more clients from the new area. There are quite a few who have been with me for 25 years, and it's lovely to have that loyalty.

A couple of nights a week, I stay at **Home House** to save



Home House

driving from Windsor. It is a lovely club, with beautiful bars and gardens. Quite a few members are regulars of ours. Even Madonna is a member, although she isn't a Mailboxes Etc customer—as far as I'm aware!

After leaving Home House, I stroll up Marylebone Lane to **Paul Rothe & Son** for a croissant and a cup of tea. It's a real old boys' deli—they've been here far longer than I have. As I go up the high street, I like to visit some of the smaller retailers who have also been around a long time. There's my friend Jerry who runs **Snappy Snaps**; the chaps at **New Cavendish Jewellers**; and, over on Chiltern Street, my friend **Billi Currie**, the hairdresser.

I always eat locally, usually either with Jean-Paul at **Casa Becci**, whose parents I knew when they ran the restaurant, or at **Anacapri** on Dorset Street, owned and run by my friend Emilio. It's not a well-known place, but it's always full of regulars. I saw Raymond Blanc there once. I know him from Home House. Emilio didn't know who he was, but said he came in a lot. I said, "It's one of the best chefs in Europe, Emilio, eating your food!" And he replied: "I am very glad to know that. But to us, everyone who eats here is the same."

5

FIVE MUGS

Clockwise from top left:
Spiral face patterned mug
The Conran Shop, £12

Oiva Saapaivakirja mug in green by Marimekko
Skandium, £16

Small brut mug by Pottery West
Another Country, £22

Pip Harte striped mug
Toast, £35

Fallon mug
Anthropologie, £18



INSIDE KNOWLEDGE SICILIAN SCENTS

Sue Townsend, founder of Ortigia, on capturing the aromas of Sicily

INTERVIEW: CLARE FINNEY

I began making scents in the gardens of San Giuliano, where I lived for some time with the family of my friends, the Marchese di San Giuliano. The last Marchesi, Giuseppe, spent a lifetime planting exotic trees and collecting flowers for his magnificent garden, and I learnt about the flowers of Sicily there. I began to create perfumes from the garden and sought help from Italian master perfumer Lorenzo Villosi. After some years, Ortigia was born.

Sicily is the fundamental essence of the Ortigia range. All the perfumes are directly distilled from indigenous plants that grow in the Mediterranean climate of the south-eastern part of the island, known as La Sicilia Orientale. Our Fico d'India perfume, for example, is based on an enormous pale green cactus with bright orange spiky flowers, the powder of which is mixed with cedar from umbrella pines. The Coral Shell perfume, taken from shrubs such as juniper, is an intense, aromatic perfume that captures the Sicilian sea shore in the height of summer. Ambra Nera is a deep, resinous scent,



redolent of October when the heat is less intense and before the rains come.

The orange tree is revered in Sicily, depicted in mosaics in the Palazzo dei Normanni and in cathedral gardens, where orange trees are often planted. The zagara are the white flowers of the orange tree, and they have perhaps the most famous aroma in

Sicily. When the orange trees begin to flower, the citrus groves have a highly aromatic scent which for me encapsulates the island. Our best-known citrus perfume, Zagara, comes from the orange blossom flower.

The gattopardo, or leopard, has been the symbol of Sicily for centuries. It has featured

constantly in Sicilian culture, from Giuseppe Tomasi di Lampedusa's famous novel *The Leopard* to Visconti's film *Il Gattopardo*, starring Burt Lancaster. It was during the reign of King Roger II, in the 12th century, that the world-famous gold mosaics at the Palazzo dei Normanni, which include the most beautiful leopards, were created. They are a wonder to look at, and I wanted to use them for the company's graphics. I played with these images and added the bright Sicilian colours and lots of metallic finishes to make the packaging more lustrous.

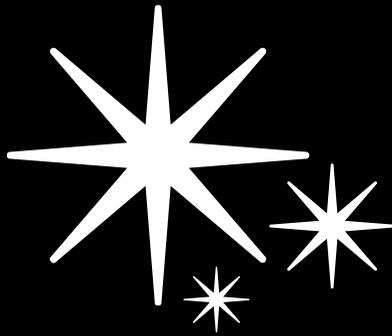
Our products are made by small Italian companies, using natural methods.

We do not use any synthetic or artificial additives, colours or parabens, and we keep our formulas as natural and simple as possible. Almond oil and olive oil have been used in Sicily since ancient times, and are both important ingredients in our creams.

When Italian people find the London shop for the first time, it can be an emotional experience.

The sense of smell is inextricably linked with memory, probably more so than any of our other senses, and this can be powerful. A man once told me that smelling the Bergamotto transported him to his childhood in the Sicilian countryside, although he had not been back for many years.

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MR DINESH
NATHWANI

Mr Dinesh Nathwani, consultant orthopaedic surgeon at The London Clinic, on how the use of robotics is transforming knee surgery

INTERVIEW: VIEL RICHARDSON
PORTRAIT: CHRISTOPHER L
PROCTOR

How did your interest in robotic surgery begin?

During my training to become a consultant, there was a lot of interest around navigation technology, which involves using computer technology to assist in knee replacement procedures. The position of the surgical cutting block is tracked during the procedure, and shown on a screen. The surgeon can use this information to position the location of the instrument extremely precisely. In 2004, I visited Perth on a fellowship to train in computer-assisted knee surgeries. I found it fascinating and hugely exciting. Since then, every knee operation I have performed has used some form of technology.

Is the knee a complex joint to operate on?

It can be. We call the knee a 'tricompartamental' joint, because it is made up of three compartments: the medial, which is on the inner side, the lateral on the outer side, and the patellofemoral, at the front where the kneecap sits. These three compartments can wear at different rates and in different ways.

What types of knee replacement are there?

There are two. The first is a total knee replacement, where you replace all the compartments with prosthetics, giving the person a whole new knee joint. Then there is a partial replacement, where only the damaged compartment is replaced. Partial replacements are trickier operations, and require extra training. In the UK, only about eight per cent of replacements

are partial. I have a keen interest in partial knee replacement because I think this is the better route to take, as it removes much less normal tissue. With robotic techniques, you can perform the surgery much more precisely, resulting in consistently good results.

Why are partial replacements better?

If you look at the patterns of arthritis, which is the main reason for knee replacements, patients predominantly suffer from damage in one compartment. If the ligaments are intact, I believe it is much better to do a one-compartment replacement, as you only need to make cuts in the tissues supporting the damaged area.

Why is protecting the ligaments so important?

Apart from the general principle of doing no more than is necessary, the nature of the knee joint means the ligaments not only hold the joint together, but also have to work in harmony for the joint to function properly. Each time you move your knee, these ligaments should respond in specific ways. A knee joint is in balance when all the ligaments move in the correct position, with the right amount of tension to control each movement. You want to get as close to this situation as possible after fitting a prosthetic, so I think it is best to leave the soft tissue untouched unless it has become damaged or distorted through long-term strain caused by the condition or injury.

Is there a core element to the robotic procedure?

During the surgery you create a three-dimensional computer image of the patient's leg, above and below the knee joint. This is done through a process called 'physical registration'. You trace a specialised stylus along the bones, ligaments and other soft tissues that make up the joint. The stylus continually transmits its position in space back to the computer, which builds a model of the knee based on the data it receives. The information you get is the equivalent to that from a CT scan. This is a crucial process because if done incorrectly, the surgeon will base their plan for the procedure on inaccurate information.

Why is registering the joint so important?

For knee replacements, the implants usually have to be positioned in reference to what is known as the patient's 'mechanical alignment'. This is a straight line going from the centre of the hip, through the centre of the knee, to the centre of the ankle. In conventional surgery, the surgeon uses their experience to make educated guesses about the position of this line, which they use to determine the placement and angles of the cuts they make in the bone to attach the implant. But the patient's mechanical alignment is not easily judged on the operating table.

Once you have registered the leg, the computer builds a very accurate model of the knee and displays it on a screen, along with guides to the mechanical alignment. You then use these lines to plan the cuts you need. The lines for the cuts are also



drawn on the virtual model of the knee. This allows for a very personalised approach to executing the surgery—I can change the cuts I am making for a patient by one or two degrees, or change the angles by very small increments to make sure that each knee is well balanced and customised.

What is the advantage of robotic surgery?

Because the registration process creates an individual mechanical alignment for each patient, we can choose the implant that best matches them and their unique anatomy. Also, some of the pain that people get post-operation is because they have tight ligaments, or the kneecap isn't sitting in the right place. They may require revision surgery, which involves going back in to change the relationship between the implants and the mechanical alignment or soft tissue. This is, unfortunately, still too common. With robotics, we have information unique to the patient, so we can adjust the position of the prosthetic more precisely to get them the best result.

Once you have planned the cuts you need to make, you programme the depth and the angle of each one into the computer. The robot itself is a handheld system, which you use to burr away the amount of bone that you have planned to within an accuracy of 1mm. If you try to go deeper, the cutting blade will retract within the stylus. It is a very precise way to work.

Is this changing the way you think about surgery?

Absolutely. I am now individualising it in a

“**Once an operation has begun, the surgeon needs to make decisions depending on what they find. Robots can't do that, but they can improve our accuracy**”

way that was not possible before. We are all different in the way our knees are aligned, in the way we walk, in the way our soft tissues are made. Traditional knee replacements are fitted using data based on normal population studies. This says that the average alignment for a knee requires a zero degree cut and, for example, a three degree slope. With new technology, I can see that the best cut angle for a particular patient may not be zero but five. It is a big difference. I can also make surgical decisions based on the nature of soft tissue on each side of the joints, and so balance the knee better. This all leads to improved outcomes.

What is the direction of travel in innovation?

The robotic elements of

the system are getting more sophisticated and intuitive. I am hoping that in the next five to 10 years I will have an autonomous robot arm that will remove the required bone much more accurately and quickly than a human can. We are moving towards partial autonomy of the robot.

The most important aspect in the surgery is the plan the surgeon makes. The better the plan, the better the outcome for the patient. Using the robots to do certain parts of the cutting releases the surgeon to spend more mental energy making sure the plan is the best it can be and is being performed accurately.

Will robots ever be used to carry out complete operations?

I don't believe so, because

the surgeon still has to analyse what they see in situ. Once an operation has begun, the surgeon needs to make decisions depending on what they find, which may require changes to the original plan. Robots can't do this, so I don't believe they will be able to perform entire procedures. But they will increasingly help the surgeon to be much more consistent and accurate.

What improvements would you like to see?

I think the implants we fit could be much smaller but equally effective. We have run a trial of such implants here at The London Clinic, where we only replace the areas of the knee that are worn. This can be quite a small area, yet still have a large impact on the patient's day-to-day life. In this scenario, when patients are 30 or 40, you only replace very small amounts of bone with the implant. Then when they are 50 or 60, when more bone may be more worn away, you will be able to come in, take out that original prosthetic, and replace it with a new one—again just replacing the worn areas. There is even the possibility that the first intervention may slow down or even halt further damage to the area, but we will have to wait a while for further clinical trials and datasets before we can say for certain. My personal feeling is that it is a possibility, and this is precisely the direction we need to take to improve patients' function and allow for activity maintenance in later life.

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LEADING QUESTIONS

Psychotherapist Michelle Dykstra of the Portland Practice explains how successful therapy involves patients discovering the answers in themselves—she's there to facilitate the finding

INTERVIEW: VIEL RICHARDSON

Every person is different and each difficulty they face is unique to them. During a session, I am constantly assessing the patient: as well as the stories they tell, I listen to what is going on behind their words. I pay attention to every aspect of the presentation—the language and intonation they use, the sounds and movements they make. They all reveal something.

Every therapist aims to develop a therapeutic alliance with the patient—I do the same, but I believe in a very direct and much more intense working relationship than you may find elsewhere. Many people are distressed and in real difficulty when they come to see me; they have come for help and they want to see change. It is my job to find the core issues behind symptoms that might be ruining their lives. There is no time for patients to lie around talking while I take notes.

There is no magic here: I don't claim to be anything other than a craftsman. The patient's mental framework has become misaligned and we need to change that. My method is to continually ask quite probing and sometimes difficult questions and to give the patient options, not answers. They are doing a lot of the work, so when the session finishes they are often very tired. Nobody knows you better than you do, so in the majority of cases, patients will discover the answers in themselves. I am simply facilitating the finding of them.

I get patients to explore how they feel about their actions and the answers they have given

“**My method is to continually ask quite probing and sometimes difficult questions and to give the patient options, not answers**



to my questions. With my guidance, they begin to find their voice in all the noise that is swamping them. This was their mother's voice, that was their granny's, the other was a school teacher's—they have been living with other people's views and expectations, but where are they in all this? Finding your own voice is crucial to the success of any therapy.

I do work alongside medication. Extreme behaviour can impact a person's body chemistry, which in turn can impact behaviour in a negative feedback loop. This is where medication can be very useful. They can settle the maelstrom of symptoms overwhelming the person such that they simply cannot focus on their thoughts, and take them to a space where they can begin to think

with something like clarity. The medication treats the symptoms, so we can start treating the underlying causes.

Once we have found the patient's own voice, we can slowly restructure parts of their mental framework until they are back in a good mental place. It is not easy. With deep-rooted issues, it can be a long, exhausting and distressing experience. You have to be very committed and completely buy into what I am trying to do. I am trying to get people to view themselves differently—if you view yourself differently, you perceive the world differently and you act differently.

This takes a high level of technical knowledge. While self-help programmes can be very effective, there are some situations in which professional treatment is the only option. It is the same with my own therapy: I would not have got to a better place without someone walking beside me, advising me and helping me work through problems.

What I love most about the job is seeing people change. Patients arrive worried, upset, and really struggling—sometimes desperate. I admire these people for having the courage to go to a stranger and say, “I have this dreadful problem and I need help.” When I help someone like that, they become happy, at ease with themselves and in control of their lives, seeing that change in them is priceless.

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COLD CASES

Dr Erik Hauzman of Boston Place Clinic on major advances in the freezing of eggs and embryos

WORDS: CLARE FINNEY

“What do you think of when you hear the term social egg freezing?” Dr Erik Hauzman, deputy medical director at Boston Place Clinic, enquires. And for a moment, I hesitate. I know what springs immediately to mind—a group of girlfriends meeting up to get their eggs frozen, just as they got their ears pierced together a decade ago. “I think it’s a bit of a misleading term,” he says, encouragingly—so I confess my vision, and he laughs. “Exactly! It can cause confusion. What the term references is the widespread changes in society, which have given more and more opportunities for women to have leadership positions and diverse careers and with that, increasing autotomy over when to have children.”

In short, the social part of social egg freezing is more for anthropologists’ reference books than it is you and me. All we need concern ourselves with is the fact that it is simpler and more effective than it’s ever been. Equally, it is not the only form of fertility preservation out there: “Alternatively, couples can freeze embryos—that is, eggs fertilised with the sperm of the partner.”

The freezing of eggs is nothing new. However, the

technology and procedures by which eggs and embryos are frozen have advanced dramatically. “Ten years ago, during the era of ‘slow freezing’, the survival rate for eggs was 50 to 60 per cent. Now it’s around 80 to 90,” says Dr Hauzman.

Embryologists now use a method called vitrification, or ‘flash freezing’, which takes the eggs to the necessary -196C in a fraction of a second, meaning there’s no time for the formation of ice crystals, which can destroy mechanisms responsible for cell division. Embryos always had a better survival rate than eggs, “in fact, this rate is now between 95 and 100 per cent.”

Survival rates alone are not the most dramatic part of the story. “This may sound unbelievable, but recent data is showing very reassuring results in terms of further developmental capacity. Embryos derived from frozen eggs can contribute to healthy pregnancies similarly to those from fresh eggs, and they can be perfectly frozen again,” says Dr Hauzman. For example, a patient can have 10 eggs frozen, return for them some years later with a partner or donor, “and we may achieve three or four embryos: one of which goes into the uterus, and the others we’ll refreeze” to be used if the pregnancy doesn’t come to term, or if she wants another child later.

What’s more, an implanted embryo now has a better chance of making it to term. “In the early days of IVF, the notion was that the best incubator for an embryo was the uterus and that the earlier the embryo was replaced into the womb, the less risky it

was. With the improvement of lab methods, however, it became clear that the more time the embryos spent in the lab, the more opportunity we had to evaluate them and select the best one for embryo transfer.”

Today, most embryos will spend five days in the incubator, “so they’re in blastocyst stage when they are placed in the uterus,” says Dr Hauzman. By that time, the embryologist should have sufficient information about their development to know which will fare best. This reduces the chances of transplanting into the uterus an embryo that will struggle to develop properly. “If an embryo didn’t survive until day five under perfect lab conditions, it would have a very limited chance of doing so in the uterus.”

Another benefit is the extra information the embryologist can infer. “The male genome only starts kicking in after day three, so in the past if there was a problem with the male factor we would have much less information about it. The embryos could have been dividing happily up until we transferred them, thanks to the genetic programming of the mother.” In short, the mother could have had a succession of failed embryo transfers without the specialists ever realising the problem lay not with the egg or fertility process, but with the sperm.

One of the most recent advances in lab technology has been the creation of an embryo incubator with an in-built camera that takes photos every 10 minutes—“so, after five days, you have several hundreds of those



Embryos derived from frozen eggs can contribute to healthy pregnancies similarly to those from fresh eggs, and they can be perfectly frozen again

photos through which the embryologist can rewind and fast-forward,” says Dr Hauzman. They can read these images, scrutinise them, compare them—all without opening the incubator. In the past, the classic way of evaluating each embryo was “to look at it under a microscope for two minutes, once a day”, thus affecting the atmospheric conditions of all the embryos, as the incubator door was frequently opened and closed. The significance of this development cannot be underestimated: potential problems can be more regularly highlighted, and potential misery allayed.

A couple who are looking to preserve fertility could consider freezing embryos, “because they will be in a much better position to predict their chances of achieving pregnancy,” says Dr Hauzman. “If I am freezing eggs, then I will have limited information about the capacity of these eggs to be fertilised and develop into usable embryos, whereas fertilised eggs cultured for five days have passed some of these obstacles.” It’s no guarantee of success, but with a couple of embryos in the freezer you do have a much better idea of where you stand.



Still, that's an ideal scenario. The reality is that many women who are looking to preserve their fertility either haven't met the right person yet or are facing medical treatments that risk depleting their ovarian reserve. Chemotherapy in particular poses a risk to the ovarian tissue and the quality of the eggs, so collaboration between oncologists and gynaecologists is "one of the most welcome changes we've seen recently," says Dr Hauzman. "The more oncologists are aware this is an issue, the greater the chances of us being able to perform at least one round of egg harvesting before the start of chemotherapy." Even just a few years ago the prevailing belief was that egg retrieval could only take place at a specific moment in the menstrual cycle, thus reducing this already limited window of opportunity from several weeks to almost nothing for a woman whose period fell at the 'wrong' time. "More recent theories have suggested a random approach is just as effective," says Dr Hauzman, "so one round of treatment is available to almost all patients, regardless of where they are in their menstrual cycle."

So far, so reassuring. But there are, as with all seemingly miracle solutions, serious caveats. The most significant and most sensitive is a woman's age. "We know that egg quality is enormously correlated to the age of the woman; that her best chances of pregnancy, whether it's through freezing, IVF, or natural conception, is in her twenties and early thirties. Yet there is still a conflict between what we think is the ideal age for egg freezing, and the age of the patients we tend to see coming in," says Dr Hauzman. "We've observed some trends in the reduction of the age of women opting to freeze their eggs, but it is very slow."

The decline in egg quality is "particularly upsetting" he continues, "because there aren't any signs." You can be menstruating as normal, right up until the menopause. There are no visible indicators of egg quality inside the body, and very few even when they have been extracted. "Until you use them, you have very limited information about whether the eggs can be fertilised, whether the embryo will reach blastocyst stage, and the risk of chromosomal abnormalities in the

embryos, of which there is an ever-growing percentage as the parents' age increases." It's these chromosomal abnormalities that can lead to miscarriages and genetic conditions such as Down's Syndrome.

It is vital that women understand all the risks involved. "It's so important to counsel women before they decide to undergo fertility preservation, and ensure they know they are only preserving the fertility that is specific to them at that time in their lives. If they freeze their eggs at 38, they have the same chances of achieving pregnancy later with fertility preservation as they would have had in natural conception at 38. It does not increase their chances."

Counselling is key—not just to advise and reassure new patients, but to guide current ones through the process. "It is extremely important that patients are well informed about what fertility treatment means for them," says Dr Hauzman. The counsellors at Boston Place "help us by prompting patients to come up with questions that might not necessarily be raised through clinician or nurse-patient meetings." This is particularly

pertinent where surrogacy and donation are concerned. "When I worked in other countries, I was sometimes faced with a scenario where a patient who had expressed her wish to undergo egg donation started getting more and more anxious about whether she'd made the right decision. Having witnessed that, I am so glad we are blessed with such fantastic fertility counsellors in the UK."

In short, the story of social egg freezing is a long one, and quite complicated. But if you're at a time in your life when, either as a single woman or a couple, it seems sensible—go for it. In terms of your own physical health and your potential to get pregnant naturally, you've nothing to lose. "You don't want to hyper-stimulate the patient when harvesting eggs—but modern stimulation methods and drugs have almost completely eliminated the risk of that," Dr Hauzman explains.

The gleaming lab is purpose built to the highest specifications and led by consultants who are all fertility specialists. Sedation for egg extraction is carried out by a consultant anaesthetist "which is not the case elsewhere". There is always a helpline to nurses and a consultant, even after hours, "so there is always the possibility of talking to someone"—a source of some relief at a time of high emotion. It makes me think of another interpretation of the word 'social': fertility treatment that is delivered with care, consideration and humanity.

MIX MASTERS

How The Portman Estate's new 1-9 Seymour Street development came to be designed for a broad mix of uses while meeting a heady cocktail of sustainability standards

WORDS: VIEL RICHARDSON
IMAGES: GRANT SMITH

"We were asked to undertake a project on the site of the old Marylebone police station. The building had a forbidding presence," says Eric Parry, founder and principal of Eric Parry Architects. "The top floor was like something out of a gothic novel and housed a shooting gallery. On the street, there was a mouse hole of an entrance. It wasn't an overly inviting building—it did not draw you in. In fact, it did quite the opposite." Eric's first impression of the 1-9 Seymour Street site was, it's fair to say, not promising. Standing a stone's throw from one of London's great squares, he was faced with a dull, lifeless section of Marylebone not at all reflective of the vibrant area surrounding it.

"From the beginning, the Estate had a clear ambition for the project to redevelop the site: they wanted grade A offices, high-quality homes and a community use aspect, which was to be centred on education. Just as importantly, they wanted to activate the street frontage on both sides, so

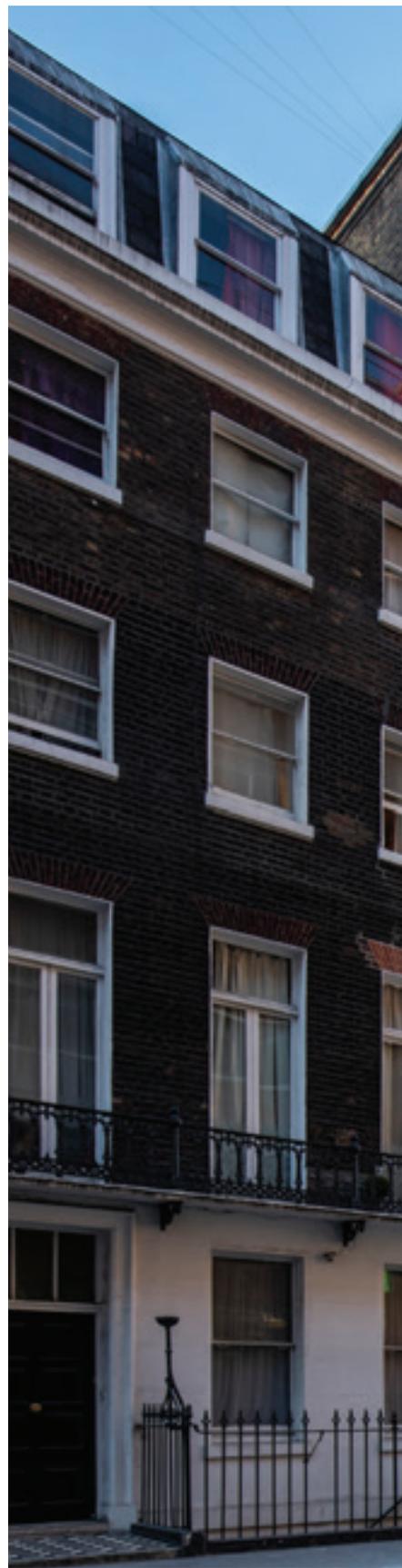
the building also includes restaurant facilities," Eric continues. "Their ambition was wonderful to hear. They wanted to create a completely contemporary building that would become a classic over time; a building that works within its context, but at the same time has a freshness about it."

Michael Jones was The Portman Estate project director whose job it was to deliver the project. "The Seymour Street development is central to the area and gave us the opportunity to create a game-changing development in the heart of the Estate," he explains. "We wanted this development to set the standards for developments going forward, with great design, sustainability and longevity being key factors. We wanted to ensure, through the design and construction, that the building was flexible enough to continue to meet the occupiers' needs for the long term."

One of the most important requirements was the creation of intermediate office spaces suitable for medium-sized businesses—something the Estate was previously lacking in the area. The new development will also provide facilities for a restaurant, homes, and community use—a complex mix that required real skill to achieve. One of the key reasons for calling in Eric Parry Architects was the partnership's reputation for creating well-designed, high-quality mixed-use buildings in urban environments. "The challenge when designing

a mixed-use building is the coexistence of very different spaces, with very different requirements. You have to be very judicious about the relationship between the spaces," Eric explains. "For example, you must be careful about the window layout to ensure you provide the different areas with the lighting and views they need, while staying true to the needs of the building as a piece of architecture. To achieve all this, we have used quite simple materials, but in an interesting and innovative way."

The development has two distinct elevations: one on Seymour Street, the other on Bryanston Street. The streets have very different characters, so the architects chose a different design aesthetic for each. For Seymour Street, this meant a crisp, well-tailored response that built on the tradition of the street's Georgian terraces. "The dark brick we used on the front is mellow, handmade and very nicely finished," the architect tells me. "The window surrounds are in vitreous enamel, so from the inside you are looking through reflective white flanks and from the street, instead of a sombre facade in brickwork, you get these lovely flashes of light." Meanwhile, the Bryanston frontage has a more contemporary, art deco feel. "The windows pop out, breaking the plane of the building and giving the residential units views up and down, as well as across, the street," he continues. "There is a wonderful aspect as you look westward on Bryanston Street, with the church spires as well as the more modern architecture."





One of the designs that worked out particularly well in Eric's opinion is the cornice on the north-facing Seymour Street facade.

"I had this idea that on the north side of the building, if we inserted glass lenses in the overhang, you would get light reflecting back onto the frontage instead of it being in shadow.

I have to say, it has worked spectacularly—it is rather beautiful. It has really helped the building activate what was a drab section of the street."

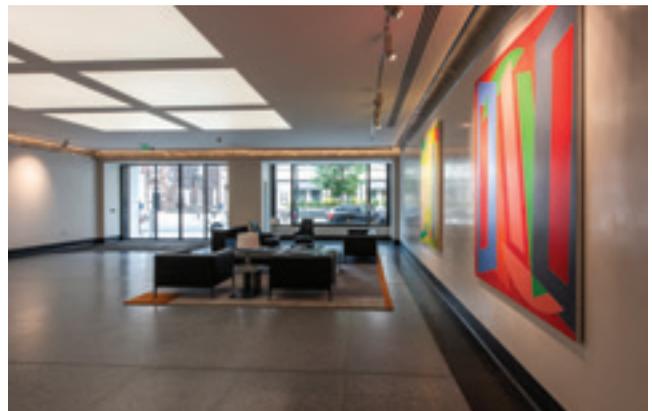
Having entrusted the architectural integrity of the development to the hands of Eric and his team, Michael took a hard look at the sustainability side of the project. He initially set the target of achieving a BREEAM rating of 'excellent'. BREEAM, which stands for Building Research Establishment Environmental Assessment Method, is a highly respected set of independently assessed criteria for rating and certifying the sustainability of commercial buildings. The team also decided to go for Eco Homes level four, the government-sponsored residential equivalent of the BREEAM certification. "Even though the government has now scrapped the Eco Homes scheme, it is a standard we continued to work to, as we believe in what it was trying to achieve," Michael tells me. However, while working on the BREEAM aspects of the design, Michael's team realised that with a little extra effort they could go for an 'outstanding' accreditation: the highest rating the code recognises.

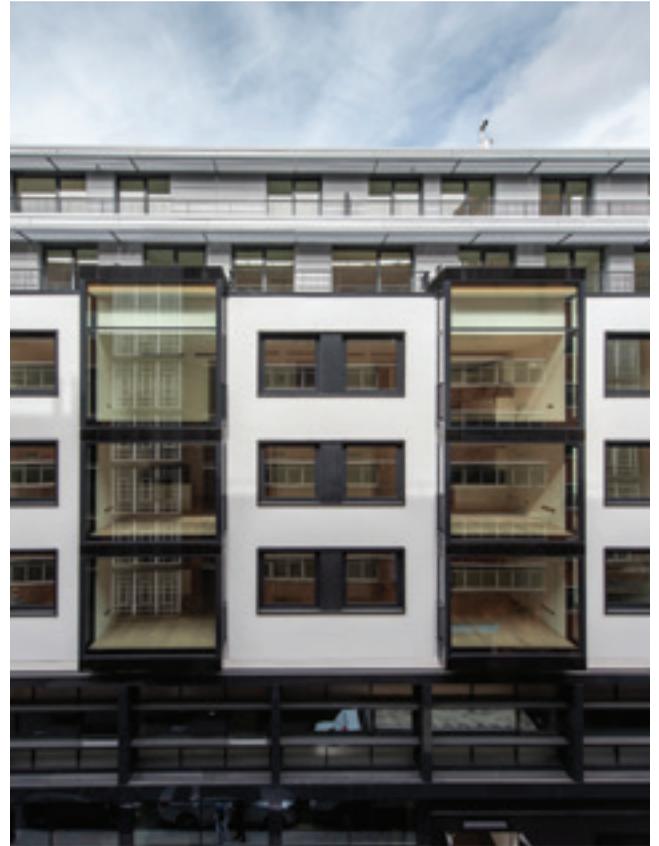
"In order to achieve outstanding BREEAM



The Estate wanted to create a completely contemporary building that would become a classic over time; a building that works within its context, but at the same time has a freshness about it

certification, the project has to demonstrate some innovative elements of design. Our innovation was to apply a system called 'whole life carbon costing'." As the name suggests, this takes into account how much carbon is used from construction, to the end of the building's life, including raw material acquisition, processing, transportation, operation of the building, its demolition, and waste management. "It is a speciality in itself, and very complex," Michael says with a wry grin. "The idea is, through the design of the building, to challenge processes and encourage ideas that reduce its carbon footprint, and incorporate them into the developer's procurement systems and the wider design team's thought processes."





Michael goes on to explain that tools and systems exist that allow you to select materials based on the size of their carbon footprint. “An example is when you are procuring the steel frame contractor. As well as their technical capability and competitiveness, they were asked how much of their steel could contain recycled materials. They were also given the opportunity to put forward their own ideas. By repeating this for each specialist area you can accumulate significant carbon savings.”

The Portman Estate is the key stakeholder in the area, and as such Michael believes it to have a responsibility for setting building standards. He also wanted to show that you can develop properties for rental and sale that

are commercially viable, but also meet these high sustainability standards. “You do not need to compromise on your principles,” he says with feeling.

More proof of this is in the decision to build some of the residential apartments to the Lifetime Homes standard, in addition to Eco Homes level four. This involves building adaptability into the apartments, allowing for changes to be made to meet the needs of owners or occupiers as their lives progress. “It is not a case of including everything initially, but rather ensuring that the structure is in place to make adaptations easier if they are needed in the future,” Michael explains. “There may sometimes be a perception that ‘lifetime

homes’ are of a lower quality, but we wanted to show that you could build high-quality homes which meet the specification.”

A huge amount of thought has gone into the planning of 1-9 Seymour Street—the Estate’s largest solo development project to date. “A great many talented people have worked very hard throughout this project. We set ourselves ambitious targets, but these reflect the confidence we have in this part of London,” Michael says with a smile. “I think we have produced a building that delivers the needs of the neighbourhood both in terms of use, and architectural quality.”

Eric is also happy with what has been achieved. Among the things that pleases him most is the working relationship the

practice has developed with the Estate. “One of the lovely things about this particular client is that they think long-term. The project was not about short-term profit; it is a development rooted in the long-term interests of the area”—something which, in today’s London, is not always the case.

“I am going to get a real buzz walking down Bryanston Street and Seymour Street for years to come—especially when I see that twinkle from the cornice,” says Eric. “Putting up a building in this wonderful area that is hopefully going to last for several hundred years is an incredible privilege. I shall enjoy making my way to this part of the West End as long as I am able.”

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The W1 on Marylebone High Street



ASK THE EXPERTS

Martin Ballantine, head of residential sales at Carter Jonas, on turn-key properties

INTERVIEW: ELLIE COSTIGAN

What is a turn-key property?

A turn-key property is new and shiny: a new-build, or a resale property that has been refurbished from the ground up to a high standard, from rewiring to plumbing. It means you're able to turn up and the property is completely ready, without any issues.

The market has changed over the last few years. People now want that lack of hassle. If you go back five, 10 years, everyone wanted to buy something they could add value to; it was economical, and it meant they could put their own stamp on it. Nowadays, end users don't want the hassle and expense of doing the works, getting licenses and so on. It's difficult to get planning in place, and people have become wise to that.

What sorts of buyers do these properties attract?

There are two main types: investors looking for long-term capital growth, and buyers looking for second homes and pieds-a-terre. These people want all boxes ticked; they really won't compromise. If they want to be in a particularly desirable street and we tell them it will cost them a bit more money, they find a bit more money. Again, these people are looking long-term—so it has to be right.

Before the crash there were lots of wannabe developers who thought, if I just put in a new kitchen and paint it white, I've 'redone' a flat. That's not the way it works now. The resale market has declined; people aren't selling, and when they do they are demanding strong prices. Buyers are looking at that

and thinking, actually, I'll pay for the new product.

How much availability is there in Marylebone?

There's been an influx of new builds over the last couple of years: the W1 on Marylebone High Street, Chiltern Place, and there are a few more in the pipeline. In some other parts of London, there's a concern that properties are left empty. In Marylebone, this is absolutely not the case. Supply is our challenge; we always have the demand.

What are the advantages?

These types of transactions tend to be more straightforward. We recently sold two apartments in Chiltern Place and we exchanged on them in five days, whereas resale units

tend to take weeks. With turn-key properties, everything is ready from a seller's point of view, so we can turn things around quickly. Our professionalism and knowledge are therefore really important: no transaction is straightforward if you're not managing both sets of relationships properly.

What advice would you give people looking to buy a turn-key property?

From an investor's point of view, it's that cliché: location, location, location. We might be able to find you something further out that's got a heavier discount, but if you're looking for long-term benefit you want that prime location. The benefit of that is that the Marylebone market is very stable: we've been affected by the uncertainties a lot less than in other areas.

Also, it's about buying the right type of apartment. Our investor on Chiltern Place, for example, wanted a 12th floor view, but his budget was fifth floor. With our knowledge and expertise, we advised him to compromise on the floor, and we could confidently tell him that it won't have a massive impact on long-term capital growth. We're experienced local agents who've seen market trends; we know what to expect but we also know that you cannot over-promise, or you'll look a bit silly. We give good, sound, solid advice and when you do that, the client comes back, which is why we get very good repeat business.

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QA

KRISTINA BAILEY

The head of lettings at Druce Marylebone on the rentals market, the demand for AC and working with The Howard de Walden Estate

INTERVIEW: ELLIE COSTIGAN
PORTRAIT: ORLANDO GILI

What brought you to Druce?

I'm from Kent and had previously worked for an agent in Bromley, but I decided I wanted to come into central London. Before that, I didn't really know Marylebone existed—back then it was like a secret village. Now, I love the area and wouldn't want to work anywhere else, which makes my job so much easier. Another thing is, I don't think the people at Druce are what you'd call 'estate agent-y'. We are very genuine in what we do. I've been here 12 years now—I came in as a sales and lettings administrator, and then became a negotiator. I've been lettings manager for about five years.

What does a typical day look like?

I go out on valuations, get involved with viewings, help my colleagues negotiate deals. We have weekly meetings to check in with each other: any issues we might be having, what properties are sticking, how we can get them to let, which clients we are dealing with, what applicants they've got, and the properties we can match them with. We all work together. We share in everything.

What sort of properties do you deal with?

Studios from £300-350 a week, up to properties at £18,000 a week. Our staple is around the £1,000 a week mark. There's a big range of properties within that. The market has changed a lot in recent years and we're finding that there's more high-end demand at the moment. I think at the top end, things are more stable, whereas people at the mid to lower end are perhaps unsure about where they're going and don't want to uproot at the moment, or their companies aren't paying for them to move around.

Are people more inclined to rent than buy in this economic climate?

We are seeing more people come to rent in the area with an intention to buy. Their view seems to be that it might be good to rent while they see what happens to the sales market. They want the flexibility of a rental, so they can be looking around. That's happening a lot.

It would seem that price sensitivity is key—is that the case as much for lettings as it is sales?

Absolutely. Yesterday I went out with a relocation agent I've been working with for years. She had a top guy from a big-name sports brand coming over, with a budget of £1,300 for a three-bed. Usually that would be quite low for a property of that size, but I was able to show her quite a few. She was surprised at the quality of properties I showed her for less than that, too.

At the other end of the spectrum, we've just had a

brand-new penthouse on Marylebone High Street—around 1,000 square feet, at £1,795 per week—which we let immediately. We've got another penthouse under construction, and we've had three offers while it's still a shell. People will still pay top money for that kind of property.

What's particularly in demand at the moment?

Wood floors, outside space, bespoke wardrobes, kitchens with top appliances—but not necessarily the IT side of things. Some landlords or developers have gone in with touch lighting and everything being controlled on an iPad, but we find people aren't so interested in that as they are a high-quality kitchen, marble bathrooms, underfloor heating. Air conditioning is popular. When you're dealing with an international market, it is sort of an expectation, and landlords are now catching on and installing it. It does make a difference. If something is a bit more dated, with carpets and perhaps an older kitchen or bathroom, it won't do as well, even if it's great value for the square footage.

You're one of three exclusive letting agents for The Howard de Walden Estate. What does that mean in practise?

Previously there were four agents on the panel and all of those agents could deal with sub-agents. The Estate felt its brand was being diluted, so now they've now chosen three agents—their top performing agents, all of which are well-established—and six select



“Some developers have gone in with touch lighting and everything being controlled on an iPad, but we find people are more interested in a high-quality kitchen and bathroom

sub-agents. No one else deals with their properties. Those sub-agents are fully informed about what the Estate has to offer, and we attend viewings with them to make sure all that information is being passed on.

What does the Estate have to offer?

They're a premium landlord. There will be

someone that personally manages each property, so the tenant will just deal with one person throughout. They get local discounts—they don't pay a joining fee at Third Space gym, and there are quite a few restaurant and shop discounts coming on board for tenants of the Estate. You get a discounted rate on rental furniture. There's a meet and greet

service, whereby someone will meet you at your property and show you where everything is and how it works—the oven, the boiler, the washing machine, where the bins go. It's a really good service. The management team are great.

You're also getting a certain standard of property. They will always be repainted upon request, and the Estate knows through dealing with us and the other two agents what the tenants are after—and they really listen to us. We're lucky to be in an area where there is this high standard.

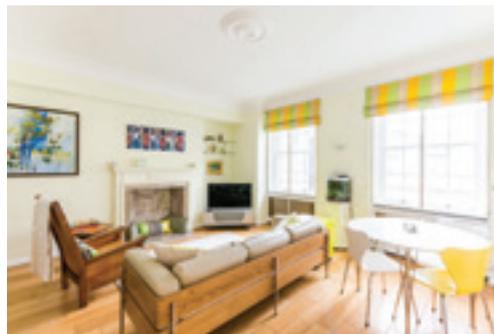
Why do you think Druce was chosen?

We've worked hard, consistently, for a very long time. We really do know the area—and the Estate—well, so they know their properties are in good hands. We have a genuinely great relationship: they're our clients, but they're our friends as well. They trust us. We get involved in everything that goes on—the Summer Fayre, the Christmas Lights, we do the Paddington Street Gardens Christmas tree lighting. It's important. We are truly a Marylebone agent.

What's your favourite part of the job?

Really getting to know an applicant and understanding what they're after. I love the research and finding that exact property—knowing you've matched it with the right person, that's the best part for sure.

DRUCE
61 Weymouth Street, W1G 8NR
druce.com



David McGuinness
Property Consultant
david.mcguinness@sandfords.com

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Kiren Awan
Lettings Manager
kiren.awan@sandfords.com

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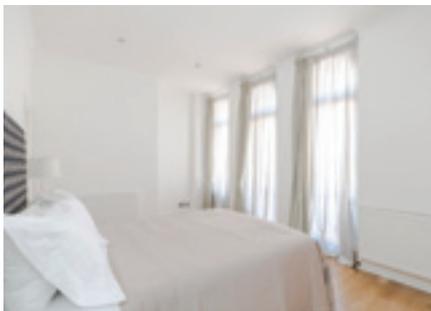


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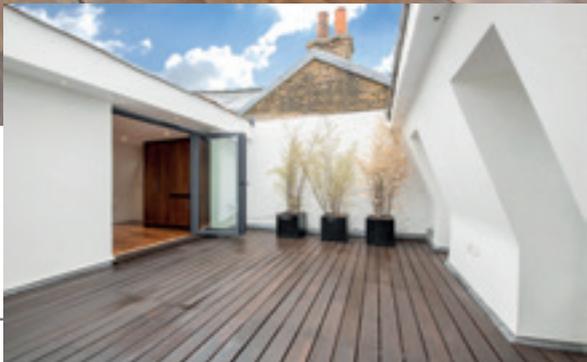
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UPPER WIMPOLE STREET MARYLEBONE W1



A recently refurbished and very spacious two bedroom apartment which benefits from a space perfect for a cinema room or home gym. The property also benefits from two ensuite bathrooms, a guest cloakroom and a private patio area. Offered unfurnished, the apartment can be furnished at an additional cost.

Brand New Refurbishment • 2 Double Bedrooms • 2 Receptions • 3 Bathrooms (2 Ensuite) • Guest WC • Furnished/Unfurnished • Approx. 2,202 Sq Ft • Private Patio Area • Cinema/Gym Room • EPC: C • 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.

£1,695 Per Week, Subject to Contract and Referencing

NEW CAVENDISH STREET MARYLEBONE W1



An amazing new development in the heart of Marylebone Village. The building has a lift and has been refurbished from top to bottom. Each apartment benefits from wood floors, underfloor heating throughout, great storage, a communal Sky dish and video entry. Offered unfurnished, can be furnished at an additional cost.

1 Double Bedroom • Reception • Bathroom • Lift • Furnished/Unfurnished • Approx. 541 Sq Ft • EPC: B • 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.

£695 Per Week, Subject to Contract and Referencing

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George Street, W1

An attractive one bedroom apartment, centrally located within short walk of Marble Arch and the shopping facilities of Oxford Street and the open spaces of Hyde Park. Warmly decorated in a modern style on the 2nd floor of a recently built, purpose built development. Features include wood floors throughout the living area, fully tiled bathroom, semi-open plan kitchen and a modern lobby in a portered building.

EPC=C

£950,000



George Street, W1

A stunning and stylish, bright and airy large 1 bedroom apartment in this prestigious well run building with 24 hour concierge. Further benefits include long lease, high ceilings, wooden floors, gas fire place in the Reception, fully fitted kitchen, stylish common parts. The building is well located for all amenities of West End with trendy Marylebone Village, famous Wallace Collection, Oxford Street, open spaces of Hyde Park within minutes' walk.

EPC=C

£1,250,000



Seymour Place, W1

A spacious and bright 2 bed, 2 bath apartment on the 1st floor of this popular purpose built block conveniently located for all amenities of Marylebone. The property benefits from excellent layout, a double Reception, lift and resident porter. The building is ideally located for leisure and shopping facilities of charming Marylebone Village and trendy Portman Village, minutes walk to Baker Street and Selfridges at Oxford Street.

EPC=D

£1,295,000



Mansfield Street, W1

A superb 2 bed 2 bath apartment enjoying ultra-modern & trendy interior within this imposing building in the heart of Marylebone in one the most popular streets. Further benefits include underfloor heating everywhere, air condition, window alarm, a separate storage room. Mansfield Street boasts an excellent location in the heart of Marylebone with easy access to the boutique shops and restaurants of Marylebone High Street and the green open spaces of Regent's Park.

EPC=C

£1,350,000

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BATEMAN STREET
SOHO W1

£1200 Per Week

We are delighted to offer this architecturally and interior designed, stylish apartment with roof terrace as part of a new development located in the heart of fashionable Soho.



HOMER STREET
MARYLEBONE W1

£1000 Per Week

A brand newly refurbished, three double bedroom house situated in this quiet residential road in Marylebone. The property features fabulous storage and an abundance of natural light throughout.



PORTLAND PLACE
MARYLEBONE W1

£695 Per Week

An elegant, two bedroom apartment situated on the 8th floor of this prestigious building on the borders of Regent's Park and Marylebone. Further benefits include passenger lifts, day porter and key access to exclusive square gardens.



PAVELEY STREET
REGENTS PARK NW8

£625 Per Week

A beautifully refurbished, fully furnished, two bedroom house with private garden, located on the borders of St John's Wood and Regent's Park.



PORTMAN SQUARE, MARYLEBONE

£1,999,950

A beautifully presented sixth floor, two bedroom, two bathroom apartment with balcony, situated in a sought after portered block.

- Two Double Bedrooms
- Balcony
- Private Gardens
- Two Bathrooms
- Portered Block
- Interior Designed

SALES · LETTINGS · PROPERTY MANAGEMENT · DEVELOPMENT

3 Elystan Street
Chelsea, SW3 3NS
020 3953 1000

48 Curzon Street
Mayfair, W1J 7UL
020 3195 9595

11 Curzon Street
Mayfair, W1J 7HJ
020 3879 8989



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LONDON | MONACO



PORTLAND PLACE, MARYLEBONE

£3,250 PER WEEK

A stunning duplex apartment in a portered building, situated on the doorstep of the famous Langham Hotel.

- Duplex Apartment
- 2 Further Bedrooms
- Portered Building
- Master with En-Suite
- Private Patio Garden
- Air Conditioning

SALES · LETTINGS · PROPERTY MANAGEMENT · DEVELOPMENT

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LONDON | MONACO



CHILTERN PLACE MARYLEBONE W1

A RARE OPPORTUNITY TO ACQUIRE A BRAND NEW MARYLEBONE APARTMENT

This brand new duplex apartment is situated within Chiltern Place, a landmark development, 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. Chiltern Place is arguably one of the finest developments to have come to market in Marylebone.

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.



£5,250 000
Leasehold
Joint Sole Agents

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

 **BEAUCHAMP
ESTATES**

The flat with the *bespoke interiors.*



Montagu Mansions, Marylebone W1

- Highly sought after Marylebone mansion block
- Renovated and interior designed throughout
- Approximately 1,100 sq ft

This historic mansion block was rented by Special Force Headquarters during the Second World War and is moments from the vibrant hustle and bustle of Oxford Street and boutiques and restaurants of Marylebone High Street.

Guide price
£2,450,000
Share of freehold

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

nicholas.shaw@knightfrank.com
020 3544 0655
07976 730452

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& property, perfectly.**



The penthouse with the *stunning* *terrace.*



Great Portland Street, Marylebone W1

- Brand new development in the heart of the capital
- Interiors finished to a high specification
- Approximately 1,518 sq ft

Marylebone village is an enviable location, and lies moments from the hustle and bustle of Oxford Street, open spaces of Regent's Park and the neighbouring W1 villages of Fitzrovia, Soho and Mayfair.

Guide price
£5,450,000

Leasehold: approximately 998 years remaining

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

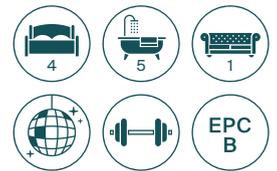
craig.draper@knightfrank.com
020 3544 0655
07823 416354

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The house in the famous workshop.



Oldbury Place, Marylebone W1

- Interior designed by award-winning studio Stiff Trevillion
- Contemporary, loft-style living
- Approximately 2,902 sq ft

Located in the heart of Marylebone Village moments from the wonderful boutique shops, cafes, and deli's of the Marylebone High Street. The wide open spaces of Regent's Park are to the north and Oxford Street to the south.

Guide price
£5,950,000
Freehold

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

craig.draper@knightfrank.com
020 3544 0655
07823 416354

knightfrank.co.uk

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& property, perfectly.**



The house with the *sash windows*.



Montagu Street, Marylebone W1

- Grade II listed townhouse
- Exceptional entertaining space
- Approximately 4,863 sq ft

Montagu Street is an attractive street of stunning terraced houses just off Baker Street. Located moments from Marylebone Village offering boutiques, cafes, and restaurants. Oxford Street and the West End are also nearby.

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

craig.draper@knightfrank.com
020 3544 0655
07823 416354

Guide price
£9,000,000
Freehold

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The apartment with *striking* *features.*



Seymour Place, Marylebone W1

- Stunning views across London
- The property benefits from air conditioning
- Approximately 1,800 sq ft

Excellently located offering a vast selection of London's finest restaurants, bars and fashionable shops to choose from.

**Our Marylebone expert,
Abigail Thurston,
looks forward to helping you.**

abigail.thurston@knightfrank.com
020 3641 5853
07879 417053

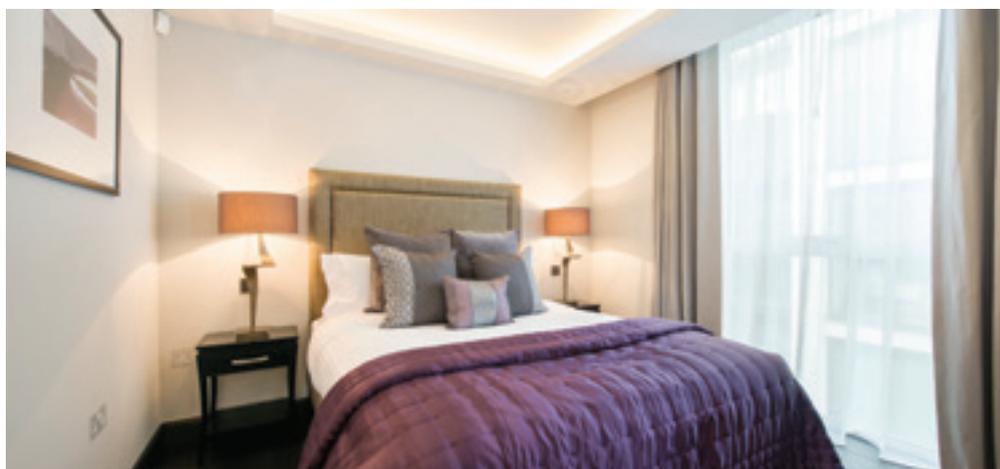
Guide price
£3,200 per week
Available furnished

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The apartment with the finest interiors.



The Chilterns, Marylebone W1

- 24 hour porter
- Secure underground parking
- Approximately 1,466 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
£2,300 per week
Available furnished

**Our Marylebone expert
Abigail Thurston,
looks forward to helping you.**
abigail.thurston@knightfrank.com
020 3641 5853
07879 417053

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Jeremy James and Company

WIMPOLE STREET, MARYLEBONE VILLAGE, LONDON W1



A delightful interior designed duplex apartment on the ground and first floor of a beautiful period house in prime central Marylebone. This three bedroom, two bathroom apartment is approximately 1,295 sq ft (120 sq m) and offers ample living space with high ceilings and a grand entrance hall. The internal common parts have recently been redecorated and recarpeted, retaining original features.

The building is located on the east side of Wimpole Street and is located moments away from the shopping facilities of Marylebone High Street.

Please see website for full details

LEASEHOLD

£2,500,000

MARYLEBONE STREET, MARYLEBONE VILLAGE, LONDON W1

A fabulous bright and spacious unfurnished two bedroom apartment in this popular caretaker block which is situated a few moments walk from Marylebone High Street, with its enviable array of shops, restaurants, bars and high-end boutiques.

The accommodation comprises of two double bedrooms, a light spacious living room (with wooden flooring), modern bathroom (shower over bath) and separate fully fitted contemporary kitchen. Both Bond Street and Baker Street underground stations are within close proximity, as are the open spaces of Regents Park and Paddington Gardens.

Please see website for full details

£650 PER WEEK





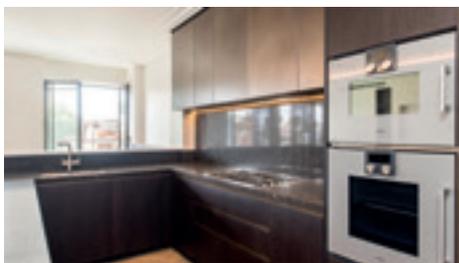
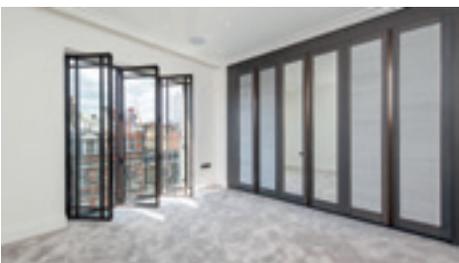
MARYLEBONE HIGH STREET

Marylebone W1G

Rare opportunity to rent an apartment in one of London's finest new luxury residences located in the heart of Marylebone.

Reception room • 2 bedrooms •
2.5 bathrooms • 24 hour concierge •
Underground parking • EPC rating B

£2,800 pw*/£12,133.33 pcm*



Marylebone & Regent's Park

020 7486 8866

andrew.walker@carterjonas.co.uk



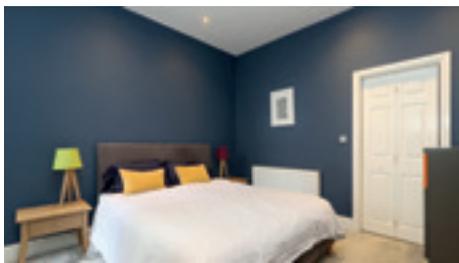
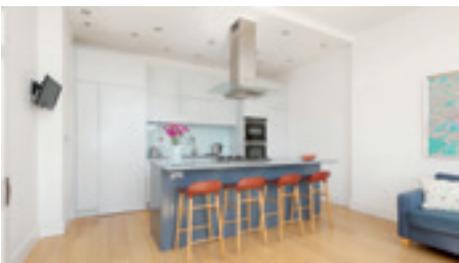
UPPER MONTAGU STREET

Marylebone W1H

Exceptionally bright 4th floor apartment in this popular mansion block (with lift) in a great location in Marylebone.

Double reception room • 2 bedrooms •
2 bathrooms • Modern kitchen •
4th floor (with lift) • Furnished •
EPC rating E

£975 pw*/£4,225 pcm*



Marylebone & Regent's Park

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

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