

August/September 2019 *Volume 15/04* FREE

# MARYLEBONE JOURNAL





bryanston  
nursery

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Bryanston Nursery, conveniently located a stone's throw from Marble Arch Station and within walking distance of London Paddington, London Marylebone, Baker Street and Edgware Road stations, is now open and taking new registrations.

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For more information / book an appointment please contact **Claire Berridge:**  
**0203 972 1212** · [bryanstonnursery@tbnc.co.uk](mailto:bryanstonnursery@tbnc.co.uk).

Cover: Xiaomian noodles  
at Liu Xiaomian  
56: Food Q&A



# 04.

**FORWARD THINKING**  
YOUR GUIDE TO  
AUGUST AND  
SEPTEMBER IN  
MARYLEBONE

26.



# 26.

**SWINGERS' CLUB**  
STORIES  
FROM THE  
COSMOPOLITAN  
CREW OF THE  
GORILLA CIRCUS  
FLYING TRAPEZE  
SCHOOL

34.



# 34.

**DAM AND BLAST**  
A TALE OF  
SADNESS,  
DERRING-DO  
AND BOUNCING  
BOMBS

# 40.

**THE UNPRECEDENTED PRESIDENT**  
SIMON WESSELY,  
THE VERY FIRST  
PSYCHIATRIST TO  
HEAD UP THE  
ROYAL SOCIETY  
OF MEDICINE

# 46.

**SACRED COWS**  
WHY THE  
PORTMAN  
ESTATE'S  
FARM HAS ITS  
ROOTS IN THE  
PAST BUT ITS  
EYES ON THE  
FUTURE



# 56.

**DAVID BREUER-WEIL**  
THE SCULPTOR  
ON DREAMS,  
HIS IMAGINARY  
KINGDOM,  
AND WHY ART  
SHOULD NOT BE  
A COMMODITY

## 04-19. Up front

- 04. Forward thinking
- 10. Marylebone Design District
- 18. Local lives
- 22. My perfect day

## 26-55. Features

- 26. Swingers' club
- 34. Dam and blast
- 40. The unprecedented president
- 46. Sacred cows

## 56-61. Culture

- 56. Q&A: David Breuer-Weil, sculptor
- 60. Book reviews

## 62-69. Food

- 62. Q&A: Linda Liu of Liu Xiaomian
- 68. Food philosophy

## 70-77. Style

- 70. Q&A: Nathalie Kabiri of Kabiri
- 74. The look
- 75. Inside knowledge

## 78-83. Life

- 78. Q&A: Claire Berridge of Bryanston Nursery
- 82. Inside knowledge

## 84-89. Health

- 84. Q&A: Prof John Gribben of The London Clinic
- 88. Shifting spectrum

## 90-93. Space

- 90. Ask the expert
- 92. Q&A: David Ornsby of Carter Jonas

# BACK & FORTH

MARK RIDDAWAY

For the most part, it's best to be wary of nostalgia. The truth is that most eras—including our own—manage to be, as former Marylebone resident Charles Dickens would have it, both the best of times and the worst of times, with any positive aspects balanced out by their own unique, time-specific blend of awfulness. Rather than yearning for the imagined paradise of yesteryear, it is better to work on ways of making tomorrow as bright as it can be. Change is good. Progress is good. The past has gone, and it really wasn't all that.

We can, though, by ignoring the accumulated wisdom of the past, go far too far the other way. And in few places is that more apparent than our approach to farming, which, after hundreds of years of very gradual evolution, underwent in recent decades a seismic shift, driven by a relentless demand for larger scale and lower costs. Food is now cheaper than ever before, but how good that is for the landscape, the animals and the farmers themselves, and how sustainable it is as a model, is very much open to question. Our lead feature in this issue of the Journal involves a visit to The Portman Estate's remarkable Buckinghamshire farm, a place that shows how centuries-old ideas about animal husbandry and mixed farming can play a highly virtuous role in an institution whose outlook and priorities are otherwise extremely modern. Moving forward is essential, for sure, but a glance in the rear-view mirror does no harm at all.

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# FORWARD THINKING

YOUR GUIDE TO AUGUST AND SEPTEMBER IN MARYLEBONE

**FILM**  
15th AUGUST

**VARDA BY AGNÈS /CLEO FROM 5 TO 7**

Varda By Agnès is pioneering filmmaker Agnès Varda's final film—a bittersweet documentary in which she discusses her life as one of the most influential figures in the French new wave film movement of the 1950s and sixties. Here it's screened back to back with Cléo From 5 to 7. Considered to be Varda's finest work, this celebrated 1962 film follows young singer Cléo for two emotionally fraught hours in Paris.

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

Corinne Marchand in Cléo From 5 to 7



**EVENT**  
UNTIL  
25th AUGUST

**CAMDEN FRINGE FESTIVAL 2019**

The annual showcase of experimental and innovative performances that is the Camden Fringe Festival arrives at The Cockpit this August, bringing with it a roster of events, many of which centre on the theme of gender and identity. Look out for Sam Stewart's The Party—a two act play that re-lives last summer's excruciating Ford-Kavanaugh hearing in the US senate—and Matt Franco's Alpha Who?, an exploration of vulnerability and modern masculinity.

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

Alpha Who?



**EXHIBITION**  
UNTIL  
31st AUGUST

**AFTERIMAGE: DANGDAI YISHU**

Protruding Patterns  
by Lin Tianmiao



Guest curator Victor Wang brings together works from a group of Chinese artists from several generations—including Wang Youshen, Yu Hong, Lin Tianmiao and Xiang Jing—for an exhibition that charts the trajectory of China's contemporary art—or 'dangdai yishu'—over the past few decades.

The show is divided into 'chapters', each depicting moments in time that represent a break with tradition, beginning with the new wave movement of the 1980s.

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



**MUSIC**  
UNTIL 8th  
SEPTEMBER

**THE REGENT'S  
PARK MUSIC  
FESTIVAL**

Every Sunday afternoon and Bank Holiday Monday until 8th September, the Regent's Park Bandstand will be playing host to a programme of free musical performances, including concert bands, jazz big bands, small groups and choirs. Highlights include the South London Jazz Orchestra on 11th August, NLB City of London Brass on 18th August and Klezmer in the Park on 8th September. All performances are free to attend, and deck chairs are available to hire.

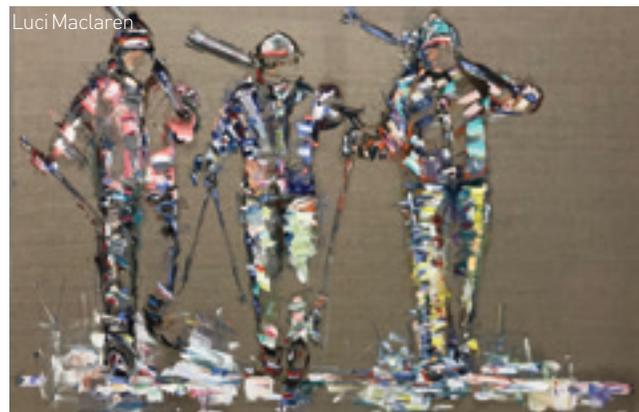
**The Regent's Park  
Music Festival**  
[regentsparkmusicfestival.org.uk](http://regentsparkmusicfestival.org.uk)

**EXHIBITION**  
4th—14th  
SEPTEMBER

**LUCI MACLAREN:  
MOMENTUM**

Thompson's Gallery presents contemporary artist Luci Maclaren's latest work in a solo exhibition that abounds with a sense of dynamism. Maclaren uses her favourite material, raw linen, as the surface on which to traverse the theme of sports, including polo, rugby, shooting, skiing and hiking—or, more specifically, the most vibrant, celebratory aspects of them. Her drive to combine the traditional with the contemporary results in intricate and powerful work, full of colour and movement.

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



**MUSIC**  
14th—15th  
SEPTEMBER

**BEETHOVEN  
FESTIVAL  
WEEKEND**

Kicking off a season of all things Beethoven in celebration of the 250th anniversary of the composer's birth, this weekend of performances sees a stellar roster of musicians pay homage to the great German's life, delving into not just his own works, but those of his influencers and successors. Highlights include pianist Tim Horton, accompanied by the strings of the O/Modernt Soloists, with a rendition of Brahms' Op 1 and Piano Quintet—a work that took in Beethoven's daunting legacy.

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

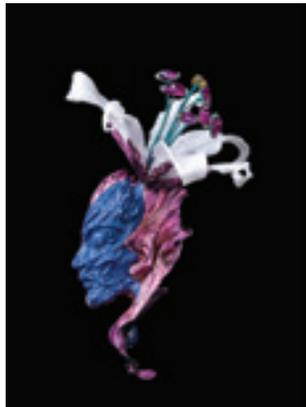


**EXHIBITION**  
14th—17th  
SEPTEMBER

**SHAPESHIFTER:  
THE  
MULTIVERSE OF  
WALLACE CHAN**

Hong Kong-based jewellery designer Wallace Chan's first ever solo show in London traces the development of the artist's practise over the past 45 years and includes a stunning, jewel-covered, two-metre sculpture of a blooming lotus flower. Chan's beautiful, delicate structures are made of titanium and his most recent discovery, super-strength porcelain, which is five times harder than steel. The exhibition will be accompanied by a programme of events including talks, guided tours and handling sessions.

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

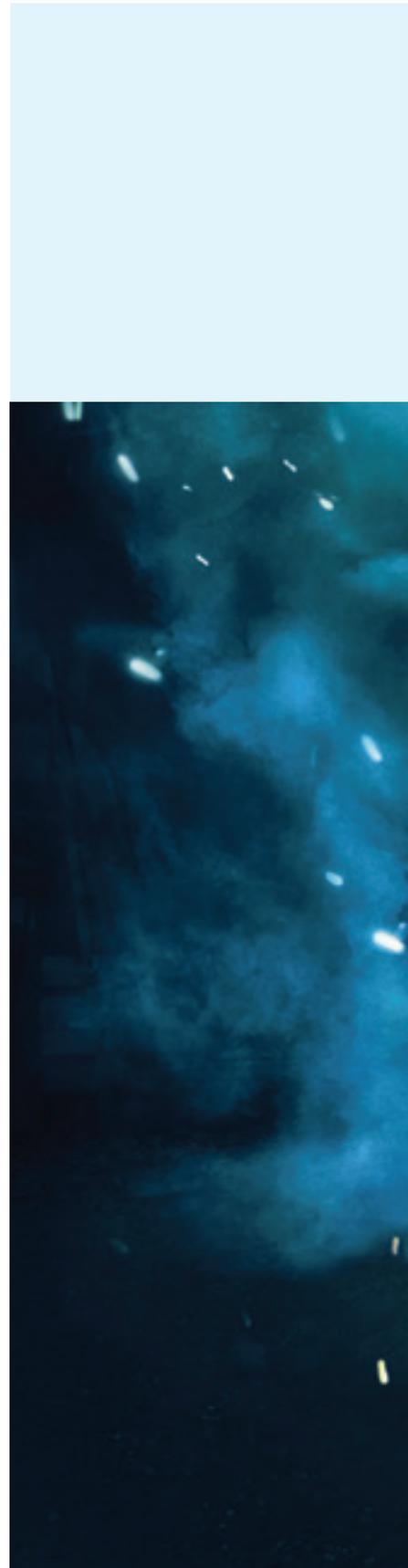


**EVENT**  
21st SEPTEMBER

**19th MEDICAL  
INNOVATIONS  
SUMMIT**

This summer, the Royal Society of Medicine's bi-annual discussion of inspirational ideas and developments in the field of medicine and healthcare takes on a new format, with each session shaped around a particular theme. These will include 'medical technology innovators', 'patient innovation', and an interactive workshop on human-focused design thinking.

**Royal Society of  
Medicine**  
1 Wimpole Street,  
W1G 0AE  
[rsm.ac.uk](http://rsm.ac.uk)



**THEATRE**  
2nd AUGUST—  
21st SEPTEMBER

**EVITA**

Marylebone's stunning alfresco theatre will this year close its season with Tim Rice and Andrew Lloyd-Webber's *Evita*. Here directed by Jamie Lloyd, the iconic musical tells the tale of Eva Peron: born into poverty, Eva made her name as an actor in Buenos Aires, where she met her future husband—and later the president of Argentina—Juan Perón.

She went on to become a champion for women's and workers' rights, dubbed "the spiritual leader of the nation", but her high profile and outspoken views were not popular with the nation's powerful generals.

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



**WALK**  
26th SEPTEMBER

**MADAME TUSSAUD: THE LADY AND THE LEGACY FREE WALK**

This 45-minute walk, hosted by the Baker Street Quarter Partnership, delves into the history of one of Marylebone's—and the country's—most famous attractions, Madame Tussauds, and the remarkable life of its founder, Marie Tussaud: a wax artist whose colourful story incorporated royalty, revolution, imprisonment and exile. On this walk, which is free to attend and starts at 1pm outside 55 Baker Street, you can learn about the lady, her legacy and the famous faces inside the institution that bears her name.

**Baker Street Quarter Partnership**  
[bakerstreetq.co.uk](http://bakerstreetq.co.uk)

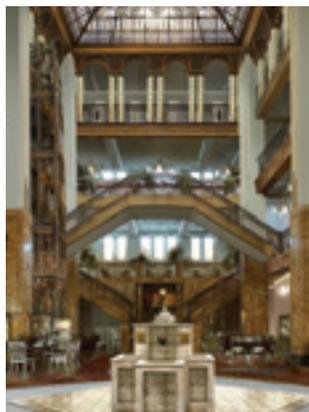


## FILM 26th SEPTEMBER

### FICTIONAL ARCHITECTURE IN FILM: THE GRAND BUDAPEST HOTEL

Kicking off a series of films noteworthy for the centrality of their fictional architecture, as curated by architect, critic and researcher Esther Jiménez Herráiz, is a screening of Wes Anderson's characteristically stylish *The Grand Budapest Hotel*. The film revolves around the relationship of eccentric concierge Gustave H and lobby boy Zero Moustafa in a grandiose Mitteleuropa hotel—in fact, a custom-made, perfectly symmetrical miniature model set—in the fictional Republic of Zubrowka.

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



## MUSIC 27th SEPTEMBER

### ACADEMY BIG BAND

The Academy's jazz department showcases the groovy melodicism of bass guitar virtuoso and composer Laurence Cottle—a jazz performer, big band leader and in-demand session musician—in a one-off performance featuring tributes to Jaco Pastorius and Tower of Power as well as music from Cottle's collaboration with prog rock drummer Gavin Harrison. Look out for some surprise guest soloists as well.

**The Royal Academy  
of Music**  
Marylebone Road,  
NW1 5HT  
[ram.ac.uk](http://ram.ac.uk)



## THEATRE 28th SEPTEMBER

### AMERICANA

Set in the turbulent civil war years of 1940s Greece, *Americana* explores human frailty and endurance through the story of two women, the 'Americana' and her daughter Katerina, and their struggle to keep their family together in the face of crisis. A Q&A session will be hosted by cultural heritage expert Clara Arokiasamy after the performance, in which the audience will be encouraged to voice their thoughts on the themes raised in the play.

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

## EXHIBITION 9th—30th SEPTEMBER

### HORMAZD NARIELWALLA: LA BOITE A MERVEILLES

London-based artist Hormazd Narielwalla's uses old Savile Row tailoring patterns as the basis for his colourful, highly abstracted interpretations of the human form. This show, the name of which translates as 'box of wonders', was inspired by the artist's recent travels to the Majorelle Garden in Marrakech, which is owned by fashion designers Yves Saint Laurent and Pierre Bergé.

**Railings Gallery**  
5 New Cavendish Street,  
W1G 8UT  
[railings-gallery.com](http://railings-gallery.com)





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[onewelbeck.com/digestive-health](https://onewelbeck.com/digestive-health)  
1 Welbeck Street, London, W1G 0AR

## LONDON DESIGN FESTIVAL 14th—22nd SEPTEMBER

### MARYLEBONE DESIGN DISTRICT

From interiors to tailoring, jewellery to furniture, Marylebone boasts some serious design credentials, including both internationally famous brands and tiny, independent studios and boutiques. For this year's London Design Festival, many of these highly creative businesses are coming together to host a diverse series of workshops, demonstrations and exclusive launches. Supported by The Howard de Walden Estate and The Portman Estate, the Marylebone Design District will, for the duration of the festival, provide a fascinating platform for thoroughly exploring the art of design. This year, The Conran Shop on Marylebone High Street is the official hub of the District. Visit the Marylebone Design District website for more information and any additions to the programme.

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

MARYLEBONE  
DESIGN  
DISTRICT

## POP-UP 14th SEPTEMBER

### ALDEN TRUNK SHOW

Join Trunk Clothiers for a special event run in conjunction with New England shoemakers Alden. John Happ from Alden will be available for personal consultations, to advise on the sizing, construction and care of Alden footwear, as well as bringing some additional styles to complement the Trunk range. Drop by from 11am-6pm on Saturday 14th September, or get in touch with Trunk to make an appointment.

**Trunk LABS**  
34 Chiltern Street,  
W1U 7QH  
[trunkclothiers.com](http://trunkclothiers.com)

## TALK 17th SEPTEMBER

### SALVATORI: FINDING FORMS

On the evening of Tuesday 17th September, the beautiful Salvatori showroom will host a discussion between CEO Gabriele Salvatori and renowned architectural designer John Pawson in which ideas will be exchanged about design, how it translates to natural stone and how the collaboration process between designer and producer works. This will be followed by a short Q&A session and refreshments. Throughout the week, Salvatori will also unveil a brand-new series of inspiring sets by Elisa Ossino, showcasing the newest textures, furniture and home accessories in natural stone.

**Salvatori**  
26 Wigmore Street,  
W1U 2RL  
[salvatori.it](http://salvatori.it)



Alden shoes, Trunk

## PRODUCT LAUNCH

### 17th—18th SEPTEMBER

## DASHING TWEEDS: NEW COLLECTIONS

Dashing Tweeds is launching two autumn-winter collections designed to showcase its unique range of British woven cloths. From midday on Tuesday 17th September, visit the store to see the launch of the brand's first womenswear collection, featuring trousers ranging from wide legs to slim cut, and skirts from a-line to pencil, as well as a new range of jackets and coats. Then on Wednesday 18th September, you'll have a chance to explore the results of an exciting new menswear collaboration. Taking as inspiration vintage patterns from famed tailor Dougie Millings, who made the iconic collarless suits worn by the Beatles on their first American tour in 1964, Dashing Tweeds has worked with Dougie's son Gordon to create a new collection.

### Dashing Tweeds

47 Dorset Street,  
W1U 7ND  
[dashingtweeds.co.uk](http://dashingtweeds.co.uk)



## OPEN STUDIO

### 17th—18th SEPTEMBER

## COX & POWER: JEWELLERY CLAMBAKE

Cox & Power, a touchstone for modern jewellery design for over 30 years, is inviting anyone with an interest in jewellery to visit its Chiltern Street studio to talk, share their ideas and tap into a deep well of expertise. Gatherings will be held on Tuesday 17th September from 3-5pm and on Wednesday 18th September from 6-8pm. Bring along your ideas, or existing jewellery you may not love as much as you'd like to, and talk to Tony Power and his team about creating something that combines their design sensibilities with your personality and style. They will also reveal the provenance of their designs, their reasons for working with Fairtrade and Fairmined gold, and the people, processes and artistry involved in the creation of their jewellery.

### Cox & Power

10-12 Chiltern Street,  
W1U 7PX  
[coxandpower.com](http://coxandpower.com)



Rachel Sweeney,  
director,  
Cox & Power

### What is the thinking behind the jewellery clambake?

It is an opportunity for people to come in and talk about having jewellery designed for them—which is something we do anyway, but we want to do it in more of a community context.

### What can we expect?

We are hoping people will come along, have a drink, share ideas and start conversations, not just with us but with each other. In previous design festivals we have put the emphasis on craftsmanship. Of course, for us, craftsmanship and design are inextricable, but this time we wanted to emphasise the role design plays in turning a nebulous idea into something physical that you love.

### Why is the idea of redesigning old jewellery so important to you?

Obviously, we are keen to ensure our materials are sustainably sourced—but the other side of sustainability is about using things which already exist, doing something with them. We want to show people this is not an impossible feat with old jewellery, that you can make something new out of something old. An old piece of jewellery might be beautifully made, but it is so important that it works for you. What makes our pieces so special is that the work is done to such a high standard.

## MASTERCLASSES

### 14th & 19th SEPTEMBER

## LITTLE GREENE: 'HOW TO'

Little Greene, manufacturer of high-quality paints and wallpapers, is hosting a series of 'how to' masterclasses at its Marylebone showroom, offering advice to anyone seeking to transform their kitchen into a vibrant, inspiring space. Learn how to be bold with dark shades or produce a simple, neutral scheme with a highlight of colour, and discover how to add texture and pattern with wallpaper. Little Greene's colour experts will also show you how to treat, prime and paint furniture to fit with your scheme. These complimentary classes take place on Saturday 14th and Thursday 19th September, 10:30-11:30am. RSVP to [marylebone@littlegreene.com](mailto:marylebone@littlegreene.com) and specify your preferred date and time.

### Little Greene

3 New Cavendish Street,  
W1G 8UX  
[littlegreene.com](http://littlegreene.com)



## INSTALLATIONS & ADVICE

19th SEPTEMBER

### FARROW & BALL: COLOUR BY NATURE

Step into the Farrow & Ball Marylebone showroom on Thursday 19th September to enjoy hands-on creative demonstrations and imaginative installations and get bespoke advice from the brand's colour experts.

#### **Farrow & Ball**

64-65 Paddington Street,  
W1U 4JG  
[farrow-ball.com](http://farrow-ball.com)

## OPEN STUDIO

16th—20th  
SEPTEMBER

### AMY SOMERVILLE: OPEN STUDIO

The Amy Somerville showroom in Marylebone will be open throughout London Design Festival for visitors to view the brand's designs and fabrics and speak to the team. All of Amy Somerville's furniture, a balance of precisionist lines and natural curves, is made to order in the UK using traditional methods and the highest quality materials.

#### **21 Boston Place**

Marylebone,  
NW1 6ER  
[amysomerville.com](http://amysomerville.com)

## PRODUCT LAUNCH

16th—20th  
SEPTEMBER

### KAIA LIGHTING: THE GOLDEN FLEECE

The Golden Fleece, a spectacular special edition chandelier designed for KAIA Lighting by the Munich-based multidisciplinary design studio Markus Benesch Creates, was launched during spring's Milan Design Week and is now coming to the brand's Marylebone's showroom for the London Design Festival. Using simple yet refined raw brass elements, this installation pushes the boundaries of brass manufacturing and the latest LED technology to create an elaborately interwoven centrepiece.

#### **KAIA Lighting**

21 Boston Place,  
NW1 6ER  
[kaia.at](http://kaia.at)

## OPEN STUDIO

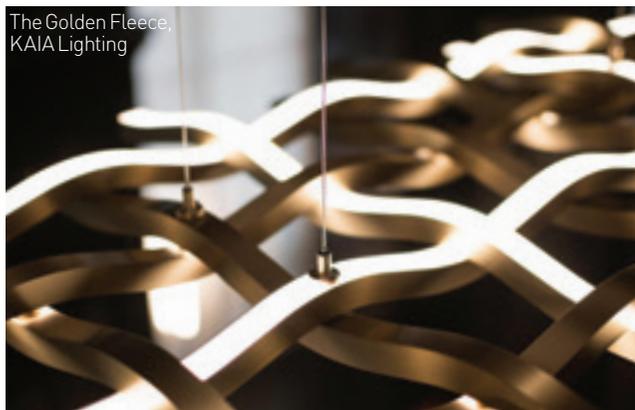
19th—20th  
SEPTEMBER

### SAIC DESIGN ADVANCED LONDON: OPEN STUDIO

SAIC Design Advanced London, a creative hub for Chinese carmaker SAIC's portfolio of brands, including MG and Roewe, is offering visitors the chance to engage with its design team, experience the use of VR as an automotive design tool and discuss the future of automotive innovation. Guests will also be able to view the results of the seventh SAIC Design Challenge, which asked design students from around Europe to consider an MG for 2030 in the age of 5G technology. The studio will open its doors from 2pm-8pm on Thursday 19th September and 10am-2pm on Friday 20th September. Spaces are limited, so email [SDAL@saicmotor.co.uk](mailto:SDAL@saicmotor.co.uk) to secure your place.

#### **SAIC Design Advanced London**

139-151 Marylebone Road,  
NW1 5QE  
[saicmotor.co.uk](http://saicmotor.co.uk)



The Golden Fleece,  
KAIA Lighting

**EXHIBITION**14th—21st  
SEPTEMBER**VITSOE: HAND & FOOT**

In celebration of Vitsoe's 60th anniversary, Hand & Foot offers a rare opportunity to see a selection of artwork from the company's graphic design archive. At the heart of the exhibition is the hand and foot pictogram created in 1971 by Wolfgang Schmidt, Vitsoe's graphic designer for 30 years. In German, to say something has 'hand und fuß' means that it has been thoroughly thought-out—something that is certainly true of the brand's timeless furniture. Look out also for work by Neville Brody, the leading light of 1980s British magazine and commercial design.

**Vitsoe**

3-5 Duke Street,  
W1U 3ED  
[vitsoe.com](http://vitsoe.com)



VITSOE

**PRODUCT LAUNCH**14th & 16th—21st  
SEPTEMBER**ANOTHER COUNTRY: PRODUCT LAUNCH & THE LUNCHROOM**

Another Country, source of some of the Marylebone Design Districts most stylish contemporary furniture and accessories, presents new products designed by Alain Gilles, Mathias Hahn, David Irwin and Daniel Schofield. In addition, the showroom will be hosting a series of lunches created by the team from River Cottage, the famed West Country cookery school with which Another Country has a long-standing collaboration.

**Another Country**

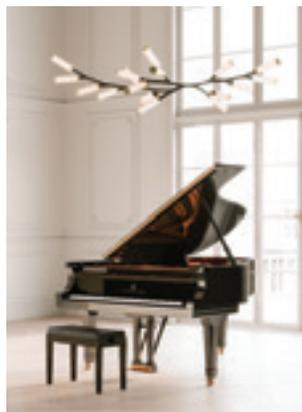
18 Crawford Street,  
W1H 1BT  
[anothercountry.com](http://anothercountry.com)

**PRODUCT LAUNCH**14th & 16th—21st  
SEPTEMBER**STEINWAY & SONS UK: CAMERON DESIGN HOUSE**

Steinway & Sons UK, maker of some of the world's finest pianos, has teamed up with British bespoke lighting company Cameron Design House to create the special edition Steinway Haara chandelier, which is being launched at the Steinway Hall showroom on Marylebone Lane. This contemporary chandelier is inspired by Steinway's iconic black lacquered gloss finish with brass accents. A limited run of 10 pieces will be handmade to order by artisans in Cameron Design House's St Johns Wood workshop.

**Steinway Hall**

44 Marylebone Lane,  
W1U 2BD  
[steinway.co.uk](http://steinway.co.uk)

**EXHIBITION**14th & 16th—21st  
SEPTEMBER**WOOLFF GALLERY: DRIFT**

Drift, a solo exhibition by Brazilian-born artist Valéria Nascimento, is an exploration of tranquillity and delicacy, translated into artworks, objects and installations made from delicate paper-like porcelain. Fusing her love of nature with her background in architecture, Valéria's artworks blur the lines between art and design

**Woolff Gallery**

89 Charlotte Street,  
W1T 4PU  
[woolffgallery.co.uk](http://woolffgallery.co.uk)



**EXHIBITION  
AND  
MASTERCLASS**  
16th—21st  
SEPTEMBER

**CIRCUS: IMAGO,  
A DRAGONFLY IN  
MOTION**

Imago, a new mechanical dragonfly created by puppeteer Oliver Smart, makes its debut appearance on Marylebone High Street. As the viewer nears, it transforms into an interactive wonder, beginning to move exactly like a real dragonfly. After studying the biomechanics of insect flight in different places around the country, Oliver chose the female emperor dragonfly—the largest in the UK—as his source. Accompanying the exhibition which will showcase each prototype of the puppet, a free panel discussion will be held on the evening of Thursday 19th September, while a paid-for masterclass will run on Saturday 21st September.

**Circus**

58 Marylebone High Street,  
W1U 5HT

*[circuslondon.com](http://circuslondon.com)*



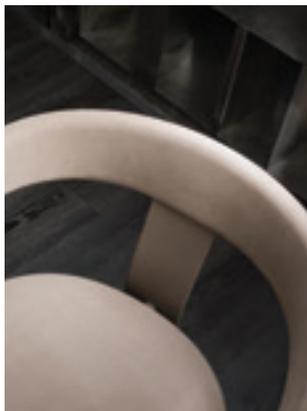
## PRODUCT LAUNCH

16th—21st  
SEPTEMBER

### GLOBAL LUXURY LONDON: YABU PUSHELBERG COLLECTION

High-end Italian furniture retailer Global Luxury London will be launching a new collection by the acclaimed design duo Yabu Pushelberg for furniture manufacturer Henge in its Wigmore Street showroom. The Puddle, a set of three coffee tables, was inspired by the colours and aesthetics of the forests, with its sculptural forms and metallic and wooden finishes designed to evoke a feeling of nature. The Noce dining chair, named after the Italian word for walnut, is a technically complex piece with elongated wooden legs supporting a gently rounded back and armrest.

**Global Luxury London**  
87-89 Wigmore Street,  
W1U 1DL  
[globalluxurylondon.com](http://globalluxurylondon.com)



## PRODUCT LAUNCHES & INSTALLATION

14th—22nd  
SEPTEMBER

### HAUSER & WIRTH AT THE CONRAN SHOP

The Conran Shop presents an array of limited-edition items made in collaboration with artists represented by the Hauser & Wirth contemporary and modern art gallery, displayed alongside designs from Conran's autumn-winter 2019 edit, including the Latis chair by Samuel Wilkinson in Kvadrat / Raf Simons fabrics. The official Marylebone Design District party will be hosted by The Conran Shop on Wednesday 18th September—a perfect opportunity to explore this collaboration between two of the most respected establishments in the fields of art and design.

**The Conran Shop**  
55 Marylebone High Street,  
W1U 5HS  
[conranshop.co.uk](http://conranshop.co.uk)



**Stephen Briars,**  
creative director,  
The Conran Shop

### What are you doing for London Design Festival?

This year, The Conran Shop Marylebone takes its turn as host, becoming the Marylebone Design District's hub for the first time. As always, our presentation will champion excellence in considered design, as well as bringing in a new partner to further the discourse surrounding related creative fields. Enter Hauser & Wirth, the art gallerists who represent some of the world's most celebrated emerging and established talent. Alongside our own edit of exclusive collaborations for AW19, we've selected a range of collectable pieces inspired by the work of Hauser & Wirth's artists to create a smorgasbord of art and design.

### How would you describe London's design scene?

This is an amazing city for museums and galleries. The Barbican offers exhibitions, theatre and film with great curation. I adore the Royal Academy for the same reasons. Beyond that, the V&A, the Tate museums and The Wellcome Foundation all offer varying ways of presenting ideas. The city is a centre of design creativity—a hub of innovation, with a range of different design approaches. It is home to an impressive number of design studios that work on a global scale. I love the multicultural nature of the place—it brings a constant stream of creative influences.

## EXHIBITION

18th—22nd  
SEPTEMBER

### MARTYN THOMPSON AT THE JO MALONE LONDON TOWNHOUSE

Jo Malone London will be opening the doors of its Georgian townhouse studio in the heart of Marylebone, showcasing a specially curated exhibition by Martyn Thompson, artist and friend of the much-loved fragrance brand. Martyn began his career in Sydney working in fashion as a designer and photographer before moving to Paris and then London and broadening his scope into lifestyle and interiors. Currently residing in New York, his tactile and emotive approach now extends to various elements of design, notably jacquard textiles and interior furnishings.

**Jo Malone**  
52 Gloucester Place,  
W1U 8HQ  
[jomalone.co.uk](http://jomalone.co.uk)



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nulondon.uk





nu

# LOCAL LIVES

ALEXANDRU NICOLAU

Alex is a supervisor bartender at The Ivy Cafe on Marylebone Lane. The 24-year-old Romanian moved to London six months ago, bringing his flair for mixing drinks to the cocktail capital of the world

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

Everybody calls me Alex. I'm the only person of that name working here, whereas back home in Romania there are tons of us. I was born in 1995, and let's just say that there was a huge lack of imagination from parents, because every boy born around that time was called either Alex or Andre.

I am from a tiny Romanian city called Braila, which is about three hours away from the capital, Bucharest. There's nothing much to do there. Modern things didn't reach us. People say that Romania is 10 years behind in technology and that's true. Honestly, it's a cold, hard fact. Bucharest and a few other cities are just about up to date, but the smaller ones like Braila are a decade behind in everything.

I come from quite a small family, just mum, dad and my older sister. We'd go on trips to the seaside and during the spring or summer we'd hike up in the Carpathian Mountains, a huge range that runs from Romania right up to Ukraine. It's just so beautiful up in those mountains. I've always been into sports and after school would always be off playing football and basketball.

At school, I always had the highest grades out of all the boys in my class, but there were always the same three girls ahead of me. I liked every subject except maths. I never could understand how anybody could like maths—I don't know how these people even exist. But I always loved English, just because of the teachers. I was lucky

to have good English teachers right through school.

I also speak Italian, though not as good as my English, but I can get by. And working here alongside people from all over the world, including Spain and South America, I've started to pick up a bit of Spanish. The Latin languages—like Romanian, Italian, Spanish and French—are all quite similar. I studied English and Romanian at college with the idea of becoming an English teacher, but soon realised that it would be hard to make a decent living, because the teachers out there are paid virtually nothing.

I decided to leave Romania. I found most of the people there to be quite narrow in their view, and I wanted to be able to see a bit further than them—so that's why I started travelling. I went to the United States, because I was always very curious to see what life is like over there, and then spent a year working in Italy. I adore Italy. The people are warm and welcoming, the weather is fantastic and the food is awesome—Italian cuisine is in my personal top three.

I moved to London six months ago and started working at The Ivy Cafe a month later. This place is awesome. I have worked in lots of bars, cafes, pubs and nightclubs, and this is definitely one of my favourites, if not my favourite. The ambiance is very cool, very relaxing, and we have so many nice customers.

London is basically where bartending was

born and developed. And that's why I came here. I have liked bartending since day one, working at numerous places back in Romania. But I knew that I needed to step up and that's why I'm here in London. I'm trying to make a name for myself because the bartending scene is huge and there are so many amazing places in this city where you can do this job. Before I started here, I'd been to about five interviews, and because I have a nice CV a lot of them offered me work. But I chose The Ivy Cafe because I saw it as a place where I could really develop my skills.

The thing I enjoy most is dealing with the customers. Anybody can learn the recipe for each cocktail, but the most important thing is knowing how to deal with the customers. There are so many different kinds of people and you need to know how to deal with them all. There are a lot of nice people in Marylebone—not troublemakers. If you work at a bar in some other parts of London, you never know what might happen. But in here everybody is so relaxed. I've never had an argument with a customer here, but in America I argued with them all the time. Out in the States they could be a little bit more difficult, let's say—not all of them, of course, many of them were brilliant. But here they are lovely.

I share an apartment in East Finchley with my best friend, who also works here. He used to be a DJ—now he's a full-time sous chef, though he still makes music in his spare time.





I like to take care of myself and so I go to the gym. I also play basketball with my friend. We often get together and play tournaments. Two weeks ago, there was a festival in High Barnet and about 30 of us ended up playing a small basketball tournament on an outdoor court. My position is point guard—the one who directs the traffic.

From time to time, I like to go partying, because London is a great place to do that and I'm still young. I like to go clubbing. I used to work in nightclubs and I love going to them, but it can be hard to go as a customer because I start to care too much about the

“**I used to work in nightclubs and I love going to them, but it can be hard because I start to care too much about the bartenders. I'm trying to go out as much as possible now to remember how to be a customer**

bartenders and I try too hard not to make a mess. You can get to the point where you don't know how to have fun anymore. So, I'm trying to go out as much as possible now to remember how to be a customer.

I love living and working here in London. I love the diversity of the people and the fact that you can do so many different activities. There are a lot of sights to see and some amazing parks like Regent's Park and Hyde Park. The parks back home aren't as beautiful as the ones in London. The only thing I don't like about being in London is that the rents are too

damn high. And I also miss my family and friends back in Romania.

I would love to own my own bar one day. I'm not sure if it would be here in London, though, because the competition is extremely tough and if you want to open something then you have to come up with a brand new, cutting-edge idea. Mine would just be somewhere where people can have fun. I'm a huge fan of stand-up comedy and I enjoy places where you can grab something to eat, some finger food, have a drink and just watch some stand-up. The British people are very funny. You have great comedians over here.



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# MY PERFECT DAY

PASCALE SCHITTECATTE

The manager of Philglas and Swiggot describes her perfect Marylebone day

INTERVIEW: CLARE FINNEY

## Breakfast

A family favourite of ours is Gail's on Seymour Place. It is cosy and cool, and the art on the walls is great—we've actually bought a couple of pieces in the past. Even though it is a chain now, the quality of their baking is always good, and very often as a family we will just get a big bag of pastries and take them home.

## Coffee

I often go to Monocle. They have a really nice seating area downstairs which is good to just get work done: there is no wi-fi, so you are forced to concentrate—you are cut off from the world.

## Fresh air

There is a bit of Hyde Park which is completely unmanicured. I don't know how it ended up that way, but it is beautiful. There is wheat in the summer, which is waist high, and people have trodden footpaths through it. It is so tranquil—the perfect way to get some peace and quiet in a really busy neighbourhood.

## Shopping

I buy a lot of stuff from Content Beauty Wellbeing. They do a lot of organic and natural

products, and stuff that is really low impact on the environment. I really like to window shop on Chiltern Street—that street is the best ever, particularly the whisky shop, Cadenhead's. I go there for Christmas presents. It is almost like a curiosity shop: you think you have seen the entire range then there is another room, and another room.

## New outfit

Number one when shopping for a new outfit is Lululemon. I am initially from Vancouver, where the brand started out, so I grew up wearing it. When they opened in London, we were really excited. I wear Lululemon all the time when I don't need to wear real clothes. I am also a bit of a diehard J Crew fan and I always go there if I need something last minute. Maybe it's being from North America, but I just love that perfect mix of chic and casual.

## Culture

If I want to go to a cinema nearby, I like the Everyman on Baker Street. It is cosy and has really plush chairs.

## Pre-dinner drink

The Cavendish. It is a bit

La Fromagerie



“I always hit up La Fromagerie for cheese, and because they have all sorts of vegetables and deli things that I like, which are a bit niche

like a glamorous pub, but they make a really good old fashioned—which is always my measure of whether the bartender knows how to make a good drink.

## Eating out

I have a few favourite restaurants in the area but for the combination of food and wine list, I would choose either 28-50 or Blandford Comptoir.

## Eating in

I always hit up The Ginger Pig for meat and La Fromagerie next door for cheese, and because they have all sorts of vegetables and deli things that I like, which are a bit niche. The Marylebone Farmers' Market I adore. If I can make it work with my Sunday shifts, I will always try to go.



# 108 BRASSERIE

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# SWINGERS' CLUB

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Every day until the second weekend in September, Gorilla Circus Flying Trapeze School is in Regent's Park teaching beginners to fly. The Journal went along to hear the stories of its multinational crew of instructors

INTERVIEWS: JEAN-PAULAUBIN-PARVU  
IMAGES: ORLANDO GILI



**Holly Watson,  
school manager and instructor**

Everyone can fly—you just have to believe that you can. We do have limits, but as long as we manage expectations, there's no reason why everyone can't have a go. And you don't have to be strong—you just need to obey me.

For our beginners and intermediate students there's almost no risk. You are all in safety lines, strapped in, and attached to someone on the other end who sees you making mistakes before you've made them. Everyone's scared the first time they climb up the ladder. They climb up, freak out a little bit, get on the bar, have their first go, come down and say, "that was alright"—generally! Some people never want to do it again, but at least they tried, and that's what's important.

A typical lesson for a beginner starts with us talking you through all the safety rules, before doing a warm-up to avoid injuries. We then teach the beginning trick—a knee hang—on the low, static bar. After that we teach you how to take off and how to dismount before strapping you into a belt and sending you up the ladder to practise that trick on a flying trapeze. Each person has three attempts to get it right, and on the fourth go we send up the catcher. And most people are very capable of achieving that in their first class.

So, after doing this knee hang,

they'll say: "That was fun, now what?" And that's when they start coming back. Flying trapeze is a long, slow process but once you've grasped all the basics you can really push yourself and get a long way. Many of our amateur students are highly skilled, just because they've been doing it for a long time and are committed. They spend all their time talking about flying trapeze, watching videos and travelling all over the world to do it. I've met half of my students on different continents.

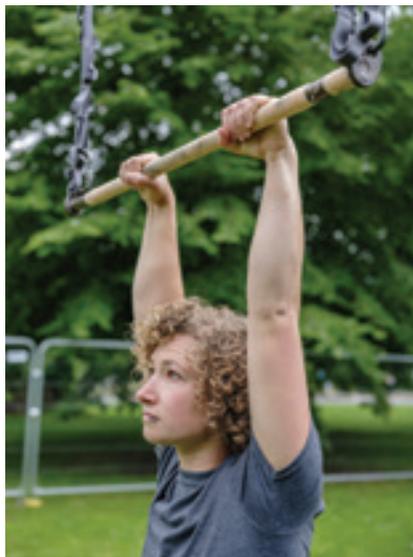
I did a degree in French and philosophy, but after graduating realised that I'd spent a lot of money on not being especially qualified at either. That summer I went to Glastonbury and saw a flying trapeze show by Mike Wright's Above and Beyond and another by Arcadia Spectacular. I decided that was what I wanted to do and, to my utmost surprise, managed to successfully audition for the Circomedia circus school in Bristol. Mike Wright was a teacher at the school and during my time there, he invited me to fly on his rig. I remember calling my mum after that first day and telling her that I knew what I was going to do with my life. I spent the next three years doing as much flying as possible, just putting in the time and getting stronger. When Gorilla Circus sent out an appeal for instructors, I got in contact, saying:

"Hey! I'm not actually an instructor, but I'm really keen to get into this world." And here I am, three years later.

Getting to perform at Glastonbury with Mike Wright's Above and Beyond—the company that got me into flying trapeze in the first place—was a big highlight. It was pretty early on in my career to just get thrown into Glastonbury. Other highlights include doing a small show in the Dominican Republic and performing with Bassline Circus at Fusion Festival and Boomtown Fair.

For me, being up there, it's freedom. You feel so self-empowered. You feel strong. You feel under your own control. Really there's nothing else like it. And you can't think about anything else. You have to be in the zone, totally focused and committed. How often do we get to live in the moment like that?

I came pretty close to being a French teacher, but am desperately glad that I didn't. Though obviously I'm still a teacher—I always knew that I'd end up teaching because I'm hugely bossy and I love people doing what I tell them—I'm teaching them something that lets people be free and to trust themselves. Everyone needs to learn how to live in a world together where we can all continue to coexist and not destroy the planet. So many of our recreational activities are hugely wasteful. Flying trapeze generates no waste—just tons of joy.

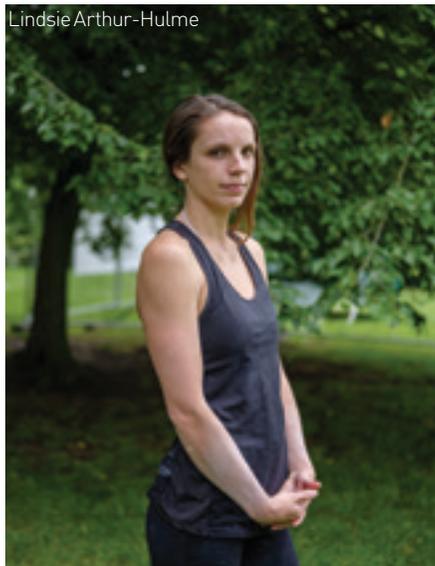
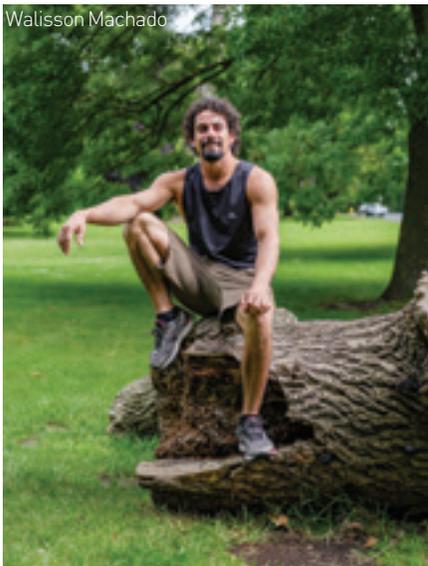
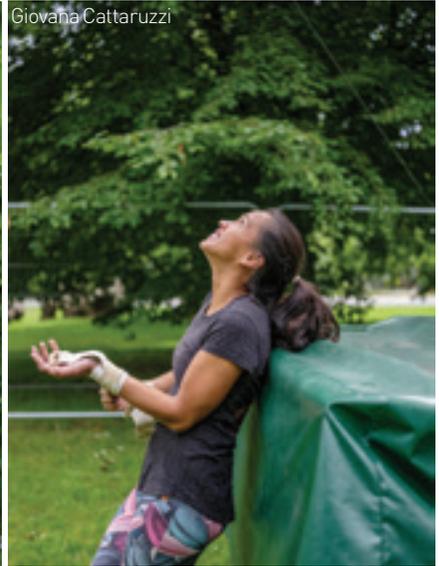


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**I came pretty close to being a French teacher, but am desperately glad that I didn't. I always knew that I'd end up teaching because I'm hugely bossy—but I'm teaching something that lets people be free**



30. Swingers' club



Giovana Cattaruzzi

Bruno Luna

Walisson Machado

Lindsie Arthur-Hulme

---

**Walisson Machado,  
instructor**

I left Brazil to join a circus school in Rio de Janeiro aged 17, and during my second year finally started on the flying trapeze. I couldn't get to sleep after that first day and just lay awake the whole night. All I could think about was flying trapeze. To become good takes passion—I even have dreams about flying, doing some trick or other, and it was like that from the very beginning.

We learnt lots of different techniques at circus school, which means I can perform as a juggler, a clown or on a monocycle as well as doing flying trapeze and fire shows. I can go anywhere—it changes every season—and it could be a traditional travelling circus, festivals, theatre, events or even a party. But the most important thing is to be with wonderful people and to do the thing that I love. I don't mind if it's the biggest circus in the world or just a small show.

Flying trapeze is very hard to do and sometimes things do go wrong, but the first thing you learn is how to land safely. I have hurt myself, but that's the same in every physical activity, because we are always trying to push ourselves to the limit. As a performer you always want to do the hardest tricks. In circus we like to do the impossible. That's our goal.



**the most important thing is to be with wonderful people and to do the thing that I love. I don't mind if it's the biggest circus in the world or just a small show**

---

**Lindsie Arthur-Hulme,  
instructor**

I started flying trapeze 10 years ago, back home in Sydney. My mum bought me five lessons for my 15th birthday. I hated the first lesson because I was so scared, but by my third or fourth I was completely hooked. I had danced previously and so had a background in movement, but I've had to work really hard to get to the level I'm at now.

My favourite tricks are the ones that scare me—where I think I hate it, until I do it. It's that sense of achievement. There's a trick called 'the layout', which is essentially a backflip off the bar, but you do it with a straight body rather than tucking; it's not necessarily a difficult trick, but it's one that for me was hard to overcome, so now every time I do one, I feel that wash of satisfaction. The thing I love most about teaching flying trapeze is getting somebody to achieve something that they never thought they'd be able to do—I know they'll have that feeling too.

Nothing has gone seriously wrong during a performance, but definitely during a practice. And it shakes you. Just last week I had a fall, but I'm fine, it's all part of it. And that's kind of what makes it what it is, because you come in every day feeling scared about what you're about to do—but then you overcome it.

---

**Giovana Cattaruzzi,  
instructor**

I love teaching beginners. When they watch flying trapeze it all looks so far from their normal lives that some don't believe they can really do it. I love seeing all their faces at the end of the class. It makes them more confident: if you can do something as hard as flying trapeze, just imagine what else you could do.

Though I have an Italian name, I'm actually from Sao Paulo in Brazil. I was a very active child. I did gymnastics, dance and martial arts and when I found the circus, I realised I could put all of these things together and do something really artistic and creative. I loved flying trapeze the first time I tried it—it changed my life.

The winter before last I went touring with a traditional circus in Italy called Moira Orfei. That was an incredible experience: travelling around the south of Italy, moving onto a new place every week and with a different audience watching the show each day. The lights, the music, the adrenaline—it makes you fly higher and do your tricks better, and I loved seeing all the facial expressions from the audience, like: "Wow! That's incredible". It was very special. I really love what I do.

---

**Bruno Luna,  
instructor**

I was a normal kid until I realised that normal life wasn't for me. I decided to run away and join the circus because I wanted to be with my girlfriend who worked for them. Mum wasn't happy, but she knew that I'd escape even if she tried to stop me.

The circus was in Tijuana, close to the border with the United States—I am originally from Mexico City. I knew absolutely nothing about circus and had to learn how to put up the tent, how to drive the trucks, how to feed the animals—everything.

I made friends with some Chilean flying trapeze artists, who invited me to have a go. It started as a game, but after a month they were like: "Oh, you're good." And so I trained for six months—training, but playing.

---

Then one of the guys got injured and so I ended up covering for him. That was my first chance to work in a show.

I can fly, but my main job for Gorilla Circus is being the catcher, which requires technique as well as strength. I get nervous because my partners—my team—depend on me, I have to take care of them. But you need nerves to do your job well.

Flying trapeze has been my life since I was 16. I could never have imagined that I'd get to do all the things I've done, meeting awesome people, working with the best and travelling the world. I have a tattoo of the world on my arm and every country where I've performed has been inked in.

I can't tell you how happy and blessed I feel that I decided to join the circus. It was the best decision of my life.

**Agathe Thomas,  
instructor**

I started circus when I was six years old, because my mother thought it would be a good idea for me to do that instead of climbing trees. I took up flying trapeze when I was maybe 14. I am from Bordeaux and this is my first season with Gorilla Circus. I find it fascinating to see just how quickly people can improve. I would love to perform at some point and maybe teach more, but I'm also really enjoying studying political science. Flying trapeze is my hobby; my passion.

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**Justin Wood,  
instructor**

What I love is teaching people who come in afraid of it, then when they leave, they are no longer afraid. And I like the people who come back after that, after they've conquered their fear, because that was me: I was terrified of heights and never dreamed of doing this until I actually picked up the trapeze bar.

Back in Wyoming, where I'm from, I played hockey with the husband of a lovely woman who was tired of having to travel to flying trapeze schools as far away as Washington, California and New York and so she put up a rig in her own backyard. When she asked if I wanted to try it, I was like: "Are you kidding me? I know how high that is." I watched for a year before finally deciding to have a go. I was absolutely terrified, and hated it for the first month, but kept going back because I wanted to conquer that demon. So now I'm here, halfway across the world, and loving what I do. I still get nervous, sure, but it's designed to be scary. It's also very safe.

I live in Hampstead Heath and I cook a lot. I would like to be the chef at a trapeze school—that would be the coolest thing. These guys are always starving—and there's nothing more satisfying than seeing all your food devoured.

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**Matthieu Blateau,  
instructor**

I come from the Loire Valley, the famous wine region in France. I used to be a gymnast but gave it up at the age of 20—sadly we have to work to make money. I spotted an advertisement for Club Med, which has resorts all over the world, some of which have flying trapeze and circus schools. I trained for six months, learning how to perform and how to teach the circus activities, and then did my first season. I stayed with them for five years until quitting to perform full time.

Four years ago, I suffered a shoulder injury out in Spain and had to stop. I was in a show at a theme park in Benidorm and had an accident during training, a bad landing, and dislocated my shoulder. I have only been back on the trapeze for the past three months and can't wait to start performing again. It's great to be back on the trapeze.

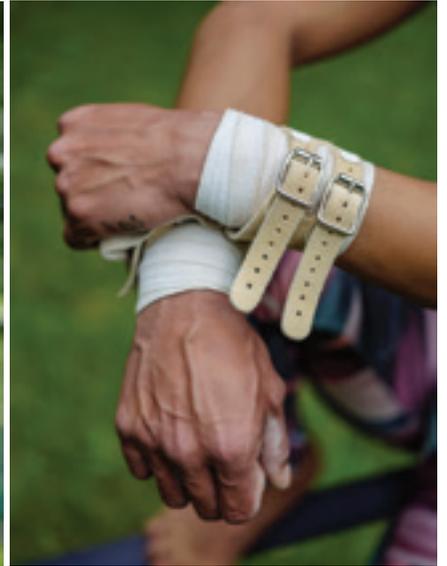
Up there you forget about everything and just focus on yourself and on your catcher. When you first try flying trapeze, you feel fear—most people start with the fear—but then you fall in love with it. We have an expression: "First time's for fear. Second time's for fun. Third time's for life."

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### 33. Swingers' club

Matthieu Blateau



Justin Wood



Agathe Thomas



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# DAM AND BLAST

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The short, dramatic and sadness-flecked life of Guy Gibson, hero pilot, dam buster and man of Marylebone

WORDS: GLYN BROWN  
ILLUSTRATION: MATTHEW HANCOCK

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If Guy Gibson, leader of the legendary Dam Busters, who covered himself in glory in World War II and died a hero at 26, had a true family, it wasn't his biological one—his parents could have won awards for abuse and neglect. Instead, it was the RAF's 617 Squadron and the other men he flew beside. It makes sense, if you come from a background of repression and unpleasantness, that you bond with intelligent, often ridiculously funny friends with whom you face death, whose hands you would place your life in, trusting them to save it.

Gibson also barely had a home. There was the officers' mess, usually a converted, requisitioned school or crumbling manor. There was his

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aunt and uncle's home in Wales, where he often stayed. There was a cottage in Kent that he briefly shared, idyllically, with his wife; and there was an elegant, light-filled apartment at 32 Aberdeen Place in Lisson Grove, Marylebone, where he lived for his last four years. His wife Eve Moore, a good-looking dancer seven years older than him, had found it. Built around 1920 it looks huge inside and, when last for sale, a year ago, the owner said he had the condolence letter Winston Churchill sent to Eve framed in the hall: he'd filled the hall with Dam Busters memorabilia, making it as decorated with regalia as 'Gibbo' himself, whose sack of medals included a

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Distinguished Service Order and Victoria Cross.

The house was nearly destroyed during the war, when a Luftwaffe bomb ripped up houses 10 feet from it. You can imagine Gibson arriving on a rare weekend of leave, swinging out of his red MG, strolling up the elegant front steps, half the street gone. It was here he wrote his autobiography, *Enemy Coast Ahead*, used as a basis for the 1955 movie *The Dam Busters*. It was from here that he and Eve went to Buckingham Palace for his awards. A cross between a young Robert (Addicted to Love) Palmer and Gary (Spandau Ballet) Kemp, he still didn't even look 20. It all sounds so good, so lucky.





**MOHNE**

But it hadn't been. The youngest of three, Guy Gibson was born on 12th August 1918 in Shimla, northern India, where Alexander, his Scottish father, worked for the Indian civil service. Alexander was almost 20 years older than his teenage wife Leonora. As soon as he'd brought her to India from her Cornish home, he had mistresses, at one point making her watch him with a prostitute. A mischievous, lively kid, Gibson was barely seen and never touched by his parents. Leonora threw herself into alcoholism, leaving her husband and taking the children to Britain, where they were sent to boarding schools. On breaks, they roamed the streets, Leonora unaware of them, although when drunk she'd shriek at them to get out, brandishing a knife. They once spent a night huddled together in a field. If your own mother felt like this about you, you might well lay your life on the line with very little trouble.

Gibson wasn't academic, but he worked hard to make up for it. At 15 he joined the Officer Training Corps. That same year, 1933, Hitler became chancellor of Germany, propelled, despite President Hindenburg's reluctance, by riots in the streets. Churchill began to worry, calling for an increase in defence spending and stressing the need for a strong air force, something Britain just hadn't had.

There was huge excitement at this time in the field of aviation; Charles Lindbergh crossed the Atlantic, and

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a patent was filed for jet-propelled aircraft. At 18, knowing he could never get to university, Gibson joined the RAF. He was stocky, handsome, fair-haired and blue-eyed, and he worked like a dog. So, his parents thought he was worthless? He was only just opening the throttle.

Flying school in Wiltshire sounds like a wartime Top Gun; he breezed through it and joined his first squadron, buzzing his biplane over a sanatorium for a laugh. He was passing his navigation course when Neville Chamberlain assured everyone that he'd brokered a peace with Hitler. No one believed it and training was stepped up. Home defence exercises seemed pitiful.

"This was my baptism of fire," he wrote, "and it looked to me very cissy, just a few black puffs in the sky; but how lovely it was to be ignorant." He took a break, staying in Wales near his uncle and aunt, and was sitting in a dinghy on a hot summer day, 21 and with a girlfriend plus "Windy, my all-swimming, all-flying cat, who had put in more flying hours than most cats", when a telegram was brought to him, recalling him to RAF Scampton in Lincolnshire, his base. Three days later, war was declared.

Britain still had almost no planes equipped to carry bombs. Flying schools were few. Gibson had been told that the life of an average 'bomber boy' was 10 hours in the



**At the end of his first command, Gibbo was asked if he'd do one more trip, shrouded in mystery. He was told he wouldn't be given a squadron, but could form the one he wanted. 617 Squadron was born**

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air. When called for his first raid, “My feelings were indescribable.” He'd initially joined to be a test pilot, this felt like insanity. The Station-Commander briefed the crew. “You are going to attack German battleships at the entrance to the Kiel Canal. The weather will be bad. You will have to attack very low...” After that, “another man got up and told us how to take off with a bomb load on. None of us had done it before”. Take-off was delayed. And delayed. “A roar of four-letter words went up at this. By now, my hands were shaking so much, I could not hold them still.”

They got through it. Raid followed raid. Accidents happened around them, pilots opening the bomb doors, pressing the button, and being blown to bits because there was a hitch on the aircraft. It was a new war in the air, and the RAF were the only ones who could actively take this war to the enemy.

In December 1939, on leave in Coventry, Gibson met Eve, liking her because she could discuss “music, books and places”. He returned to barracks for a wild Christmas of boozing and raucous fights (“there might not be another Christmas, not in our lifetime”), breaking off when Eve called to wish him a merry Christmas before heading back into a sea of rum and beer.

By the following spring, Gibson was a different man. The chance to fly an

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operation now felt like “the sweetest thing in the world”—he was good at it, living on adrenalin, and doing nothing was much worse. Successful flights over Norway and occupied Denmark were almost always marked by planes failing to return, and in aerial battles he saw compadres bursting into flames, cartwheeling into the sea. It only made his resolve and determination stronger. Each crew flew more than 20 exhausting raids a month, tearing to pieces German aircraft and explosives factories, dockyards, ships and submarines. The discovery, around this time, of German concentration camps was almost no surprise, but it helped with focus.

As Germany prepared to invade the UK, Spitfires fought the Battle of Britain overhead and Gibson, now with 83 Squadron, headed into the German heartland to destroy the equipment it would need. By September 1940, he realised every one of the ‘boys’ he'd known the year before was dead or missing.

There was a brief interlude when he was stationed at pretty West Malling in Kent, living with Eve, now his wife. Their baby was a black Labrador puppy named, unfortunately, using a racial epithet unrepeatable in an inclusive, modern magazine. An appreciative beer drinker, the dog would follow Gibson into the officers' mess, where drinks were bought for him, and

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accompany his master on raids, where he'd curl up on the floor of the massive Lancaster and go to sleep, unworried by the noise.

In 1941, Gibson was made wing commander, though at 23 he still looked too young to even fly. Eve got a job in London, working in a camouflage netting factory, and she found the flat in Aberdeen Place. Every leave would find Gibson here, though tension began to mount between the two when he wanted to hit the town, going to pubs, parties, anywhere there were bright lights, attempting to unwind, while Eve wanted to spend quiet time alone with him. Gibson was living in an accelerating parallel universe. In one month, his squadron carried out 100 sorties over just 15 nights.

At the end of his first command, Gibbo should have been rested. Instead, he was asked if he'd do one more trip. It was shrouded in mystery, and he was told he wouldn't be given a squadron, but could form the one he wanted. He started to draw up a list, and 617 Squadron was born. The people he trusted most, who were still alive, began arriving at Scampton: long-time friend Hoppy Hopgood, Australian low-flying expert Micky Martin, American heartthrob Joe McCarthy, New Zealanders, Canadians...

And then he was sent to meet inventor Barnes Wallace, and discovered his job was to blast holes



in two master dams on the Ruhr, an industrially strategic river valley, using oil can-shaped but deadly ‘bouncing bombs’. Pilots would have to fly the Lancasters just above the water to prevent bomb casings splitting on impact. No one expected to come home.

The raid was set for the night of Sunday, 16th May. By this point, Gibson had a painful stress-related carbuncle on his jaw. He couldn’t relax. On the night of 15th May, he was told his beloved dog had been killed by a car outside Scampton’s main gates. He sat with the body in the guard room, then asked that a coffin be made, and the dog buried—he couldn’t do it himself—at midnight, when he would be over the target.

The crews took off in formation at 21.39 hours, no sound in the cockpit but wind, the tick of instruments and the thunder of four Merlin engines. At last they approached the Mohne dam. Flak from anti-aircraft guns was heavy. Gibson dropped his bomb perfectly and a wall of water exploded. As it subsided, they saw the dam remained intact. He called for Hoppy to make his run; the plane was hit, tried to climb, but exploded in flames. It took two more bombs to breach the dam, and as each plane approached, Gibson flew alongside, diverting the enemy fire. They flew on to the Eder dam, thought to be impregnable, and hit it until it collapsed. The Ruhr was flooded for 60 miles, and factories, power stations,

factories and bridges were decimated, and even as late as 1991 the now-unstable Eder dam needed repairs. Of the 19 aircraft that left Scampton, 11 returned.

Britain went wild. Gibson was a hero, a celebrity. After the raid, he shut himself away to write 56 letters to families of those who were lost, and was physically and mentally drained, but the government needed him for PR. With his Victoria Cross (he was, at 24, the most highly decorated man of the war), he was sent on a tour of Canada and the USA, where he was sincere, unaffected, a bit of a joker. Back home, he was given a desk job, and his spirits plunged. Exhaustion, frustration. He

couldn’t make it work with Eve, though she begged for another chance; he’d turned himself into a fighting machine, a ruthless commander who masked tenderer feelings to protect his vulnerability, as he’d done as a child.

Though Gibson was too valuable to lose, Bomber Command relented and gave him one more trip. He was to attack two industrial towns at the confluence of a major rail network. Two hundred Lancasters and nine Mosquitos made the strike. Successful, he radioed to congratulate the squadron and send it back. At dawn, a farmer in occupied Holland, who’d heard an explosion in the dark, discovered wreckage and two bodies. Gibson had lost an engine. His last radio message said, matter-of-factly, “I’m trying to make it home.”

Eve was given the telegram at Aberdeen Place. She stood there. She’d thought he was indestructible, but his luck had simply run out. Guy Gibson’s memorial is in that house. It’s also in the town where he came down, in a road called Gibsonstraat. Until recently, when it was turned into flats, Marylebone’s Windsor Castle pub on Crawford Street displayed his logbook of the Dam Busters raid. That boozier’s gone, and everything in it dispersed.

Which is a shame, but not the end of the world. Guy would be the first to say you’ve got to live for now. Like he wrote in his book’s introduction, “A memory is a short thing, and flak never does it much good.”

# NUMBERSIX



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Professor Sir Simon Wessely, the first psychiatrist to be president of the Royal Society of Medicine, on unexplained syndromes, the Mental Health Act, and why the Cartesian divide is located in Camberwell

WORDS: MARKRIDDAWAY

# The unprecedented president

To most people, Denmark Hill is a mundane stretch of road that cuts through the unlovely environs of Camberwell, south London. But the form it takes in Professor Sir Simon Wessely's telling is something altogether more auspicious. According to him, the A215 is nothing less than a pure manifestation of the Cartesian divide: the separation of body and mind described in the 17th century by René Descartes, who believed these two essential components of human existence to operate on entirely different planes.

In 1984, Simon began his career at the Maudsley, the famous psychiatric hospital located on one side of Denmark Hill. When, shortly after completing his training, he was seconded to work as a liaison psychiatrist at King's College Hospital—an institution located directly across the road and set very much on the bodily plane of Descartes' formulation—he and one of his colleagues were the only clinicians from these two vast medical establishments who regularly set foot on both sides of the street. "That road was the Cartesian divide, and we were the only people crossing it—not one person from King's ever came to the Maudsley," he says. "If you had a medical problem on a psych ward, you either had to deal with it yourself or take the patient over to A&E. That was before they put the traffic lights in, so you could quite easily get killed doing so."

Simon's point—delivered, as all his stories are, at length and with engaging wit—is that psychological medicine, in which field he ranks among the country's most prominent figures, has always been a marginalised pursuit, cut off from the nucleus of healthcare by an abiding belief that illnesses of the mind are somehow fundamentally different from illnesses of, say, the kidneys, the heart or the throat. He, though, is not a man who likes to feel constrained. His career has been driven by a conviction that this division is both artificial and unhelpful, that the health of the mind and the health of the body are often inseparable, and that illnesses with a psychological

element need to be approached with the same intellectual rigour as those in any other field.

Rather than being two sides of a straight road, the brain and body form a wildly complex spaghetti junction, and it was on some of their many intersections that Simon made his name. "A lot of the areas I've worked on have been on the boundaries of medicine and psychiatry," he explains. "There are a lot of disorders that lie in this hinterland—they're not the great psychoses, but neither are they things that can be uncovered with an x-ray or a blood test, where clearly it's a physician's business. They're sometimes called 'contested diagnoses', because in some minds they're neither fish nor fowl."

His exploration of this no-man's-land, as he calls it, began with his pioneering—and, in some isolated circles, highly controversial—work on chronic fatigue syndrome (CFS), a condition that appears to have a biological, organic trigger and presents with clear physical symptoms, but which as a direct result of Simon's pioneering research is now treated by the NHS using a form of cognitive behavioural therapy (CBT). In 1993, he completed a PhD in epidemiology, an area in which relatively few psychiatrists have substantial expertise. "That changed my life," he says. The disciplines involved—the study of populations, the identification of patterns, the application of controls, the awareness of biases, the crunching and re-crunching of data—informed his work on CFS and were central to his ground-breaking investigation into another contested diagnosis: Gulf War syndrome.

After the Gulf War, which ended in 1991, reports began circulating of combat veterans displaying unexplained symptoms, accompanied by rumours of depleted uranium exposure, dodgy vaccination programmes and government cover-ups. "It was obvious to everybody that the MoD were making a balls of looking into it, because they didn't have any

capability in population medicine," says Simon, who had noticed parallels between Gulf War syndrome and CFS and was keen to help. Faced by reluctance on the part of the British government ("I went to see the minister for the armed forces, Nicholas Soames, and said, 'You need to do research—big population research.' He just said no. He said, 'In my experience, doing research just makes things worse'"), he managed to secure the necessary funding from the Pentagon to carry out detailed research. "I came back from the States and said, 'We've got the money now, you're going to have to help.' And they did."

Working with the military had its ups and downs. "On the one hand, it's epidemiological perfection. We know exactly what the sample is: we know exactly how many soldiers were sent to the Gulf, we know their names, we know their histories. On the other hand, they are a tribe alone, and it takes them years before they trust you. Nobody is better than the armed forces at saying yes when what they mean is no. You're not one of them—you're the boffin. They call you 'sir', but they make it a six-syllable word, loaded with dry contempt."

That contempt has certainly softened over time. "The research went really well and we got really big impacts," says Simon. "We showed that it wasn't a unique syndrome, but we showed that something had definitely gone wrong in the Gulf, so that guaranteed all the lads their pensions." While the pattern of symptoms was shown to be normal, the incidence of them was significantly heightened, so something about the operation had clearly gone awry. "We were able to show that the medical countermeasures weren't to blame, that it wasn't depleted uranium or smoke from the oil fires, that it wasn't any of the individual vaccines." As well as the chance that some kind of anxiety disorder was involved, sparked by the significant and highly justified fear of Saddam Hussein's proclivity for chemical weapons, Simon could not rule out the possibility that the rushed and poorly



**The armed forces are a tribe alone, and it takes them years before they trust you. Nobody is better at saying yes when what they mean is no. You're not one of them—you're the boffin. They call you 'sir', but they make it a six-syllable word, loaded with dry contempt**

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recorded delivery of multiple vaccines in a short period of time might have played a part. When in 2003, the Iraq War started and “they essentially went and replayed the Gulf War: the same enemy, the same terrain, the same countermeasures”, vaccinations were delivered in a more considered way and the management of information about the health of the troops was markedly improved. “There was no Iraq War syndrome,” says Simon.

The unit set up by Simon to research Gulf War syndrome has since morphed into the King's Centre for Military Health Research, which continues to provide vital insights into the health and wellbeing of servicemen. “Nowadays, if you're an academic, you have to show ‘impact’,” says Simon, and one of the most rewarding things about working with the military is that, if recommendations are accepted by the top brass, a genuine impact can be felt almost immediately. “When we published the first set of results on the Iraq War, we showed that the mental health of our regular forces is actually very good, and the simple act of deploying to Iraq was not associated with an increase in PTSD [post-traumatic stress disorder]. Deploying there was no more psychologically damaging than anything else the forces were doing elsewhere in the world, which came as a surprise to many people. But what we did find was that reserves were

having a doubling of PTSD—it had gone up from 3 per cent to 6 per cent. We published in the *Lancet* in the morning, and in the afternoon the secretary of state stood up and made a statement saying that on the back of independent research from King's he was setting up a new programme for the mental health of our reserves. There was impact.”

There has been impact too from his parallel work on how populations beyond the military respond to severe adversity—in short, much better than you'd think—and what the authorities can best do to help in the immediate aftermath of a disaster. For example, he has helped shake the received wisdom that providing rapid, single-session counselling to everyone caught up in an incident must be beneficial. “Whether civilian or military, it used to be that within 24 hours a trained counsellor would come along and say ‘How was it for you? How are you feeling? What happened?’ This was absolutely standard.” The presumption was that having a friendly professional voice asking you how you're feeling is automatically beneficial. “My colleagues and I would say, why? We were able to show that not only did it not work, it made things worse. Actually, what you should be doing in those first few days is not asking people, ‘What was it like to see someone blown to bits in front of you?’ Well, it was awful, obviously.”

Instead, he says, the best thing that the authorities can do for the mental health of all concerned is focus all their efforts on providing essential practical support: safety, shelter, food and—most notable—communication. “After the London bombs [in 2005], we showed through a random survey of ordinary Londoners that the natural thing to do was call your loved ones and check they were okay, and the ones who couldn't get through were more anxious than those who could. Hardly a surprise. The surprise was that we followed them up six months later and the ones who couldn't get through on that first day were still more anxious.” As a remedy against

trauma, being able to connect with your family is, Simon says, much more powerful than any cursory psychological debriefing. “I was really pleased to see when Grenfell happened that the local authority brought in big sacks of plugs, chargers and spare mobiles. That makes an impact.”

Last year, Simon became immersed in a major project that required him to march rapidly back from the no-man's-land of unexplained symptoms to a place he calls “the bedrock of psychiatry”: the treatment of people with severe mental illness. The Mental Health Act is an important piece of legislation, one of the key elements of which is the power it gives to the state to ‘section’ people whose mental illness presents a risk to themselves or others. “Essentially, we have the authority to detain people who have done nothing wrong; they've just become very seriously ill. You haven't killed anyone—you might be at risk of harming someone or more likely yourself, but you haven't committed a crime, and yet we are still going to detain you against your will”

After Theresa May announced a review of the efficacy and fairness of the act, Simon was tasked with leading it, despite, he says, being “way off the pace in all the areas of psychiatry where the mental health act is used”. In fact, somewhat counter-intuitively, this lack of experience was one of his main qualifications for the role. “The laws of British political life say that if you want to have an expert review, you have to bring in someone who is not an expert,” he explains. An investigation was carried out to ensure that his ignorance of the workings of the Mental Health Act was as marked as he claimed. “You can see the point,” he says. “If you know a lot about something, you inevitably have views, and nobody could find that I had any views at all.”

After a year spent completely immersed in the subject (“They told me it would be one-and-a-half days per week; it was one-and-a-half days per day!”), during which time he heard the accounts of hundreds of

patients and professionals, Simon certainly has no shortage of opinions now. Those views have formed the basis of a set of recommendations that have been warmly received by most interested parties, including the government, and are highly likely to be implemented in full once the fetid faterg of Brexit has been cleared from the legislative pipelines.

At the heart of the panel's report is a desire to reset the balance between compulsion and choice, and in the process make the experiences of patients who need to be detained less uniformly miserable. "What really influenced me was the service users who said: 'Looking back, I can see why I needed to be detained, I understand that it saved my life, but why did it have to be so awful?,'" Simon says. He agrees with the premise that it can sometimes be appropriate to deny a seriously ill person their liberty, but he also believes they should have the right to retain as much agency as possible. "Just because you've been detained shouldn't mean you no longer have a choice over anything. We heard ridiculous stories about people not being given a choice of having sugar in their tea—that's just petty, but it applies to the bigger things too. You should be able to say, 'I'm ill, but I know that the last time I had that drug I had this awful side effect, so I'd rather not take it.' Now, we tend to just ignore you."

The changes recommended in the report should ensure that service users' views and choices are given more weight. Its aim is that each person be treated as a rounded individual rather than an aggregation of risks, and that every decision taken about their detention has a clear therapeutic benefit, based on the understanding that locking them up is part of a process not just of safeguarding but of treatment. When the last review of the act took place in 2000, in the wake of the Michael Stone and Christopher Clunis murders and with the Labour government still seeking to prove its toughness to the popular press, such a humane approach would not have been palatable, but political responses to mental illness have



**There is still a lingering presumption that most psychiatrists just weren't good enough to do medicine. There are two things people say behind your back: if they don't like you, they'll say that you weren't good enough for medicine; if they like you, they'll say you're too good to be stuck doing psychiatry**

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undergone a change in the past two decades. "That review was run by the Home Office; our one was run by the Department of Health—these things tell you a lot," says Simon. "Politicians today have the general view that our mental health services should be doing more to help the most vulnerable, not less. And it's all parties—this is not a party-political issue."

Underpinning this change is the ongoing evolution, slow but perceptible, of public attitudes towards mental illness—the growing understanding that the mentally ill are sick people who need care and empathy, not monsters who should be shut away. "People's attitudes have definitely become more tolerant," affirms Simon. "Not as much as you might like to think—we're only as good as the next Daily Mail headline—but it has improved, particularly with young people. When young people are asked what they think the most important issue for the NHS is, in poll after poll they say mental health."

The bifurcated world of medicine is also starting to change. In 2017, when Simon was appointed president of the Royal Society of Medicine, he became the first psychiatrist to lead the institution since its foundation in 1907 (and, indeed, since the foundation of the RSM's precursor over a century

earlier). "It's another infinitesimally small straw in the wind," he says. "Not that long ago, there were people who did not believe—genuinely did not believe—that psychiatrists should be members of something called the Royal Society of Medicine."

As president of the Royal College of Psychiatrists, a role he fulfilled for three years before moving to the RSM, Simon spoke at every one of the 37 medical schools in the UK, and he is determined that bright young medics should see psychological medicine as a field with genuine depth and status. "There is still a lingering presumption that most psychiatrists just weren't good enough to do medicine," he says. "There are two things people say behind your back: if they don't like you, they'll say that you weren't good enough for medicine; if they like you, they'll say you're too good to be stuck doing psychiatry. Each is demeaning in its own way. I always say that it's the other way round: that I'm only just good enough to do psychiatry. It's the most difficult branch of medicine."

Even the hard border on Denmark Hill has started to be breached. "It's different now," says Simon. "A lot of my Maudsley colleagues can now be found on the other side of the road." This same shift is being seen throughout the country, with hospitals showing a growing acceptance of the role that psychiatry can play in improving the health and wellbeing of patients with all sorts of physical conditions. "We were among the pioneers in putting psychiatrists into all the medical clinics in King's, but it is a pattern that we are seeing develop across the NHS. If you look at Oxford, probably the leader in integrating psych medicine, they have consultants in nearly all their clinics now, and that is a really positive change." The Cartesian divide hasn't gone away, but for as long as he still has a voice, Simon will keep cajoling his colleagues to bridge it.

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In the heart of Buckinghamshire, 20 minutes by train from its Marylebone holdings, The Portman Estate oversees a beautiful 2,000-acre organic farm. The Journal pays a visit to witness a form of farming with its roots in the past but its eyes on the future

WORDS: CLARE FINNEY  
IMAGES: KRIS PIOTROWSKI

## Sacred cows





**One friend who cultivates cereal crops conventionally came round the other day and said, yours are looking better than mine—and he spends £1,000 a fortnight on chemical pesticides and fertilisers**

“My wife thinks it’s sad, but every time I drive past this field I stop and have a look at it,” laughs Richard Aldis, pulling into a gateway and gazing into a field rippling with tall green crops. I have to admit, I was expecting something more striking: cattle, perhaps, or the small flock of sheep that the Burtley Farm manager recently bought to diversify the farm’s income stream and support its organic system. Yet it’s this field, with its darkly fertile soil and bright, verdant lucerne (also known as alfalfa) that marks both the progress Richard’s made this year and the merits of organic farming.

“When I came for the interview for this job in October last year, I remember thinking, I hope this field isn’t mine. It was just a sea of weeds,” he recalls. “Now look at it.” Richard started in his post in December, whereupon he “hammered this field with muck, ploughed it as deep as we possibly could, then planted. We didn’t use pesticides or fertilisers.” A lot of meteorological luck—we might look longingly back to last year’s four-month heatwave, but this year’s duller, wetter iteration “has been a very good summer for farmers,” says Richard—and considerable amount of exertion have enabled this particular field to flourish, as so many others have around the farm. “I’m harvesting so much silage at the moment, I don’t know where

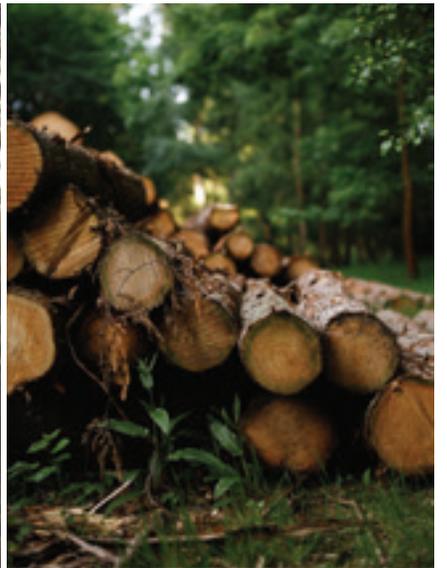
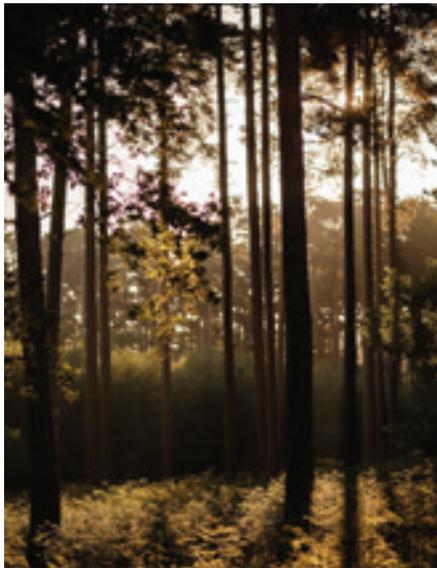
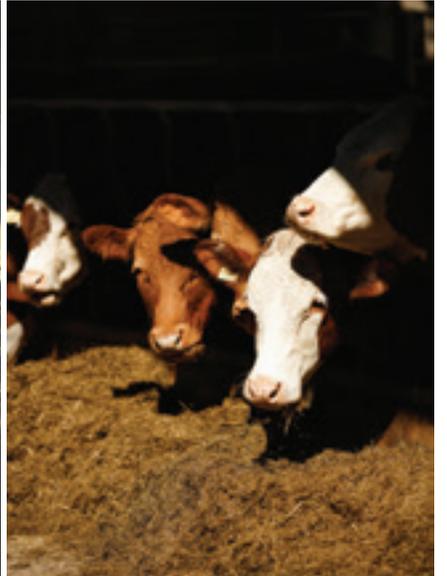
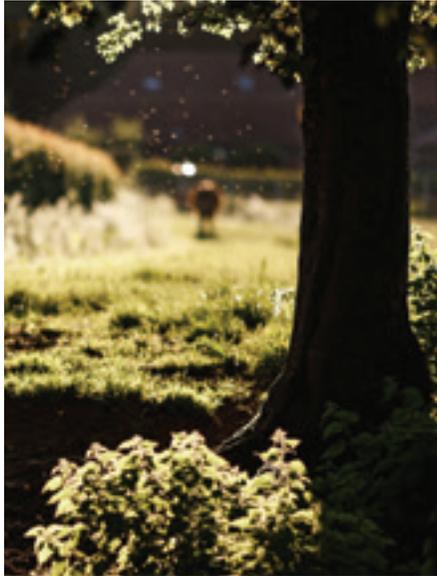
I am going to put it all—which is amazing, given they had such a poor year here last year.” Now rolls of silage bound in pink—part of an awareness-raising project by Cancer Research—and the more familiar black plastic are piling up in every available square metre of yard.

Owned by The Portman Estate, one of Marylebone’s two historic landlords, Burtley Farm is managed by Richard and his sole colleague Nik. It is a vision of what modern farming could be—should be—with good practices, sufficient space and generous investment. It has been organic since 2005, thrives on a combination of crop rotation and cultural pest control, and has numerous sources of income, from property rentals to forestry and game hunting. “Diversification is key for farmers,” says Richard. He himself is not responsible for any income streams beyond the livestock and the forage crops—but he is alive to the vital role these extraneous activities play in ensuring the financial stability of Burtley Farm, partly by tapping into the area’s well-heeled local population. “Much of these smaller pieces of wood will go to nice wood burning stoves,” he says as we drive past the timber yard. In the strategic diversification of the farm’s commercial activities, Richard sees parallels with the Estate’s work in the very different

environs of central London. “When they took me round Marylebone, I was amazed. I love that The Portman Estate has grown in such a way that they haven’t needed to flood the area with big chains—it feels like a real community. That sort of thoughtful approach is what we’re starting to see here, too,” Richard continues—albeit, here it is likely to take the form of things like a farm shop and a craft brewery utilising excess barley, rather than perfumiers and furniture designers.

Such organic growth is what he envisages above as well as below the ground—and if what Burtley produces so far is any indicator of success, then there is much to look forward to. Between them, Richard and Nik manage 500 head of cattle, of which 180 go to Waitrose annually while others go to people and businesses nearby. The farm spans 2,000 acres and the cattle are out grazing on grass for at least six months each year. Their oldest cow is 15 years old: that’s twice the age of your average beef cow farmed in a conventional, non-organic setting. A calf will spend nine months with its mother, growing strong on her milk before being weaned, and every animal is fed a grass-based diet, supplemented with cereal crops that are only ever grown on the farm.

“It’s an ethos I like,” says Richard simply, “and it’s an ethos Lord Portman supports. He is very keen





“

We didn't need to call the vet out even once this year. He actually called us to check if everything was okay, because he hadn't heard from us!

Richard Aldis

on sustainability.” Richard is not blind to the fact organic systems cannot feed everyone—not yet, anyway, and certainly in our current economy—but he does believe a more sustainable future lies in reducing the amount of chemicals and industrial processes used on our farms. He cites the example of a farming friend, who cultivates cereal crops conventionally. “He came round the other day and said, yours are looking better than mine—and he spends £1,000 a fortnight on chemical pesticides and fertilisers.” Returning the manure to the land, crop rotation (“growing certain products like lucerne and beans which fix nitrogen into the soil and make it much more fertile”) and the introduction of sheep to graze weeds have created “a land that gives back”, says Richard, as opposed to one that needs chemical support to thrive.

Perhaps the strangest part of the Portman approach to farming is that it’s really not strange at all. It used to be commonplace. “Prior to the 1960s, all farms would have been mixed farms, growing cereal, cattle, sheep and pigs. They only split into specialisms when we went into mass food production,” says Richard, when farmers were encouraged to pick a lane—dairy, arable, beef and so on—in order to cut costs and increase yields. “The problem with that is markets are usually poor in one sector and not the other, so if the market crashes, that income is completely gone.” What’s more, where all farmers once had natural fertiliser and feed to hand, now arable farmers had to pay for fertiliser while livestock farmers had to pay for forage crops. “There is a farmer near here who was mixed but has packed in dairy because of the milk prices. He has since noticed that, because he has no manure to put on the land, the soil structure is suffering and the crops are suffering.” It’s a scenario that has been playing out across the country for decades, as families that have lived off the land for generations struggle to eke out their living, either for want of fertile soil or for want of demand.

“It is surprising how someone in parliament can make a decision and it may be a generation before its effects materialise. Then we have to start changing back again,” Richard observes wryly. He’s not always farmed organically, but it has always been a passion of his, despite the admin involved. “We are audited annually, and we can have spot inspections any time. There’s always new legislation,” he says, “and we have to go through numerous online courses to tick Waitrose’s boxes.” With only two farmers for the whole herd, spring is exhausting. “I do the 4am shift, and my colleague Nik has been doing nights, because he’s up anyway, having just had a young baby,” Richard laughs. Yet if you do things right, with the right food, environment and timings, the cows should be capable of calving by themselves. “We didn’t need to call the vet out even once this year. He actually called us to check if everything was okay, because he hadn’t heard from us!”

I arrive at Burtley Farm the day after the last calf is born, in late June—“a bit too late, for my liking. Four months is a long time to be rising at 4am,” Richard says drily. The new calves are in the field with their mothers, cavorting and feeding, and a beefy black Aberdeen Angus bull is abroad to inseminate next year’s cohort. They’ll remove him in August to avoid the chance of June babies next year. Burtley’s beef calves are raised for a minimum two years before slaughter—at least six months longer than a conventional calf, “so it’s roughly a three-year cycle”. It’s more expensive for him—and by extension for us as customers—“but that slower growth gives a better flavour.”

“If I wanted to shave six months off, I could fatten them up quickly, but our animals are near-enough grass-fed,” Richard continues. To fatten them up would mean a more grain-based diet for the cattle and lower-quality beef for the customers. Driving through meadows of knee-high hay laced with wild flowers, he points out those plants that are natural wormers or that enrich the beef with minerals and a herbaceous

depth of flavour. The lambs too will be raised to a riper age here than they would conventionally: “Hogget has a lot more flavour than fast spring lamb, so I think we will go for that when we can.” There is, in more ways than one, more taste in allowing an animal to live and thrive for over a year, especially with as much space and fresh pasture as Burtley Farm allows. What’s more, in an organic system, sheep are more than just meat. “They eat certain weeds, and are good for the worm burden in cattle,” says Richard, “as well as being another revenue stream for the farm.”

We drive past a beautiful, red-brick stately home. “Not mine,” Richard jokes. “That’s The Hall Barn Estate, owned by Lord Burnham. There’s a historic link between the two families that goes way back, and the two work together closely.” Burnham Beeches, the ancient forest of which The Portman Estate own half and the City of London own the other half, nestles alongside. “The Lord Mayor was up here visiting last week, in all his regalia. It was surreal,” Richard laughs, before turning back to his abundant pastures.

“I just don’t know what I’m going to do with all this silage. We’re running out of space already! But then,” he shrugs, smiling, “that’s a nice problem to have.”

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#### BURTLEY FARM

[portmanfarms.com/burtley](http://portmanfarms.com/burtley)

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#### ORGANIC BEEF BOXES

To enjoy the dual benefits of cooking some of the most beautiful meat you will ever eat and enjoying a lovely day out in the Buckinghamshire countryside, order one of Burtley Farm’s organic beef boxes, which can be collected directly from the farm. Costing £120, each insulated 10kg box contains a selection of prime steaks, roasting joints, mince, and stewing or braising steak, all vacuum packed in convenient portions, ready to use or freeze.

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[portmanfarms.com/burtley](http://portmanfarms.com/burtley)



## Explore the Marylebone Design District

Marylebone's grid of attractive Georgian streets, packed with characterful period buildings, provides both accommodation and inspiration for a genuinely diverse and impressive collection of design retailers, galleries and workshops.

From interiors to tailoring, jewellery to furniture, the area boasts some serious creative credentials, including both internationally famous brands and tiny independent studios and boutiques. Over the course of London Design Festival, which runs from 14-22 September, the Marylebone Design District partners will be hosting a series of workshops, demonstrations and exclusive launches.

The Marylebone Design District is brought to you by The Howard de Walden Estate and The Portman Estate.

Find out more:

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

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

MARYLEBONE  
DESIGN  
DISTRICT  
14-22 SEPTEMBER 2019

# QA

## DAVID BREUER-WEIL

The sculptor on sharing dreams with his brother, his imaginary kingdom, and why art should not be a commodity

INTERVIEW: EMILY JUPP

David Breuer-Weil works with large-scale canvases and giant public sculptures to create often unsettling and thought-provoking work that deals with displacement, the subconscious and human existence. His sculptures are currently installed in different green spaces across London, including Portman Square Garden in Marylebone.

### **What's your work about?**

The idea of the importance of the subconscious; what the mind is doing when we're not even aware of it, bubbling beneath the surface. My art is trying to tap into that. It's also about the idea of the collective unconscious—that we're connected to so many other people across time or within one generation. I like the idea of parallel universes. I'm often thinking about what else might be out there: the idea of other life forms, other existences or other versions of ourselves.

### **Your large-scale sculptures are currently installed around Marylebone. Tell us about them.**

There's one in Portman Square, which is called Brothers 2, which is two figures connected by strands. They are walking away from each other, but they're still connected by these sort of ropes. It's metaphorical—this idea of brothers going in different directions in life, but they never really get away from each other. I say brothers, it could be siblings, or family members. We are connected by these invisible ties. You can't see

it with your eyes, but it's still there.

### **Do you feel like you're condensing a complex idea into a simple statement?**

The very nature of public sculptures means they have to be quite simple, because people need to see them from a distance, otherwise they will walk straight past and not notice. I would always say that the simpler something is, the longer it took to condense.

### **What inspired Brothers and Brothers 2? Is there an autobiographical element?**

The figures are joined with one head in Brothers 2. That was because my brother and I used to share a dream when we were two or three years old. The dream was of a very, very gravelly man made out of blocks of earth, and then that was immediately juxtaposed with a very, very thin, non-textured man. He was very simple, pure. We later discovered we had the same dream and we interpreted it in different ways. My brother thought that the gravel man was the good one and the thin, smooth man was the evil one. And I thought the opposite. To me, the gravelly man represents the earth and materialism and being bound to the earth. The other man is an image of spirituality or weightlessness or not being corporal.

### **What new sculptures are you working on?**

Something I'm working on now is a sculpture of an uprooted individual with tree branches for

limbs and that kind of taps into ideas of belonging and refugees. That idea of being rooted or uprooted. I think it is a very interesting thing. My father was a refugee from Vienna. When the Nazis took over, he was lucky he got out and got refuge in England. It's quite a big theme in the family.

### **Did he talk about that a lot?**

Yeah. Obsessed is the word.

### **And what did that provoke in you, when you listened to his stories?**

Well, probably a certain feeling of insecurity that anything can happen at any time and that you can't take being rooted in a place for granted, you know. Because you think you've got strong roots and then you get plucked out, like that uprooted guy in my studio.

One of my sculptures is called Alien [in Grosvenor Gardens]. It's upside down. On one level an alien is an extra-terrestrial but really, we are the aliens. My father was called an alien when he came to this country. That's what they called refugees. So it has a kind of double meaning: the idea of the alien, and the immigrant, who has crash landed. It's not just decorative, there's something to think about.

### **Have you always lived here in Hampstead?**

Yes, pretty much. I've been here for about 20 years and I was born in Hampstead. But I travel a lot. I think I am happy



to be rooted. I also like to escape. You know, a lot of refugees from Europe came and lived where I live in Hampstead. Sigmund Freud came to live in Hampstead when he left Vienna and he's all about dreams and the unconscious. The house where William Blake lived for a while is just down the road, so it does have that slightly special atmosphere.

**Where else do you go for inspiration?**

The Wallace Collection in Marylebone. There's a big Titian there that I love and Rembrandt's Titus, which is fabulous. And The Lady with a Fan by Velázquez. It feels that there's something different every time you go. The Wallace Collection is also very well known for armour. The armour collection is unbelievably sculptural and has been a big influence on me. It is protective in more than one way. When my little son was young, he used to always put on costumes and things because he felt protected that way.

I've made a new sculpture called Stoic. I smashed up pieces of plaster then constructed the figure, so it's like armour plating. It represents the idea that you've got to armour yourself to get through life. It's kind of philosophical. It exemplifies human endurance. I find that quite an interesting theme; the way that we continue to dress up and put on different personas. It's about wearing a mask a lot of the time. Actually, I did a big painting

recently where somebody is wearing a mask and he's then wearing a mask on the mask, and then a mask round and round. And actually, you don't really know if there was ever a real person at all.

**Can you feel that way about your own identity?**

Well, yes, you practice being a certain way for so long, then it just becomes part of you. It becomes essential.

**Since your childhood, you have created an entire imaginary kingdom called Nerac. It features strange prophecies, artistic dynasties, ritualistic dancing—and the artists all make work to gain the stamp of approval of the king...**

Yes. Lately there's not that many artists. I mean, Yacko is the latest Neracian artist and it's just really been him and one other artist, Tham, for the last couple of years. Tham has been around for a long time, maybe 20 years. He's the grand old man of Nerac.

**How does this inform your work?**

It keeps all the ideas very much alive and fluid because it takes away any kind of self-censorship or any pressure. I will exhibit these latest works by Yacko, or publish them as a book, but I don't feel I have to because he doesn't need to present himself to the world. He works for the king. You can see that in his work—he has got the king's stamp of approval, so he's satisfied with that.



Clockwise from left: Brothers, Portman Square; Visitor, Cavendish Square; David Breuer-Weit, Stoic, The Westbury Mayfair



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Throughout history, art has been a way for people to express spirituality or philosophical thoughts and if the market is too close to the production of art—if art is made for the art market—it ends up losing its direction

**Do all the artists have a different theme that they're particularly interested in?**

Yes, but a lot of them might be quite connected because it's all me, essentially.

**Where did you study?**

I went to Central Saint Martins and actually, my teacher there was one of Henry Moore's assistants, a terrific guy called Shelley Fausset.

**Was that when you decided to take more of an interest in sculpture?**

Yes. I started in plaster. I like plaster because it's quick to mould. That guy, Henry Moore's assistant, brought me a piece of stone and he encouraged me to carve it—but I never did it. I didn't like the shape.

**You worked at Sotheby's as an art dealer for a time. What's your stance on the commercialisation of art?**

People are increasingly using art as a way to store their money. I think that is a real problem because throughout history, art has been one way for people to express spirituality or ideas or philosophical thoughts and if the market is too close to the production of art—in other words, if art is made for the art market—it ends up losing its direction, because then you're just making a product. Art becomes something like a share or a bond. That's happening an awful lot now.

**What did you think about Banksy shredding one of his canvases immediately after it was sold?**

It was terribly funny. It was a good stunt. It was both activism and playing into the market because it went up in value after it was shredded. It's almost a problem that the more of an activist you are, the more you're playing into that market. The problem for me is that for a lot of people, art is interesting because it's expensive and not expensive because it's interesting. We've got it the wrong way around. I think in 100 years when people look back on this period of the art world, they will see it as a kind of frenzy. It is often a sign of a culture in decline when it becomes all about the money. I have benefited from it, though.

PORTMAN SQUARE GARDEN  
[portmanestate.co.uk/location/portman-square-garden](http://portmanestate.co.uk/location/portman-square-garden)



## PERMANENT COLLECTION MARYLEBONE'S UNCHANGING ART

### John Nash bust

With its circular portico and soaring spire—cleverly designed to look good from all directions, thus solving the problem of the awkward angle between Portland Place and Regent Street, on whose intersection it sits—All Souls Church was among the crowning glories of the career of John Nash, one of Regency London's greatest architects and a man who did much to define the aesthetic of the eastern end of Marylebone.

On 8th December 1940, a German landmine exploded near the church, causing significant structural damage. Four years later, much of the spire had to be taken down to prevent its imminent collapse. Over the decade that followed, under the auspices of architect HS Goodhart-Rendel, the exterior of the church was significantly rebuilt in Bath stone, the roof beams were strengthened and the interior was restored with new windows, new choir stalls and new wall colouring. One welcome addition was the sculpture made by Cecil Thomas and installed in the portico: an enlarged freestone copy of a marble bust of John Nash created by Nash's contemporary William Behnes. It was unveiled in 1956.

# 70

### Nathalie Kabiri

The owner of Kabiri on the parallels between jewellery and art, the influence of Instagram and the demand for products that tell a story

## BOOK REVIEWS

WORDS: SASHA GARWOOD

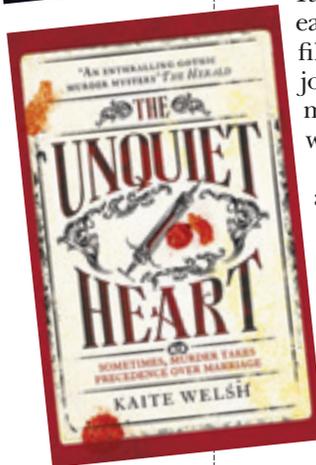
### NATURALLY TAN: A MEMOIR TAN FRANCE

£16.99, Virgin Books

If you're unfamiliar with the international phenomenon that is Netflix's *Queer Eye*, you're in for a treat. Not that you need to have seen *Queer Eye* to get anything out of the warm, engaging, thought-provoking *Naturally Tan*, but at least you'll understand why a nattily outfitted south Asian gentleman from Doncaster is writing an autobiography about racism, fashion advice, queer identity and why playing games with your dates is stupid.

The schtick of *Queer Eye* is that the Fab Five (four men—Tan, Karamo, Antoni, Bobby—and the non-binary Jonathan Van Ness), all gay and fabulous, travel around Atlanta, Georgia meeting 'heroes' who've been nominated by their friends and family, and transforming their lives. Bobby redecorates their houses, Antoni teaches them to cook, Jonathan revolutionises their grooming, Karamo addresses their emotional and cultural issues, and Tan remodels their wardrobes. Tan's cheerful presence as the lone Brit has led viewers to wonder about the life path that led from a small northern city to a career in showbiz. *Naturally Tan* is France's animated, earnest, idiosyncratic attempt to fill in that story—and to "spread joy, personal acceptance, and most of all, understanding" while he does so.

It's a laudable goal, and *Naturally Tan*—autobiographical chapters interspersed with fashion dos and don'ts and some pretty solid relationship and financial advice—absolutely delivers. From Tan's bullied childhood, through coming out as gay, a variety of employment horrors,



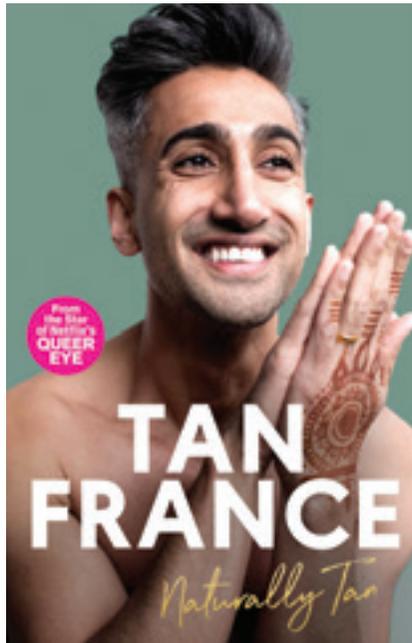
meeting his Mormon husband Rob, the establishment of his own business, and finally to international fame, he comes across as warm, approachable, honest and friendly. He doesn't pull any punches—his account of growing up subject to racist violence, yet alienated from his south Asian community by his sexuality, is pretty hard-hitting, and he has some serious points to make about internalised homophobia and about racism in a post-9/11 world. His surreal description of being asked for photos while being searched by US immigration officials because of the colour of his skin sums up a lot about Trump-era America.

In fact, a lot of Naturally Tan is really funny. He can be sharp, especially about style choices: "If a woman or man sees a guy wearing that ill-fitting suit and they still want to get some naughtiness on, well, more power to them, but this dude's probably going to close his eyes during the act and cry afterwards." The scene where he and Antoni buy cropped sweatshirts and Jonathan FaceTimes to say, and I quote, "If you don't bring me a cropped shirt I am going to kill myself and then come back to life to kill you before killing myself again" adds piquancy to their consequent inability to walk down the street in New York because of all the attention. Part of *Queer Eye's* appeal, beyond watching pretty men do emotional labour on a sky-high budget, is the affection between the Fab Five onscreen, so it's saddening and telling that France deliberately avoids expressing this physically in public. In its own light-hearted way, *Naturally Tan* makes a serious contribution to discussions about how men are expected to perform masculinity.

### **GENTLEMAN JACK: THE REAL ANNE LISTER**

ANNE CHOMA  
£8.99, BBC Books

Like many queer women, I am both mildly obsessive and fiercely protective over Anne Lister, the determinedly unconventional Yorkshire diarist who catalogued her passionate lesbian relationships in secret code. What



a blissful relief it was that the BBC's recent series was utterly fantastic and Suranne Jones perfectly cast, and what an even greater relief that Anne Choma's book-of-the-series *Gentleman Jack* is a proper, decent work of scholarship that goes back to the diaries and renders them accessible to a lay audience.

The book closely follows the narrative arc of the TV series, but Choma does a stellar job of introducing beguiling background detail and some of Anne's messy edges. She fills in snobbery, social climbing, snap judgements about other women and occasional cynicism about money and matrimony with a compassionate and well-informed eye, and offers the reader a tantalising glimpse of the diaries' depths. After a brief, engaging, excessively readable introduction, Choma jumps straight into 1831 and Lister's misguided love affair with Vere Hobart, whose engagement prompted Anne's return to Yorkshire, and proceeds through Anne's turbulent love life and family relationships but also her intellectual interests, business practices, domestic concerns and philosophical musings. As the book follows the development of Anne's Yorkshire life and her emerging relationship with Miss Ann Walker, the woman who was to become her wife, the Anne Lister that emerges

is both formidable and vulnerable: sometimes hoist by her own petard, but too intelligent not to realise it.

### **THE UNQUIET HEART**

KAITE WELSH

£18.99, Headline

I am a big fan of historical fiction and murder mysteries, as long as they're well-researched and psychologically plausible. The *Unquiet Heart*, the second in Kaite Welsh's Edinburgh detective series, combines these qualities with a feminist sensibility, a hefty dose of sexual tension and a simmering Gothic atmosphere. In the first novel, *Wages of Sin*, we were introduced to Sarah Gilchrist, a pioneering Edinburgh medical student fleeing rape and an unsupportive family, and her mercurial professor Gregory Merchiston. Here, the pair are embroiled in the suspicious death of Clara Wilson, housemaid to the Greene family. Their involvement is complicated by the fact that Sarah has recently succumbed to family pressure to become engaged to the unprepossessing Miles Greene, and much more so by Miles being arrested for the murder. Once again Sarah has to use her wits, medical knowledge and curious bond with Merchiston to delve into the murky Edinburgh underworld and uncover a murderer.

The *Unquiet Heart* is deftly plotted and engagingly told. The charged intimacy between its two leads is deliciously believable and Sarah's troubled relationship with her family is also well drawn, although Welsh's writing is good enough and her characters realistic enough that I wish she had dedicated about twice as much time to their shifting allegiances and perspectives. Sometimes characters turn from apparent enemies to unexpected allies in the space of three pages, and it would be nice to see these changes developed in more detail. However, in its rapid swings from lecture hall to dining room to morgue to the smoky, bitter streets of Edinburgh, *The Unquiet Heart* is beautifully atmospheric, its characters engaging and its story swift and exciting.

# QA

LINDA LIU

Co-founder of Liu Xiaomian on the changing Chinese food scene in London, the cuisine of Chongqing and the importance of seasoning

INTERVIEW: CLARE FINNEY  
IMAGES: ORLANDO GILI

## **Liu Xiaomian is all about xiao mian noodles. What exactly are they?**

Xiao mian noodles originate in our home city of Chongqing—a hot, humid, modern city in the south-west of China. They are plain wheat noodles made with all kinds of seasoning and spices. There are 10 different ingredients in these noodles—soy sauce, garlic, chilli oil, ginger and Sichuan pepper, to name a few—so the taste is fairly complex. They are often served with meat and vegetables, but the key ingredient of xiao mian is the chilli oil, which we make ourselves at home. We source the chillies direct from our hometown. We cannot get the exact same variety of Sichuan pepper as they use in our home town—we source most of our ingredients from there, but some we have to get from a local Chinese vendor here—so it's not exactly identical, but we try our best to make it as authentic as possible with what we can get.

## **How did you and your business partner Charlene meet?**

In London, though we actually grew up 10



*This is not what I expected to do when I was studying accountancy, but I love it. I love meeting new people and sharing my cuisine with them every day*

minutes away from each other in Chongqing. Charlene moved here in 2014—she'd been to university in the States. I moved here in 2010 to study economics at Imperial before moving into accounting. We met online, when we were both looking for a new flat. We lived together for two years and became good friends.

## **How did you get into cooking?**

I only started cooking when I came to London aged 19 and had to cook for myself: my parents didn't cook, because they were too busy, and I went to boarding school. I like food. I have a good sense of taste, and I love that in London you can try different foods from all over the world.

## **What prompted you to abandon your office jobs and pursue a career in street food?**

Because we couldn't find xiao mian anywhere in London, and we missed it. We tried a lot of similar style noodles as side dishes in Chinese restaurants, but they weren't the same thing. We knew what the dish should look like, and we sort of learned to make it in our spare

time—but in the end we decided we wanted to learn properly and get a chef's qualification. So, we travelled back to Chongqing and did a short but intensive course in the art of making this noodle dish. It's not what I expected to do when I was studying accountancy, but I love it. I love meeting new people and sharing my cuisine with them every day.

## **How do xiao mian noodles differ from better known noodles like biang biang or dan dan?**

Biang biang noodles are from the north-west of China, and the key thing for them is the noodle, while for us it is the ingredients—the seasoning. You can use other noodles for xiao mian—and the ones we use are indeed not quite the same as those in our home town, because you cannot get them here—and you will get a similar taste. The noodles we use are those which help you to taste the seasoning best, whereas with biang biang noodles the wide, large noodles are the main selling point. Dan dan noodles have a different sauce to the xiao mian.

## **How did the pair of you come to be here at the Jackalope?**

We started at a street food market in Brick Lane in 2017. For about six months we had a stall there for one day a week. Then we were asked to join the annual Chinese Food Festival, and so many people came and queued for our noodles we decided to start looking for a permanent place.



Linda Liu (right) and  
Charlene Liu



It's not easy finding a place to set up in London and in the end, it was actually the owners of this pub who reached out to us. They had visited our home town while travelling around China, and they loved xiao mian noodles. They really wanted us to come on board.

**It must be very different being in a pub rather, than operating from a street food stall?**

It is a different market, different customer base—but it's a good opportunity. We wanted somewhere central, because we only sell noodles, and the kitchen is just the right size. It's interesting. People enjoy having beer with spicy noodles from a slightly different area of China. It's a good combination. Now we have

a permanent location, people know they can return to us. People who used to be our Brick Lane customers still come over from east London.

**How do you and Charlene divide duties?**

We learned slightly different dishes: I do the beef noodles; she does the pork trotter noodles. I am generally in charge of the regular menus, but we take it in turns to add new dishes. She still has another job, so she's near the computer and can help out with the admin while I'm in the kitchen. It works well!

**How has the Chinese food scene changed in London since you've been here?**

When I first came here there was only one place



Ask anyone from China about Chongqing, and they'll say it is the spicy city. We always cook with chillies, oils and spices. We cook with a lot of meat. We serve vegetarian xiao mian, but you'd struggle to eat if you were a vegetarian in Chongqing



a lot of meat, but we don't have a big piece of meat like you do. It is always minced or shredded and served alongside loads of vegetables in a big bowl. There's no such thing as vegetarian xiao mian—at least, not there! They'll tell you it's vegetarian, but they will still have used pig fat to make the sauce. The vegetarian xiao mian we serve really is vegetarian, but you'd struggle to eat if you were a vegetarian in Chongqing. The other thing is the eating cultures: you really notice it here in the pub. We run dinner from six to half nine, and from six to seven the dining room is full of Chinese people. From eight it is all British or others, having dinner after a couple of drinks. When I go home, we have dinner at half five—but the Chinese have more meals than the Brits. They'll have lunch at 12, an early dinner and then eat again later, at 11, when British people are more likely to drink.

**Other than your own spectacular food, what is your favourite cuisine?**

I think Japanese—because our cuisine is so complicated! Xiao mian noodles take days to make, because you can't do all the steps in one day. You must do a couple of steps for the chilli oil one day, a couple the next and so on. It's quick to cook the noodles, but very long to prepare, and there is a lot going on. It's nice to have a simple sushi or rice roll without seasoning. It's like a palate cleanser.

serving Taiwanese bubble tea, in Chinatown, and most Chinese restaurants were Cantonese. Now bubble tea is everywhere, and the focus has shifted to mainland China. New restaurants are focusing on one thing—pancakes, dumplings—and doing it well. People's spice tolerance has also changed. We have three different levels of spiciness for people to choose from. Most go for mild, but some people work their way up to extra hot, which is the same level as you'd get in our hometown.

**What is Chongqing cuisine like in general?**

It is very spicy. Ask anyone from China about Chongqing, and they'll say it is the spicy city. We always cook with chillies, oils and spices. We cook with



## THE WINE LIST

NICOLE TRYTELL

Nicole Trytell of Vinoteca picks out her favourite from the restaurant's menu

INTERVIEW: VIEL RICHARDSON

### Pinot Noir Reserve, Oliver Zeter, Pfalz, Germany, 2016

I first came across this pinot noir on a wine trip, which was organised by a supplier to introduce to the British customer some of the really good wines now being produced in Germany. I still remember my first taste: I had been tasting a lot and my palate was getting a little tired, but this absolutely sang. I like pinot noir, so I was already inclined to be interested, but even so this wine really caught me off guard—in the best way possible. I remember telling the owners here at Vinoteca as soon as I got back that they simply had to get a sample to try. I loved it from that first sip and was very confident they would like it as much as I did.

The wine is much more full-bodied than you might expect from this grape. It is made very much in the Burgundy style, which to a lot of people is the epitome of pinot noir—the best in the world. What is so amazing is the extent to which the producer, Oliver, has achieved this aim, given this wine is produced in the cooler German climate—especially as it

is a very fussy and difficult grape to grow well. It is often called the diva of grape varieties.

This wine has a deep colour and a lot of red berry notes like raspberry, strawberry and cherry, which is always very tasty and refreshing. The flavour really fills the mouth as you taste it. There are violet, floral aromas, which are typical of pinot noir, and these combine with some wonderfully smooth, almost silky tannins to make this a well-balanced, wonderfully elegant wine.

This is definitely a wine that is great to drink on its own—I certainly do—but it also pairs well with lighter dishes like pasta, as well as some meat dishes. This is a bit unusual for a pinot noir, but those

beautifully balanced tannins give the wine a structure that makes it very versatile.

Oliver Zeter is a bit of a maverick in his approach to winemaking. He does his own thing and is totally dedicated to making absolutely the best wine he can. “I want to make wine that people really like to drink,” he always says. For him, it starts and ends there, and the way he goes about it is very much about following his own instincts.

This is not a boring pinot noir; it is really quite special. Oliver is a hugely talented winemaker who wants to show that great red wines can come from Germany—and this beauty is proof of that.

#### VINOTECA

15 Seymour Place, W1H 5BE  
vinoteca.co.uk



## RAISING SPIRITS

Joshua Craddock of The Doyle Collection London on 108 Bar and the making of 108 Gin

INTERVIEW: CLARE FINNEY

### What prompted 108 Bar to make its own gin?

Gin is super approachable, versatile, and with the right expertise, a very simple spirit to create. We don't have to grow grapes or anything complicated like that! 108 Gin is a simple collaboration between us and Marylebone Gin. We distil it in the bar, in a beautiful copper still called Isabella, about two or three times a month. We have a handful of people behind the bar who have distilling certificates and are able to take guests through the process. It's really nice for visitors from outside the UK to be able to buy a bottle to take home—it's a good piece of storytelling, as there aren't many bars in London distilling their own gin.

### How is it made?

Our unique selection of botanicals are steeped for approximately 48 hours in neutral grain spirit. The distillation, in the copper still, then takes around four hours. The gin pours at about 80 per cent alcohol, so it needs to be diluted—then there is a tasting by the 108 Bar team in order to ensure the gin is perfect. If 108 Bar's experts are not happy with the final product,



they start the process from scratch, tweaking the botanicals and varying the amounts until they achieve the perfect flavour.

### What are the dominant flavours of the spirit?

Initially we wanted to source botanicals from the local area, but this is central London. It's not easy. In the end, we decided we wanted to create a clean gin, unique to the space. It was great for the team to be involved with creating our own spirit, and we even invited some of our regulars to a couple of tasting sessions before selecting the specific botanicals. We had a couple of different options, but everyone decided this was the variation to go ahead with: a gin championed by juniper, with sweet



orange peel, lemon peel, coriander seeds, prune, cardamom, basil and angelica root. It's dangerously smooth.

### What do you use it for in the bar?

It is the anchor spirit for a lot of our cocktails. The 108 Gin works best with simple, uncomplicated cocktails like brambles, clover clubs and French 75s. At the moment we're doing a collaboration with Sassy Cider, a cool French cider brand, and over the next couple of months we'll collaborate with different brands to show off how versatile the spirit is. Our recommended G&T serve is with aromatic Fever-Tree tonic water and a slice of orange.

**108 BAR**  
108 Marylebone Lane, W1U 2QE  
108brasserie.com

## 88

**Shifting spectrum**  
Dr Dimitrios Paschos, consultant psychiatrist at Re:Cognition Health, on how the treatment of autism is set to evolve

## FIVE PICNIC PASTRIES

### 1. Ginger Pig sausage roll

The stuff of legend. A true whopper, with a solid meat (high welfare, top quality) to pastry (crisp, flaky) ratio. Choose from traditional, pork and stilton, or spicy merguez. One's enough for two—no, really. Trust us.

### 2. Quiche saumon epinard

The most French of lunch dishes, Paul's salmon quiche comprises buttery pastry filled with spinach and smoked salmon egg custard, enriched with cream.

### 3. Redcurrant tart

A thoroughly British treat from Le Pain Quotidien's seasonal summer menu. Shortcrust pastry comes crowned with generous quantities of these tartly-sweet gems.

### 4. Cinnamon social

A soft and pillowy, shareable version of the classic Scandi bun, interwoven with rich vanilla and cinnamon custard, from Denmark-born bakery Ole & Steen.

### 5. Boxcar pork pie

Among our favourite offerings from the Boxcar deli counter are its proper hand raised pork pies, made using premium meat from British farms with high welfare standards. A perfect example of the craft.



## FOOD PHILOSOPHY

### KAREN MASSAD SAADE

Karen Massad Saade, founder of Festok, on her relationship with food

INTERVIEW: ELLIE COSTIGAN

**1.** I don't have a background in food. I used to work for Google in Dublin, then moved to London and worked in ecommerce. I left my job because I wanted to do this. I've always loved ice cream; I have a passion for it—to the extent of factoring in trying new ice cream concepts when planning holiday trips!

**2.** I make everything myself, in our Marylebone kitchen. We live in Marylebone and I love the area: it's very central and I love the high street, it's really amazing. It's like you're walking in a movie.

**3.** The texture of Lebanese ice cream is different because the base is different. In gelato, for example, they use eggs, milk, double cream, and a

lot of sugar; for Lebanese ice cream we use orchid powder, mastic, and orange blossom water, which makes it more elastic. It also melts slower than regular ice cream, because it's not high in sugar. The higher the sugar content, the faster the ice cream melts.

**4.** We first did the Marylebone Summer Festival last year. It was excellent. The feedback was very good and the queue was super long: security had to ask us to stop serving, as it was stopping traffic!

**5.** I've always loved cooking, but I never took it seriously. When I decided to start taking ice cream courses, I never expected it to be so complicated. It's a science. You have few components—air, water, fat, sugar—but if you add one additional gram of sugar, you mess up the whole recipe. It's also not something that you make and forget about—you have to keep monitoring it to check it's still good and each time you take it in and out of the freezer, it changes. It's very precise.

**6.** When I moved to London, I noticed that

authentic Lebanese ice cream was not available. It was frustrating, especially in a city that many people call the food capital of the world. I also find most of the ice cream today very light in flavour and not punchy enough—that for me presented an opportunity.

**7.** We started in markets. In markets, you feel like people go there to discover new food. They search for these new ideas. People really loved it, because Lebanese food has a really good reputation in the UK, but not Lebanese ice cream, so when they see it everyone is curious to know what's different.

**8.** It took me a year to finalise all the recipes. I learnt the basics of ice cream here—how to make regular ice cream, gelato and soft serve—then I went to Lebanon for two months. I tried lots of ice cream there and then I had to guess how to make it: in Lebanon, no one gives you the recipe—it's secret. No one will tell you; they don't let you in their kitchen. So, basically, I had to guess. We did several tastings in the beginning, adjusting the recipes—we ate so much ice cream for a year!—and then we got it right.

**9.** Everything we use is organic and natural: we don't use artificial colourants or flavourings, and we use unrefined cane sugar. We get some of our ingredients from Lebanon, Turkey, Greece, Italy—our pistachios are from Sicily, they're a premium variety called bronte and they are very creamy. We get milk, cream, sugar from here.

**10.** Since the beginning, my vision was to turn homemade authentic Lebanese desserts into ice cream. For example, we have a turmeric cake in Lebanon and it's my favourite in the world, so I turned it into an ice cream. We have carob—a pea that's cultivated for its edible pods—which is like a replacement for chocolate. In Lebanon you always find carob molasses on the table with tahini, as a dip. Our best-selling vegan flavour is meghli. It is a dessert we have in Lebanon when a baby is born. It has aniseed, caraway, and cinnamon, garnished with coconut and nuts. I have taken all my favourite things and turned them into ice cream flavours.

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# QA

## NATHALIE KABIRI

The owner of Kabiri on the parallels between jewellery and art, the influence of Instagram and the demand for products that tell a story

INTERVIEW: EMILY JUPP  
PORTRAITS: CHRISTOPHER L PROCTOR



Having a physical shop is a good opportunity for makers to showcase their work—sometimes designers just walk in here with their products

In 2004, inspired by the New York jewellery scene, Nathalie Kabiri spotted a gap in the market in London for a store that brought a curated selection of underexposed designers together under one roof. Despite being just 28, with just an art history degree and a brief career in PR and retail under her belt, she was undaunted by the prospect of opening her own shop. “I didn’t think too much about it. It was just a natural inclination,” she says, shrugging, when I ask if she was troubled by the steepness of the learning curve. “It wasn’t too bad. There was an appetite for fine jewellery at that time in Marylebone, so it was relatively easy. Sometimes I would sell out and realise we didn’t have any new stock coming in, but you learn as you do it and you get used to planning ahead.”

In 2015, Kabiri moved to a new location at 94 Marylebone Lane from its previous site on Marylebone High Street. “Marylebone Lane was developing in a direction we wanted to go in, with The Ivy Cafe opening there and a mix of independent boutiques. It is not too chain-y and

that resonates with our customers, who prefer something less obviously branded.”

The Marylebone store is laid out much like a gallery, with white walls and minimalist glass cases displaying a small, curated selection of designs. In the window are glass boxes showing a mix of designers, collected together under a loose theme. Today, gold alligator pendants bask on glass hills clustered with gilded shell earrings by Rokus. “Having a physical shop is a good opportunity for makers to showcase their work—sometimes designers just walk in here with their products.”

The jewellery ranges from fine, wearable works of art at £5,000 and above, to fashion jewellery at £30; from ornate statement earrings made with precious stones, to woven necklaces and pendants made with vintage jewels, beads and faux pearls. “When you see it on, it makes sense,” Nathalie explains. “The kind of person who appreciates this aesthetic would wear everything here, even though it’s varied. It’s a case of trying it on and seeing how versatile it is.”

She points to a pair of earrings by Sarah Zhuang, with long tassels hanging from a stud. “This you can wear about three ways. Take the tassels off and then they become studs. And these are the Claire eternity rings by GFG. They are like classic eternity rings but with a difference.” She points to some rings covered with half white and half black diamonds. “The designer covers half the ring with

one kind of stone and half with another, so you can twist it around for different looks.”

It’s this cutting-edge style combined with value and wearability that has placed Kabiri on Time Out’s list of the top 50 London shops and the Telegraph’s rundown of the best boutiques in London. The designers she selects, after trawling through graduate shows, jewellery symposiums, international showcases and Instagram, are often newly established and therefore not widely known—many are sold exclusively at Kabiri, which satisfies her clients’ demand for an item that feels personal and unique.

### Who are your clients?

Our clients travel a lot and they expect us to play to their standards in terms of what is out there. They like to get value from their jewellery, but they are also quite adventurous and like to try different looks. Things have got a little more homogenous because of social media—I see a lot of ‘influencers’ on Instagram show off a new item and then our clients will ask for that brand or piece.

At the same time, everyone wants to feel different and be the first to discover things. There is some snobbery now towards brands that have expanded and got more than one store, even. I think our clients, and people in general now, are willing to spend a lot for something with a story behind it, something that feels unique. It makes my job a bit harder in a way, because I’m always



trying to stay one step ahead.

### What is your personal style?

I wear a mix of what's to hand. I add things on throughout the day because I'm usually in a rush in the morning. I gather jewellery according to my mood. I like these earrings at the moment by Song Wang. Her brand, Sounder Wang, launched last year. They are a colourful, hand-dyed resin with gold-plated silver. Both older women and younger women love it. They are quite sensual, asymmetric objects. They are a bit ahead of the curve. She's doing something different.

### Have you always been interested in jewellery?

Not necessarily jewellery,

but I was into design. My mum would always take me to see cool designers and she was into jewellery. I didn't raid her jewellery box because she wouldn't let me, but for my 18th birthday she took me to Electrum which was a cool designer jewellery gallery near here. It's not there anymore, but it stocked contemporary designs. I got a huge ring made of rock. It wasn't a typical 18th birthday present, it wasn't like a solitaire. It was more an art piece.

### Is that how you view the jewellery here, as art?

My clients like to know the piece they buy will keep its value. People ask me, why would you spend £200 on a piece of jewellery that's made of plastic? But I say, you would spend £500 on a cotton T-shirt that



“I think our clients, and people in general now, are willing to spend a lot for something with a story behind it, something that feels unique

has little intrinsic value, because of the name of the designer—and it's the same with jewellery. That's the thing about designer jewellery: it is like buying art, because the name of the designer will add value and the piece will appreciate. I still have my 18th birthday ring. I keep stuff. I do value things and I think it's better to buy something and keep it. I don't buy too much but what I do buy, I keep for a long time.

### How has social media changed your business?

The beauty of Instagram is if you follow particular influencers, they go through the effort of curation for you. Anissa Kermiche, who we stock, is almost an influencer in her own right, as well as being a jewellery



Left to right:  
Fluid Drop Sea earrings  
FVermeulen, £220

Green canyon earrings  
Jude Benhalim, £168

Paniers Dores earrings  
Anissa Kermiche, £360



designer. We also see a lot of Instagram celebrities doing photoshoots on the street outside. It's a picturesque place with lots of high-end independents. Daily, I see girls posing outside the window with their photographers. I think it's very photo-friendly here—it has character but it's not grungy. I'm not sure there is anywhere else in central London that is quite so pretty at street level.

**What do you do when you're not looking for new designers or working in the shop?**

I have two kids, so I spend time with them and I try to get them out and away from the screens! My kids are into YouTube celebrities, and they go crazy if they see one in real life. I have no idea

who they are, but their reaction to them is like the equivalent of me seeing Michael Jackson when I was little. My daughter went pale when she saw Caspar. She was like, "He's got 10 million followers," and they had their pictures taken with him. They also seem to like watching people talk about playing Fortnite.

**Which designers do you admire at the moment?**

I like Loquet. They make personalised jewellery. They have these rings where you open a door on them and can personalise it with charms. I feel like it's a tightly thought-out, clever concept and I am impressed by their business sense. Their brochures are well shot, and they give their work

love and attention, which I appreciate. I admire them a lot as designers.

**What is on-trend right now?**

Statement earrings are pretty massive. Chokers and bangles are also on-trend at the moment. The earrings with fringes are very big but the smaller clusters of stud earrings aren't so on-trend any more.

**Do you look at the provenance of your jewels?**

It's common sense, to a certain extent. Usually, you can tell by the price point. Some people have that tag of being 'ethical jewellery', but actually it's very difficult to check their provenance—there is no governing body or regulator. I had

a conversation with a jeweller who had been making jewellery for a long time and she had that ethical tag attached to her, but she said it was really hard even for her to verify her supply chain. There is the Kimberley Process Certification Scheme (KPCS)—established in 2000 to prevent 'conflict diamonds' and encourage ethical mining—but even that is not thoroughly regulated or checked. Swarovski has a big lab for producing fine jewellery, but I like the romance of unearthing something like a diamond from the ground. As a rough measure, less is more—and you should always look at the quality of what you're buying.

**KABIRI**  
94 Marylebone Lane, W1U 2PZ  
kabiri.co.uk

## THE LOOK

ATELIER 75

### Aisha of Atelier 75 on a cosmopolitan combination

Atelier 75 is a multi-brand store: we have Italian, French, British and Japanese designers, some of whom work with cooperatives in countries like Guyana and Madagascar. This hat is designed by a Madagascan designer in Paris and handmade from raffia by women in Madagascar. There's a leather band inside for structure and a braided tie knot around the crown, so you can adjust it to fit.

This dress is by a Japanese designer based in Melbourne, Hoshika Oshimi, who runs the label ESS Laboratory. Her work is so experimental and progressive. Her inspiration doesn't come from other designers, it comes from all over. She sees a plastic bag hanging on a tree and thinks, how can I incorporate that? She's inspired by art and history, Japan and the west. There is a kimono feel to this white linen dress, but there's also something Elizabethan about the style.

The shoes are designed in Athens by a label called Ancient Greek Sandals. They are 100 per cent leather. If you look closely at the clasp, it's a Pegasus wing.

ATELIER 75

75 New Cavendish Street, W1W 6XB  
atelier75.co.uk



## 82

**Travel books**

Brett Wolstoncroft, manager of Daunt Books Marylebone, on the art of buying and selling travel books



## INSIDE KNOWLEDGE SWIMWEAR WITH LONGEVITY

Oliver Moores of Frescobol Carioca on swim shorts that look good and last

### **Durability is really important to us.**

Our swimshorts are crafted in Europe from a bespoke, quick-drying textile that's sturdy but lightweight, so they won't weigh you down when they're wet. We work with great suppliers, and we've invested a lot into developing fabrics that are resilient and high quality. Our styles are designed to be timeless, so you can wear them from season to season.

### **Style should never come before comfort, and you shouldn't have to compromise on feeling good.**

We have three styles, each of which is designed for a different function while still being comfortable. The tailored style has a zip-fastening front and button-fastening expandable waistband, so it's a nice refined silhouette that takes you from beach to sidewalk. The sports style is for someone more active: it has a drawstring waistband for easy movement and an adjustable fit. The classic sits somewhere between the two, combining the sophisticated waistband of the tailored with the

sports short's stretch waistband, so it suits all body types and activities.

**Everyone can find a fit that works for them.** All of the styles have an adjustable feature or come in varied leg lengths. We also offer free online returns, so you can take the time to find the right fit, and we have our dedicated style concierge team on hand both online and over the phone to advise you. They are great for anyone shopping online who is unsure of their fit or new to our brand.

### **Our inspiration is Brazil—specifically Rio de Janeiro and the people who live there: the Cariocas.**

We take our cues from their laid-back lifestyle, which revolves around the beach. All of our styles, silhouettes and prints are inspired by Rio's rich cultural heritage, from the iconic Copacabana sidewalk, to the architecture and Roberto Burle Marx's paintings. These are used to build colour palettes and translated to prints by our design team. We have three in-house prints, each named after a famous location in Rio: Copacabana, Ipanema and Angra.

**We're looking at sustainability every season.** We have an in-house team dedicated to researching and developing products and processes that are more sustainable, and we're consulting on how to improve our sustainability status within our supply chain. We currently use Tencel in some of our apparel, which is a fibre spun from eucalyptus sap and is therefore biodegradable.

**All our apparel is produced in Europe, in a step to try and reduce our carbon footprint.** And because we're conscious of textile waste, we prefer to launch a curated collection of styles seasonally, rather than have constant product drops. Our beach accessories are also pretty sustainable: our beach bats, surfboards and skateboards are all hand-crafted from wood off-cuts from the Brazilian furniture industry.

### **FRESCOBOL CARIOCA**

47 Blandford Street, W1U 7HQ  
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# QA

CLAIRE  
BERRIDGE

The manager of Bryanston Nursery on teachable moments, independent learning and taking the drama out of eating

INTERVIEW: ELLIE COSTIGAN  
PORTRAIT: ORLANDO GILI

## What drew you to childcare?

I started my career in sales and marketing—then I had four children. I sent my youngest to nursery on the proviso that I could work in the room next door as a volunteer—and I really enjoyed it. But apart from being a mother, I didn't really understand the theory behind child behaviour and learning, so I began studying for a level four qualification, and went on to gain a degree in education. I started working at a preschool in Somerset, and worked my way up from a parent volunteer to a manager.

## Do you think having an insight into all those roles helped when you started managing nurseries?

I do, because I've walked in the practitioner's shoes as well as seeing it from a parent's perspective. I found it quite daunting when handing my daughter over to a nursery for the first time, so I can appreciate how the parents feel. It does make you a better manager. I was managing Guinea Lane Nursery in Bath for around a year, which is also part of The Bath Nursery Company group. When they talked about opening a nursery in London, I asked



Our approach encourages children to be deep level thinkers. They become excellent problem solvers, because they're having to think for themselves—we're not just giving them the answers

if I could manage it because I have a daughter living here in London.

It's my job to mentor our staff and model what we expect from them; to ensure they understand our policies. I'm also the point of call for parents' queries and things like that. But being involved in all of those elements is an important part of it. You must know all the staff and all the children very well—but that's the main reason I came into childcare, to work with children, parents and practitioners.

## How would you define the ethos here?

We deliver the early years foundation stage, which sets standards for learning, development and care, and we follow Anna Ephgrave's 'planning in the moment' approach. That basically means we follow the child's lead in everything; the children choose what they want to do, and we observe for a 'teachable moment'. Rather than having a dedicated hour of free play and the rest of their time being structured, the children play all day long and we look for the moments when we can teach them something. For example, if a child becomes frustrated because they

can't do something and they abandon it, we would step in and say: "I can see that you're really struggling with that jigsaw, have you tried turning the pieces?" We also plan 'provocations' which are used to provoke further interest in children. For example, we hatched ducklings 10 days ago from eggs we'd had in an incubator in the nursery. That provoked lots of questions—"What's happening? How do they crack the shells?"—so it provided an opportunity to talk about lifecycles and so on. Also, they're having to care for something that is very real and tangible, and they learn a lot from that experience.

## What are the key attributes you hope to teach children at the nursery with this approach?

It encourages children to be deep level thinkers. They become excellent problem solvers, because they're having to think for themselves—we're not just giving them the answers. They also gain perseverance in their learning. Those characteristics stand them in good stead for the whole of their education. We don't just impart lots of facts to children and hope they



“  
 We don't subtly coerce children to eat more than they feel the need to. Equally, we don't start clapping when they eat everything

can regurgitate it to us with no understanding behind it. I've worked with lots of different theories and I've found that most drain the enthusiasm out of the child, as they are constantly being fed information about things that they can't fully comprehend. We are trying to move away from constantly testing the children. Instead, we help them build new knowledge and make them independent learners.

**What is your approach to non-negotiable elements such as sleeping, eating and nappy changing?**

In the older rooms, our children have a choice as to whether they would like to sleep. We don't have separate sleep rooms as, from experience, children don't like that and it just teaches them to make a fuss

when they need something. We put them together in a light room with staff they're familiar with, so they feel safe. That way, they don't wake up and automatically start screaming, because everything they need is there. With our babies, we follow the care routine that happens at home. For example, if a child is usually rocked to sleep, they will be rocked to sleep. With our intimate care, we ensure that the key people for each child are responsible for nappy changing so that the child feels more comfortable and they aren't getting passed around the nursery.

**I imagine that food and nutrition is important. How do you manage the menu here?**

We work with the Early Years Nutrition Partnership

to check that our menus are balanced. If we have children with allergies or preferences, we cater for them separately. It's important that we respect how the child is being raised at home—vegan, vegetarian, halal, kosher, sugar free. Our chef, Giselle, does a four-week menu and we make sure it evolves so that the children can try new things—they have to be introduced to a food around 20 times before they really do or don't like it.

But it's not just about what the meal consists of, it's how we deliver it. We have very few fussy eaters here because we don't make a big song and dance about food. It's brought to the table in serving dishes, even for the babies. Once a child has got the arm action and is able to take the spoon and put the food

on their plate, they serve themselves and they can take as little or as much food as they like. We don't subtly coerce children to eat more than they feel the need to, because it's not for us to know when a child has had enough of something. Equally, we don't start clapping when they eat everything. What is going on around that table, though, is good conversation about things other than the meal, so eating is normalised. It's just a meal. If you turn it into a drama, they can use food as manipulation.

**Getting the right staff must be important. What do you look for?**

They can be experienced practitioners or they can be starting out on their careers, but they all must have an absolute passion for working with babies and children in the early years. We do a working interview, in which they spend time in the room so we can gauge how they approach their practise. If we tried to only hire people with an existing understanding of the way we do things, we'd be waiting a very long time. But it's actually easier to put children in control than to try to control them. With the latter, you spend all day managing behaviour, whereas with this system the children are allowed to have big emotions—they have to have big emotions, because every emotion is a communication of a need. It's the skill of our staff to look for teachable moments and wait for those questions. But that's what we find fascinating.

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## INSIDE KNOWLEDGE TRAVEL BOOKS

Brett Wolstoncroft, manager of Daunt Books Marylebone, on the art of buying and selling travel books

**Eighty per cent of travel accounts are quite poor—what I would call ‘disposable’ travel writing.** Right at the top end are some fantastic books but if we took travel writing solely in this vein, we’d pad the shelves out with rubbish. We take the view that travel writing means a complete range of books that help you understand a place: its politics, its history, its people, fiction and food.

**Five years ago, publishers decided physical guidebooks were dead and went digital—now they’ve realised they got that wrong.** People are buying more guidebooks—more books in general—and publishers are having to reinvest in physical book production.

**Anywhere that is getting a lot of focus geopolitically tends to invite more literature.** Sections like the Middle East and Syria have expanded a lot recently, because you get a lot more of those ‘portraits of a country’ style books being written and released. Those who might once have written pure travel accounts don’t anymore: they write more mixed genres, more informative



books comprising geopolitics and history and so on. For us, the job is choosing the three or four that really say something different and interesting.

**We used to say the best employees were those who weren’t booksellers already, as we felt working in a chain ruined you.** This has changed: bookshops are better. That said, if you interview 100 people, it’s remarkable to find even 10 that can hold eye contact and not be shy with new people. I do think it is important to stress, too, that you don’t need to have read all the Russian classics: natural curiosity and wide range of knowledge is better. If someone comes in asking for books set in the era of the Suez Crisis, you want to know vaguely what the Suez Crisis was.

**Since Michael Palin, everywhere that can be visited has been.** We can pretty much imagine a picture of any country in the world, which was not the case 30 years ago. Now there are 100 books just about cycling across Mongolia, whereas back then people would have had a hazy idea of the country.

**Curation is a buzzword among booksellers these days, but it is apt for what we do because the way we organise books on a shelf is about trying to create a coherent selection.** We’re looking for physical connections so that our shelves are interesting to browse. It’s more fun to find your books arranged holistically: to have them arranged alphabetically in the interests of

the bookseller, not the customer. What we have always understood is that a bookshop has to be a nice place to be—it can’t just be a series of shelves.

**Our staff retention is high because we believe our staff should have a career. I think often where retail goes wrong is the staff don’t get to contribute.**

They are low paid, they don’t decide the stock and what is driven, and it’s not fulfilling. Our staff get to contribute their opinion on what goes on the shelves and tables. They are encouraged to be proactive, to look at what’s missing and what could work better—to constantly garden the shelves, as it were.

**I think ‘the Amazon effect’ is overstated.**

We understand the annoyance of it, but I suspect it is far worse in a bike shop where you see loads of people on their phones saying, “that saddle is £20 cheaper online than here”. If you’re here in our shop, holding the £7.99 paperback you want to buy in your hand, are you really going to go home and order it for a fiver? It affects sales overall—especially things like computer books, maps, coffee table books and so on—but I would say we are more affected by supermarkets creaming off sales of Christmas cookbooks and thrillers than we are internet sales. I think people understand that a book is better when bought from a bookshop. Browsing is a key part of the experience.

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# 5

## FIVE TABLES

Clockwise from top:  
Span dining table by John Pawson  
Salvatori, £8,700

Dining table three  
Another Country, £1,219.75

Mag side table, tall in green ceramic  
The Conran Shop, £395

Lantern table  
Amy Somerville, from £5,400

621 table, nesting pair  
Vitsœ, £425



# QA

## PROFESSOR JOHN GRIBBEN

Consultant haematologist at The London Clinic on CAR T cell therapy, which has the potential to revolutionise cancer treatment

INTERVIEW: VIEL RICHARDSON  
PORTRAIT: CHRISTOPHER L PROCTOR

### Where does CAR T therapy sit within the field of cancer treatment?

CAR T therapy is a recently developed form of immunotherapy. The concept was born out of the question, why do T cells—which our immune system uses to identify and fight infections—not recognise and kill cancer cells? It turns out that some cancers can be pretty much invisible to the immune system or switch off the T cells that attack them. With CAR T cell therapy, you genetically introduce what we call chimeric antigen receptors (CAR) into the patient's own T cells. What's new about it is the way we are combining the fields of gene therapy and immunotherapy.

### What is a CAR and what does it do?

Antibodies are one of the body's ways of fighting foreign and diseased cells. We have known for some time that we can use these antibodies to treat cancer. We also developed the ability to make in the laboratory antibodies that attack cancer cells. There is a protein in the surface of lymphomas called CD19, for which there is an antibody. The CAR has two distinct parts, each with a different task. The outside of the receptor is the CD19 antibody: this recognises and latches onto the CD19 protein, attaching the T cell to the tumour cell. The other part is inside the CAR T cell, and this sends a signal for it to activate and kill the tumour cell. What the gene we introduce does is ensure that the CD19 antibody expresses on the surface of the CAR T cell and that the T cell is fully activated.

### So, you then re-introduce the modified cells to the patient?

Yes. The cell now recognises the CD19 protein on the surface of the lymphoma cell and attaches to it. The tumour cell also cannot switch off the modified T cell. As well as switching on the CAR T cell, another signal instructs the cell to send out a signal for any CAR T cells that receive it to multiply. You then get an extremely rapid expansion of the number of these cells, which then attack other lymphoma cells and, if all goes well, eradicate the cancer.

### Is it difficult to introduce the genetic material?

It is quite difficult and there are also several things you

need to be very sure of, as with any gene therapy. Once you genetically modify a cell, you have to make sure it does precisely what you want and nothing else. The whole field of gene therapy was put back by years when a gene therapy treatment designed for children with immune deficiency syndrome went wrong. One of the children developed leukaemia and died, because the gene they introduced switched on processes it was not designed to affect. A lot of work was needed to fully understand what the new gene is doing to the rest of the cellular machinery. We are always looking at safer and better ways to introduce new genes.

### Have CAR T cells advanced since their introduction?

Yes they have, and real progress is being made. In fact, the product we are using is second-generation CAR cells. The first CARs recognised and attached to the tumour cells, but activation performance was not what we wanted. This is why we added what we call a 'co-stimulation' modification—the part that sends the signal to activate the CAR T cell. There are now third generation CAR T cells and others on the way.

### As it is quite new, is access to the treatment limited?

Yes, it is operating under a limited licence at the moment. The CAR T cell we are using at The London Clinic is supplied by a company called Gilead Sciences and is licensed to treat two conditions: diffused large B-cell lymphoma and primary

mediastinal lymphoma, two subtypes of non-Hodgkin's lymphoma. There is another CAR T cell that has been licensed to treat acute lymphoblastic leukaemia, but we are not using that treatment here as yet. The license also places limitations on the patients we can treat. At the moment, it is for people for whom chemotherapy and stem cell transplant therapy have failed, or for people who were not fit enough to have a stem cell transplant. These are cases where the prognosis is very poor. One very large study suggested that 95 per cent of these patients would otherwise die within a year.

### Some people have concerns about genetically modifying cells. How safe is this procedure?

Everyone is very focussed on making this as safe as it can be. The geneticists are working very hard to ensure that the introduced gene does not integrate into the normal part of the genome in ways that cause unintended genetic switching within the cell. Also, the way this gene is delivered into the T cells means it should never migrate to other cells, and so far no-one has found any evidence of the gene migrating elsewhere. In fact, the gene modification remains restricted just to the CAR T cells and has not been found in any other T cells in the immune system.

### How effective is this therapy?

After this treatment, the condition of around 50 per cent of patients stops deteriorating, then plateaus. This is a real



advance, but we still have much to learn. As the treatment is relatively new, we do not have long-term follow-up data on a large cohort of patients. However, we know that these can be aggressive diseases that tend to return quite quickly, so having patients who have been on that plateau for several years is hugely encouraging. We cannot say they are 'cured', because we do not know what will happen 10 or 20 years into the future, but at the moment the data from the test results is stable. This is especially encouraging because if the patient responds as we hope, we are unlikely to see a very late return of the cancer. There are no guarantees, but the fact that there is some uncertainty about the future is still a vastly better scenario than we have ever been able to offer these patients before.

#### **Are there side effects?**

When we give the CAR T cells to a patient, there is a 1,000-fold increase in the number of cells. The cells trigger this expansion through chemical signalling using proteins called cytokines. The scale of this chemical release can lead to something called cytokine release syndrome, as this flood of chemicals enters the patient's system. Patients can get high spiking fevers, feel very flu-like and extremely unwell. In some individuals, the effects can be serious enough for them to need careful monitoring in an intensive care unit. There is also a second potential problem: a neurological toxicity that significantly



We are in the very early days, but this could be transformative for cancer treatments. I can see a time when we will look back at the use of toxic chemotherapy chemicals in treating cancer in the same way as the concept that leeches were once considered good medicine

impairs the patient's ability to think clearly. What seems to happen is that the brain swells. This needs medication to combat, requiring time in an ICU. You need a neurologist involved in monitoring patients during treatment as part of a multi-disciplinary team.

#### **How dangerous can these side effects be?**

When you can support the patient through both these side effect complications, as is the case here at The London Clinic they are fully reversible. A longer-term side effect is caused by the fact that the CD19 protein we are targeting is also expressed on your normal B cells, which are a type of white blood cell that works as part of the immune system by secreting antibodies. The

treatment can deplete the patient's healthy B cells, leaving them with low antibody levels and more prone to infection. Some people need to have immunoglobulin replacement therapy until these B cell levels recover.

#### **It seems extended multi-disciplinary support is vital?**

Absolutely key. The treatment would not work without it. In fact, in order to get approval to offer this treatment, the company that produces the CAR T cells has to visit and evaluate your facility. A very rigorous inspection process takes place to ensure that you have all the clinical and technical resources in place to offer the necessary support. Gilead Sciences inspected The London Clinic as part of our approval process.

#### **How often do you have to give the modified cells to the patient?**

You only plan to give it once. This is because the cells multiply enough to eradicate even large amounts of tumour. T cells are also very long lived and ideally will be around long enough to kill all the cancer cells. After this, they either disappear or fall back to very low background levels and become part of the normal immune surveillance system. The huge advantage over chemotherapy is that while chemotherapy kills the cancer cells, it only lasts a day or so, leading to repeat treatments.

#### **Is this treatment chemotherapy-free?**

No, and it is extremely important for potential

patients to realise this. We have to use chemotherapy to kill some cells and create room for the implanted CAR T cells to expand into. If we don't, they die out, so a small dose of chemotherapy at the beginning is a vital part of the process. It also reduces the patient's own immune system, so it doesn't fight the new cells. Another factor is that these can be very aggressive cancers and the patient may need chemotherapy to keep their situation stable while their T cells have been sent away to be modified, which can take several weeks.

#### **What excites you about this treatment?**

The ability to adapt the patient's own immune system to fight cancers is hugely exciting. While chemotherapy can be very effective and has saved many lives, it is a very toxic process which can take a real toll on some patients and be too much for others to go through. CAR T cell therapy is one of a group of therapies called adoptive cellular therapies, where we make targeted modifications to the patient's immune system to fight specific cancers. We are in the very early days, but this could be transformative for cancer treatments. It will be a long and difficult road to get there, but I can see a time when we will look back at the use of toxic chemotherapy chemicals in treating cancer in the same way as the concept that leeches were once considered good medicine. Now we wonder how anyone ever thought that.

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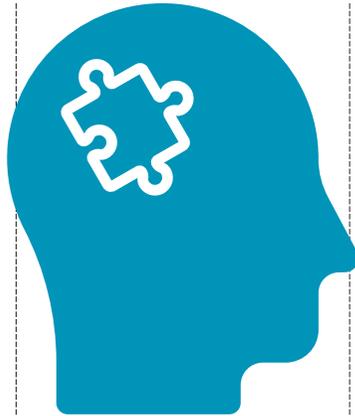
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## SHIFTING SPECTRUM

Dr Dimitrios Paschos, consultant psychiatrist at Re:Cognition Health, on how the treatment of autism is set to evolve

INTERVIEW: VIEL RICHARDSON

### State of play

Right now, there is no treatment for autism itself—all we can do is manage some of the symptoms. But things are changing. Research is showing us that the conditions we label as autism are highly complex and involve problems with a variety of the body's systems, not just the brain. We have seen metabolic, immunological and microbiome findings that are consistent in people with autism, and this knowledge is helping with the development of treatments.

There are some drugs that are approved to deal with autism symptoms such as anxiety or repetitive behaviours. The good news is that medicines aimed at treating the core features of autism are now undergoing clinical trials, something that was unthinkable just a few years ago.

### On the horizon

Re:Cognition Health is currently enrolling subjects into two international, multi-centre, phase-3 clinical trials for new medications targeting core autism symptoms. One provides

early access for adults with autism spectrum disorders (ASD) to receive Balovaptan, and the other is for children with ASD to access Bumetanide. The aim is to determine whether taking these medications reduces the severity of autistic symptoms and if there are any corresponding measurable improvements in everyday function.

The hope is to see changes in people with autism who find aspects of social communication, education and employment challenging in their everyday life. Results are expected in two to three years.

Other treatment trials are also underway, ranging from a phase-3 trial of CM-AT, a proteolytic digestive enzyme, to a small trial of suramin, a 100-year-old drug, originally used to treat sleeping sickness in Africa. This has been convincingly shown to reverse autism symptoms in mouse models, and a single intravenous infusion was found to temporarily but quite drastically reduce symptoms in a very small group of children in the USA.

As with all medical conditions, a significant challenge has been the difficulty of establishing an early, accurate diagnosis. One of the most exciting developments is the possibility of a new physical test for autism, which is currently diagnosed just by looking at behaviour. New biomarkers are now permitting us to build a better understanding of the condition. This could be vital, as it is believed

that early intervention may lead to major improvements in the person's intellectual and social abilities.

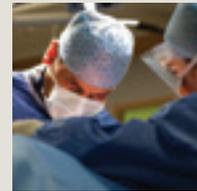
### In the distance

One of the most striking discoveries has been the link between the microbiome and autism symptoms. There is now strong evidence that people with autism have very different microbiomes from those without it, and we have known for a long time that many autistic people have severe gastro-intestinal problems. In a widely publicised prospective study, faecal microbiota transfer was used to alter the microbiome in autistic children. Two years later, a statistically significant number saw a reduction in gastrointestinal problems and a corresponding reduction in core autism symptoms. Although we can't say a change in the microbiome causes autism, it seems to play an important role in the symptoms and may prove an important treatment target.

I would also like to see more focus on the immune system, as this appears to have a critical role in the development of autism symptoms. I believe in the next 15 years we will have the ability to diagnose autism very early, perhaps even before birth. With what we are learning, we can look forward to a day when people with autism will have a variety of safe and effective medical treatments for all their core difficulties.

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## ASK THE EXPERTS

Claire Reynolds,  
manager of Savills  
Marylebone, on the  
ins and outs of the  
local sales market

### What's the sales market like at the moment?

If you compare the first half of this year to the first half of 2018, the volume of properties we've sold has increased considerably. We're experiencing an imbalance between supply and demand—generally there is now less stock on the market in Marylebone than we have seen previously, whereas new buyer registrations are up by about 30 per cent. This has resulted in half of the properties we've sold or agreed a sale on this year achieving competing bids, which is unusual. While it's still a price sensitive market, there's more competition. Prices are not necessarily being pushed up, but it is really cementing the values you'd expect to achieve. Now is a pretty good time to sell.

### Why do you think sales are up?

The two fundamental issues have been stamp duty increase and Brexit. Stamp duty is slowly being absorbed and is now the norm; with Brexit, many people have put their lives on hold for so long, due to the uncertainty surrounding it, they just want to get on with it now. Also, prices have come off. The market across London peaked in 2014, whereas Marylebone peaked in 2017—it kept going when the rest of London was slowing down. Also, if you look at the stats for central London since 2014, values have dipped around 19 per cent, whereas Marylebone has only dipped about 7.8 per cent since its peak, so it's been much more resilient.

### Why do you think Marylebone is particularly robust?

About 45 per cent of buyers are purchasing a second home, just less than 40 per cent buy as their main residence, and then the smallest percentage is for investment, so most are buying to enjoy the area themselves. We've seen a lot of buyers moving from Mayfair—as lovely as it is, it's much more expensive

and on the weekends it's a ghost town, whereas Marylebone has this lovely hustle and bustle, the values are much better, and there's no compromise in terms of quality of lifestyle, transport, or infrastructure. You've got absolutely everything here. I think that's what's helped cement prices.

### Have you noticed demand for a particular property type?

There has always been demand for new builds and for a long time, there just weren't any coming up. Now, you've got some great options: The Chilterns, Chiltern Place, Regent's Crescent, Marylebone Square, and The Mansion on Marylebone Lane. You pay a premium for new builds, but the lifestyle they offer and the quality of the build are amazing. Those big schemes have really helped put Marylebone on the global map.

Marylebone is also renowned for its pretty mews houses and we've also got beautiful Georgian townhouses and some sixties buildings, which offer really practical living—big windows, lots of light. We often see buyers who set out to buy in Notting Hill, for example,

and then they'll come over here and say, "Actually, this is such a gorgeous area and it offers me all the different types of properties that I would want to buy."

### Who's buying here?

At the moment, 58 per cent of buyers are international; the remaining are British. The pound is weak, so if you're buying in US dollars, you're effectively getting a discount, and the currency play has made prime central London much more attractive for international buyers.

### What advice would you give to sellers?

In terms of pricing, it is a tough market out there, so finding a sensible price is the key. On marketing strategy, choose an agent that can maximise your audience and coverage. We've got more than 40 offices in London, 120 across the UK and more than 600 worldwide, which means that we can pull buyers from all over the world to absolutely maximise our clients' sales prices. We have a vast network and we really work together as a cohesive team.

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# QA

DAVID ORNSBY

## Head of lettings at Carter Jonas Marylebone on a robust rental market, working with the Estates and the importance of listening

INTERVIEW: ELLIE COSTIGAN  
PORTRAIT: CHRISTOPHER L PROCTOR

### How did you come to be an estate agent?

This is my 10th year as an estate agent. I left university with a criminology degree and at the time my intention was to go into the police force. The Met had a recruitment freeze, though, so I had to think about other options. A friend of mine had moved to London a year or so before me and thought I would suit property. The rest is history. I joined Carter Jonas in 2014 and set up the lettings team in Fulham. I was there for three or four years, then moved to Marylebone this year. I'd always been intrigued by the Marylebone market and was quite keen to get into the area, so when the opportunity arose, it was an easy decision to make.

### You're now head of lettings. What does a typical day look like?

It can be very varied—that's the beauty of it. It's my responsibility to manage the team on a day to day basis and I look after the clients, so the landlords and the Estates, while my team look after the applicant side of the business. I also do market appraisals, and I am one of two who are in charge of the corporate department at Carter Jonas, so I'm in touch with all the corporate relocation services that come through on a daily basis. That's an interesting part of the role—there's lots coming in and I enjoy being in a position to offer my clients advice on where we're seeing the market go.

### What's the Marylebone lettings market like?

It's pretty robust. After the referendum there was a huge amount of

uncertainty, but we've been pleasantly surprised by how Marylebone has continued its trajectory in terms of demand. Corporate searches are still very strong—we get a lot of demand from tenants from Europe and the States. While the market is still a cautious one and rents have been level for the last two years—and we anticipate that that will remain the case for the foreseeable—clearly Marylebone is a very attractive area to rent in. We're positive about the next few years.

There's a lot more Estate involvement within Marylebone and fewer private, individual landlords—I think the latter have probably been affected more by Brexit and the recent legislative changes in property. In that respect, the area is probably a little bit stronger than some others.

### What's your relationship like with the Estates?

We're proud to be involved with them. We get a great level of stock at a regular interval, which allows us to provide people with a lot more choice. Of course, Howard de Walden and Portman, the two main estates, have done wonders for the area. They've increased the area's level of attractiveness, what with the development of the Marylebone High Street and Chiltern Street. It's a great benefit for us to have those estates as close partners. We also look after a large number of private landlords and manage many of their properties.

### Do you see much interaction between sales and lettings?

The beauty of working in an office with two teams is, there's lots of communication and referrals back and forth. It's going more one way than the other at the moment—that is, people who are trying to sell but haven't found their buyer are coming to lettings to rent their property as a short term solution, while people who are holding off buying are renting while they wait for the right property.

### Who's your core client base?

We rent to a real variety of people: from single professionals, right the way up to families who are relocating. We get a lot of corporate searches and at this time of year we see an influx of students—summer is very busy for us. The majority of our tenants are from overseas, so their requirements are often a property that has a good specification and is in a good location. They often don't have furniture, either, so they will either rent furniture or buy.

We're bringing in a concierge service for our tenants, which means that we can organise things such as furniture rental and setting up utilities for them before they arrive. We can also organise dog walkers, tutors—everything. Upon leaving the property, our concierge can arrange cleaning, removal services, closing down accounts and so on. It's an added benefit that people appreciate, especially busy professionals.

### What is it about Marylebone that attracts such a mixed crowd?

The term 'village feel' is a



buzzword that estate agents use, but in the case of Marylebone it really is true. We're so central, you're five minutes' walk from Oxford Street, but you don't really feel that here. There's a very chic, laid back feel to the area. Also, the diversity of properties attracts a real range of people. There are plenty of period properties and mansion blocks, which overseas tenants like, but

we've also got a nice level of new-build properties which offer porter and concierge services. There are excellent transport links, being surrounded by several tube stations, Marylebone station and soon to be Crossrail, which will allow people to get in and out of the city much quicker, as well as link up with west London. The proximity to Regent's Park

and Hyde Park is also a big plus. There really is everything that you might want in Marylebone.

**What do you enjoy most about your job?**

The variety and the fast pace. Coming in on a Monday there might be nothing in the diary, then by the end of the day you've got three offers on the table. That's what I enjoy

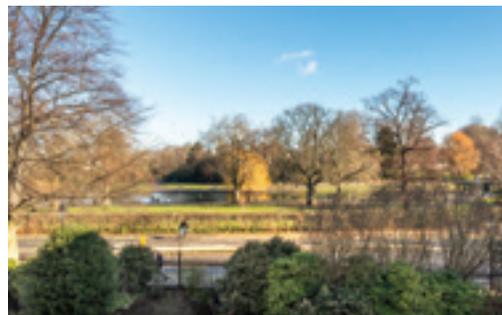
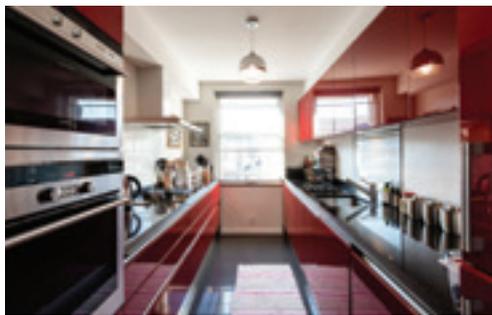
about lettings, and why I chose it—things move quickly. Carter Jonas is also a multi-disciplinary company, so while residential is a large part of it, it only makes up some of the picture: we work with planning and development teams, commercial teams, so you really increase your knowledge and experience by speaking to staff in other departments within the business. Also, while we're a national firm and quite large, the culture is close-knit—which is enjoyable for us and helps our clients. If, for example, someone is renting a property in Marylebone but they want a place out in the country, we can very much help with that.

**Are there any personal attributes a lettings agent needs to be successful?**

As long as you are honest, upfront and hardworking, you will go far. You need to be quick to match people's requirements up to properties. People have less time these days, so it's really important that when you do arrange an appointment, you are listening to them and their requirements—not wasting their time taking them to a walk-up property when they have children, say.

All those things come with experience. We're seeing more and more requests for video viewings, where people want us to do a video tour before they visit the property. That's only happened recently with the introduction of things like Facetime and WhatsApp video. It's evolving all the time.

**CARTER JONAS**  
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ON THE BANDSTAND



## CLARENCE TERRACE

REGENT'S PARK, NW1

£1,700 PER WEEK

UNFURNISHED / AVAILABLE NOW

An elegant and well presented split level two / three bedroom apartment with study, with breathtaking views of the lake and gardens of Regent's Park.

Located on the first floor (with lift) of a beautiful Nash Terrace, this charming and classic property features a wonderfully spacious, dual aspect reception room and is set within the Crown Estate in Regent's Park. The property is available unfurnished.

The apartment comprises a unique reception room with beautifully high ceilings, separate modern kitchen, dining room with balcony, master bedroom with en suite bathroom, two further bedrooms and a second bathroom. Further benefits include a secure underground parking space (by separate negotiation), porter, lift access and communal hot water and heating included in the rent.

Clarence Terrace is well located on the outer circle of Regent's Park, with close proximity to the amenities of both Marylebone High Street and Baker Street underground stations (Jubilee, Metropolitan, Circle, Hammersmith & City and Bakerloo Lines). EPC Rating C.



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**YORK STREET**

LONDON, W1

**£1,785,000**

SHARE OF FREEHOLD / SOLE AGENT

A spacious ground floor 1,326 sqft three bedroom apartment, which benefits from two inter-connecting reception rooms, both with fireplaces. The apartment also has the advantage of high ceilings and feature bay windows.

Bryanston Mansions is an elegant period red brick mansion block which benefits from a live-in caretaker and being superbly located for all the amenities and benefits of Central London. Regent's Park is just to the north and the shops, bars and restaurants of Oxford Street and the surrounding West End to the south. Nearby transport links include Marylebone train station (Bakerloo line and National Rail) 0.2 miles, Baker Street underground station (Bakerloo, Jubilee, Metropolitan, Hammersmith & City and Circle lines) 0.3 miles. (All distances approximate).

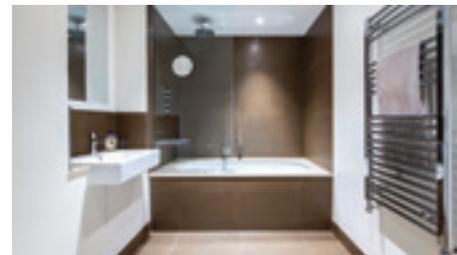
The residents also own the Freehold of the building, which means the apartment has the added advantage of a share in the Freehold company. EPC Rating C.

## JAMES STREET, LONDON W1

A one bedroom apartment measuring 667sq ft

£1,195,000 STC

SOLE AGENT



This 3rd floor apartment (with lift) is located within a boutique apartment block, situated opposite St Christopher's Place, offering a great selection of restaurants and shops and only a stone's throw from Oxford Street and Selfridges. This property would make a great pied-a-terre.

### ACCOMMODATION & AMENITIES

Entrance Hall \* Open Plan Reception Room/Kitchen \* Double Bedroom with Built in Storage \* Bathroom \* Lift \* Comfort Cooling Throughout  
Hard Wood Flooring \* EPC Rating C \* Leasehold Approx 117 Years

## DEVONSHIRE MEWS SOUTH, Marylebone, W1

A seldom available 4/5 bedroom mews house, measuring over 3000 sq ft.

£5,999,950 STC

SOLE AGENT



This Freehold house is located in one of Marylebone's finest cobbled mews. Devonshire Mews South is located in the heart of Marylebone Village, ideally positioned for the many restaurants, boutiques and amenities that Marylebone has to offer.

### ACCOMMODATION & AMENITIES

Entrance Hall \* Magnificent Drawing Room with 4m High Ceilings and a Large Window \* Separate Dining Room with a Spiral Staircase to the Sun Room \* Eat-In Kitchen \* 4/5 Bedrooms \* 4 Bathrooms \* Terrace \* Large Double Garage \* EPC Rating D \* Freehold

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LETTINGS AND  
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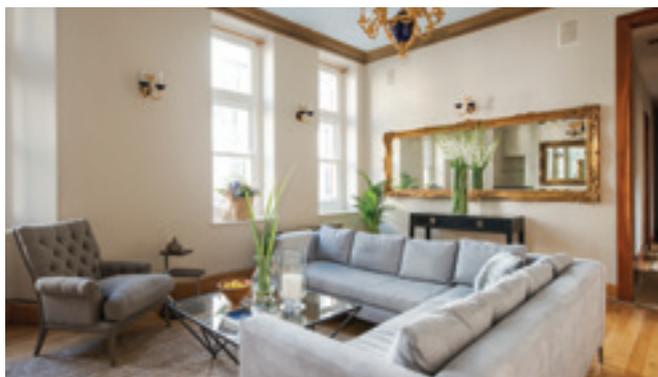
**w1sales@druce.com  
druce.com  
020 7935 6535**



**New Cavendish Street, Marylebone, W1** £1,500pw/£6,500pm  
A 1st floor apartment in the heart of the village. Living room, dining room, eat in kitchen, 3 bedrooms, 2 bathrooms (one en suite), lift, porter, EPC Rating D



**Montagu Mews West, Marylebone, W1** £1,200pw/£5,200pm  
A super spacious 2 bedroom mews house. Living room, dining room open plan to kitchen, 2 bedrooms both en suite, utility room, guest cloakroom, patio space, EPC Rating D



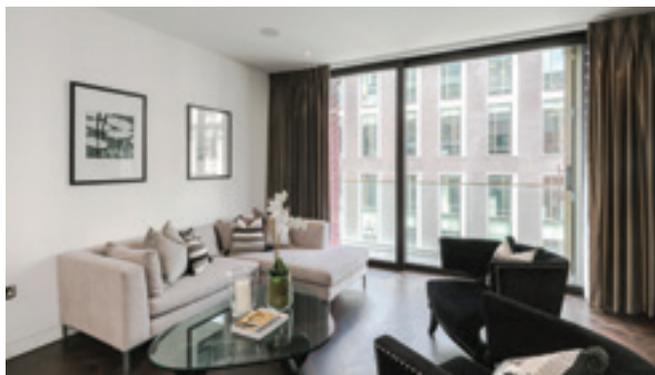
**Bolsover Street, Marylebone, W1** £1,200pw/£5,200pm  
A 2nd floor loft apartment with high ceilings. Living/dining room, kitchen, 3 bedrooms, 2 bathrooms, guest cloakroom, A/C, lift, EPC Rating C



**Chiltern Street, Marylebone, W1** £1,550pw/£6,717pm  
A stunning penthouse apartment. Living/dining room with open plan kitchen, 3 bedrooms, 2 bathrooms, study area, guest cloakroom, balcony, lift, EPC Rating B



**Mansfield Street, Marylebone, W1** £2,500pw/£10,833pm  
An elegant spacious 1st floor flat. Living room, dining room, eat in kitchen, 4 bedrooms, 2 bathrooms, guest cloakroom, 24hr porter, EPC Rating E



**Hanover Street, Mayfair, W1** £995pw/£4,312pm  
A stylish 2 bedroom apartment. Open plan living/dining and kitchen, 2 bedrooms, 2 bathrooms, utility area, balcony, lift, EPC Rating B



# Harley Lodge Marylebone, W1G

6 bedroom house to let  
£5,500 per week

This stunning recently refurbished property comprises 6 bedrooms, 5 bathrooms, 2 cloakrooms, kitchen/ breakfast room, playroom, dining room, drawing room, study and separate staff accommodation with own entrance.

**For more information please contact us**

27 Baker Street  
London W1U 8EQ

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resi@hdwe.co.uk

[hdwe.co.uk](http://hdwe.co.uk)

**THE  
HOWARD  
deWALDEN  
ESTATE**



**PORTLAND PLACE**  
MARYLEBONE W1

**£620** Per Week

An extremely spacious and recently decorated, two double bedroom apartment set within this secure, portered building located moments from the BBC and a short walk to the open spaces of Regents Park and Oxford Circus transport links.



**CUMBERLAND MANSIONS**  
MARYLEBONE W1

**£POA**

A recently refurbished, three double bedroom, three bathroom apartment set within this beautifully maintained, prestigious block in Marylebone.



**BERNERS STREET**  
FITZROVIA W1

**£895** Per Week

A luxury two bedroom, two bathroom apartment situated on the first floor (with lift) of this modern development with day porter.



**SEYMOUR PLACE**  
MARYLEBONE W1

**£660** Per Week

Bright and spacious, two bedroom, two bathroom apartment with balcony situated on the first floor of this purpose built block in Marylebone.

# Beautifully bright, lots of potential.



## Beaumont Street, Marylebone W1

Perfectly positioned in the heart of Marylebone, just one street over from the renowned boutiques and restaurants on Marylebone High Street and a short walk from the green open spaces of Regent's Park.

- Double garage and two off-street car parking spaces
- Large roof terrace
- 4 bedrooms laid out over 4 floors
- Approximately 2,140 sq ft (198.8 sq m)

Guide price

**£3,950,000** Freehold



**Christian Lock-Neerews** looks forward to helping you.

[christian.lock-neerews@knightfrank.com](mailto:christian.lock-neerews@knightfrank.com)

020 3641 5853

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# Situated in one of Marylebone's most desired mansion blocks



## Montagu Mansions, Marylebone W1

A charming three bedroom apartment ideally located only a short walk away from Marylebone High Street, Marble Arch, Oxford Street and the green open spaces of Regents Park.

- Floor to ceiling large bay windows
- Period features including high ceilings and a fireplace
- 24 hour porter service in the building
- Approximately 1,994 sq ft (185.2 sq m)

Guide price

**£2,795,000** Leasehold: approximately 957 years remaining

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# Sophisticated, spacious & light.



## Bedford Court Mansions, WC1

Perfectly positioned in a quiet street moments from the hustle and bustle of Oxford Street. This property benefits from an abundance of the West End's finest shops, restaurants and entertainment on it's doorstep.

- Tastefully designed and remodelled
- Combining modern architectural design and period charm
- Situated on the ground floor of a Victorian mansion block
- Approximately 1,557 sq ft (144.7 sq m)

Guide price

**£1,900,000** Leasehold: approximately 118 years remaining

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# Exceptionally bright south facing apartment.



## Portman Mansions, Marylebone W1

Located in the heart of Marylebone, this apartment sits close to the famous shops and cafes of Marylebone High Street, the bright lights of the West End and the green open spaces of Regents Park.

- Refurbished with a contemporary finish
- High ceilings and large windows allowing for plenty of natural light
- Wooden floors throughout
- Approximately 799 sq ft (74.2 sq m)

Guide price

**£1,475,000** Share of freehold

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## WESTMORELAND STREET, MARYLEBONE VILLAGE, LONDON W1



We are pleased to bring to the market this three bedroom apartment situated in the heart of Marylebone Village, comprising of entrance hall, reception room, kitchen, three bedrooms, bathroom and a further shower room.

The apartment located on the fourth floor is served by a passenger lift and is approximately 860 sq ft (79.9 sq m). The building is situated on the east side of Westmoreland Street at the junction with New Cavendish Street and is moments from the boutique shops and restaurants of Marylebone Village.

Please see website for full details

LEASEHOLD: APPROXIMATELY 132 YEARS REMAINING

£1,600,000

## HARLEY STREET, MARYLEBONE VILLAGE, LONDON W1

A bright and spacious three bedroom furnished flat refurbished to an extremely high standard, situated moments from Marylebone High Street.

The accommodation comprises of three double bedrooms all with built in storage, modern en- suite bathroom and en-suite shower room plus a separate shower room. The sitting room boasts a wooden floor and is extremely spacious with fabulous views across Marylebone offering a very light outlook. The contemporary kitchen boasts a kitchen table enabling a second dining area. The lift conveniently goes directly into the flat.

Please see website for full details

£1,950 PER WEEK





## **BRYANSTON SQUARE**

London W1H

**This absolutely stunning house overlooks the gardens of Bryanston Square in the centre of London, located close to Baker Street, Oxford Street and Hyde Park.**

3 reception rooms • 5 bedrooms •  
4 bathrooms • Terraced house •  
Garden and roof terrace •  
EPC rating C



**£5,000 pw/£21,666.67 pcm**

## **Marylebone & Regents Park**

020 7299 2447

david.ornsby@carterjonas.co.uk



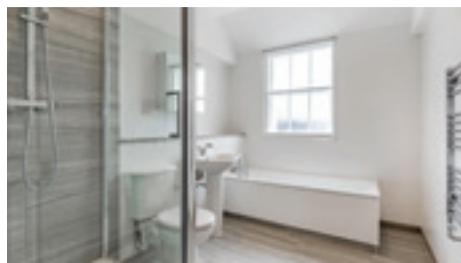
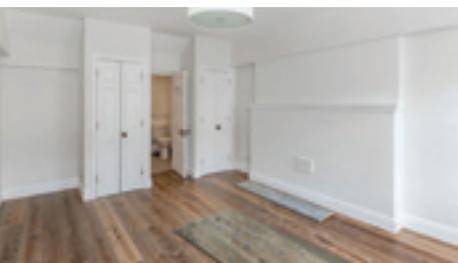
## **DEVONSHIRE STREET**

London W1H

**Brand new, refurbished apartment on the top two floors of this period building in the heart of Marylebone.**

1 reception room • 3 bedrooms •  
2 bathrooms • Flat/apartment •  
Upper floor without Lift • Furnished •  
EPC rating D

**£1,395 pw/£6,045 pcm**



## **Marylebone & Regents Park**

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