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# MARYLEBONE JOURNAL

AUGUST / SEPTEMBER 2014

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and sponsored by The Howard de  
Walden EstateWriter of the Year 2013: Clare Finney  
Editor of the Year 2011: Mark Riddaway  
Writer of the Year 2011: Viel Richardson

*Marylebone is known for many things: sitting on a grid, having a name with no fixed pronunciation, being a desirable part of London inhabited by actual people rather than ghostly Cayman Islands legal entities. But perhaps its two most famous assets are its artisan food offering and its medical enclave, with visitors coming from far and wide to partake of both beautifully sourced produce from Moxon Street and barium meals from Harley Street (although rarely on the same day). Two of the characters interviewed in this issue sum up quite neatly these neighbouring centres of world-class expertise. They also represent the two extreme ends of the alimentary canal.*

*Celia Brooks is a writer and cook who, despite being a vegetarian, really loves and understands food and enjoys sharing that knowledge with others. Taking in many of the area's exceptional food shops and the colourful characters who run them, she leads visitors on 'gastrotours'—a concept alien to most high streets, tours of which would go something like: Tesco Metro, Sainsbury's Local, another Tesco Metro, Spar. Warm, funny and knowledgable, Celia would be a welcome addition to any dinner party, especially if she happened to be doing the cooking. Richard Cohen, on the other hand, is a doctor who knows more about bowels than anyone could ever wish to. Warm, funny and knowledgable, he would be a welcome addition to any dinner party—on the strict proviso that he didn't talk about work until long after the dishes had been cleared, and perhaps not even then. We strongly recommend that you read both articles. We also advise that you think carefully about the order in which you do so.*



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# ESTATE BRIEFING

## GOOD SPORTS

What an enjoyable day we all had at the Summer Fayre—a wonderful mix of food, music, dance and play, with something for every generation and every interest. My thanks goes, as ever, to all the local retailers who ensure that the day is as enjoyable as it can be, and also to the ‘home team’ from the Howard de Walden Estate, who spend so much time organising and preparing the event, as well as assisting on the day. This isn’t just a great community event, it also offers us the opportunity to support a charity, both in terms of fund raising and profile. This year’s nominated charity, Kids Company, provides practical, emotional and educational support to vulnerable inner-city children—we are delighted that, thanks to your generosity, the event raised lots of money for a very good cause.

This summer we have enjoyed one of the most extraordinary sport-fests we’ve ever seen—the World Cup, the Commonwealth Games, another glorious Wimbledon. The Tour de France made its way from Yorkshire to London and we had British winners of the Grand Prix and the Open golf championship. The less said about the Test match at our local cricket ground, Lord’s, the better, but still—it’s been a great few months.

The health and fitness theme is picked up in this edition of the Journal, with a feature on urban playgrounds, the regular gym column and an interview with a locally based dancer. But for those seeking a little less physical exertion, there’s also an article on Marylebone’s exceptional food.

*Toby Shannon, chief executive,  
The Howard de Walden Estate*

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# THE HOWARD deWALDEN ESTATE



# PEOPLE

## LOCAL LIVES PETER FERNIE

*Peter Fernie runs the RoMo Coffee stall from the hallowed steps of St Marylebone Parish Church on Marylebone Road. He has been serving up fine coffee and conversation there for almost two years. Peter lives in Kennington.*

My first experience of Italian culture and coffee was at the age of about 17, as a waiter in a family run restaurant in Cambridge called Trattoria Pasta Fresca. The Italians take their coffee very seriously, so a certain amount of passion and skill were required.

A couple of years later I found myself working for a guy who'd trained at The Savoy. Phil was a very competent chef and had been trusted by a financial backer in Cambridge to open a new restaurant. I knew him through a football acquaintance and he took me on as a junior commis chef. He was a bit of a maverick, and walked around the kitchen going: "Flavour! Taste! Contrast! Colour!" It could have worked two ways. You could be scared, and think: "Oh my God! The pressure", or just blossom. You start to understand how plates are put together. It was excellent.

I came to London for university but it didn't work out. I found myself back in the world of food and drink, spending three and a half years at a fast-paced cocktail bar on Bishopsgate called Prohibition, where I became head bartender.

A gentleman named Matt Bamber came in as general manager. He had done some training in Melbourne,



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## LOCAL LIVES



*I have lots of regulars: a mad and eclectic mix of people. It would take me a lifetime to rack my brains as to the scale of what we talk about: from politics and social ills to football*

where the coffee culture is fantastic. They are years ahead of us—a professional, skilled trade with baristas being paid a good wage. He schooled me a little, polishing off the rough edges.

After that I was a barista at King's College on the Strand. I cycled across Waterloo Bridge every day and saw these guys outside St John's Waterloo with their coffee cart out in the sunshine, looking happy about life. I spoke to the owner and a month and a half later I was working for him. I've had this coffee stall on the steps of St Marylebone Parish Church for almost two years now.

Most of my customers are local workers and students. The building next door is the NHS head office for Westminster, which has some 700 people. Luckily, I met some of them in my first few weeks. They enjoyed the coffee and decided to tell the entire office. I'm very grateful for that.

I have lots of regulars: a mad and eclectic mix of people, from paediatricians to NHS head office. I'm lucky enough to have the Royal Academy of Music next door too—some fantastically gifted musicians and wonderful personalities.

It would take me a lifetime to rack my brains as to the scale of what we talk about: from politics and social ills to football. I studied philosophy, so had a window into the technicalities of life. You get some extremely clever people who work in the theoretical side of health care and provision—statisticians working on number crunching. All these people are wonderful to talk to. Each have a different perspective, but are generally left leaning, which hits me in all the right places. I enjoy feeding off of these people, getting their vibe.

Most popular coffees—it's pretty split. Flat whites are the drink of the moment with trendy young people, and are widely associated with the technical revolution that's happened at Old Street. Silicon Roundabout—wonderful, isn't it? The US have Silicon Valley and we have Silicon

Roundabout. It's very British, understated and self-deprecating.

St Marylebone Parish Church—what an office. Nowhere else would you get as good view from your office window. Regent's Park, just down York Gate, flanked on either side by colonial buildings, the trees in the park, everything—it's fantastic. If you're having a bad morning, just stop and look for five minutes and you'll feel refreshed. We're in the middle of London, but look, greenery. Things live.

The church is beautiful too. I have a lot of respect for Father Stephen, the rector of the parish. His heart is in the right place and the work he does is fantastic, but there's a big team of people. The chaplaincy deals with local schools, colleges and hospitals, then there are people coming to preach. One of the priests I'm friendly with, Father Edward, who is relatively new, has lots of energy. I feed off people like that.

This time of year, wearing shorts and a T-shirt, is fantastic. When the temperature's right it's the best job in the world. Obviously the flip side of that is winter. I did that particularly fierce winter two years ago. We had prevailing easterly winds for about four months. One day it was around 15mph continuously and minus eight. The cloth that I use for cleaning froze. But summer is so good it usurps that discomfort.

What do I love most about my job? Making coffee. I'm so passionate about it, I love the whole thing. I love dealing with happy people. Sometimes people can be miserable. It's the nine-to-five drudge, and we have rain and sleet for eight months of the year. But most of the time people are a joy to speak to. Just standing in the street you wouldn't be able to speak to this many people without coming across as a bit odd, but I get to talk to everyone and they have an excuse to talk to me. You meet so many interesting people. So it's making the coffee and the people I meet—that's what makes my day.



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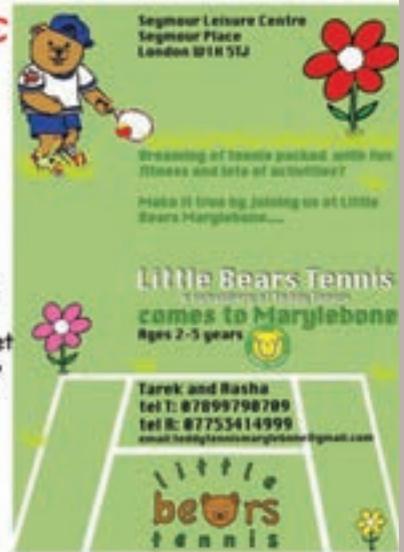


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# FEATURES



# THE FOOD

Great things begin at The Prince Regent. This afternoon Celia Brooks, famed cook, food writer and founder of Gastrotours, is giving me a taster of her Marylebone tour, an expert's guide to its culinary gems. But do excuse us while we finish our wine.

Minutes later we stroll south along Marylebone High Street. Celia has quite the American accent. "I'm from Colorado," she explains. "Having studied drama at university, I had this dream about directing plays on the London stage, so I dropped myself off and became a bona fide anglophile."

We head into Rococo Chocolates on Moxon Street. Shopkeeper Sam Smallman has an infectious passion for chocolate, and invites us downstairs where he's laid out

samples. Celia thinks she recognises one particular ganache. "I had the horrendous job of being on the panel at last year's International Chocolate Awards," she grins. In front of us rests Rococo's award-winning salted chocolate toffee and crunchy praline.

Our tasting begins with a pinch or two of cocoa nibs, a highly versatile ingredient. "The best use—and this is going to sound completely mental—is with battered monkfish," reveals Sam. "You put the nibs through the batter, so it's got that little bit of crunch and cocoa. You need quite a strong fish, something with a bit of meat to it, so it can take the complexity of flavour."

We then sample pieces of dark chocolate. "You have to guess what's

in it," instructs Sam. I'm getting fruit with a hint of tartness and take a wild stab at raspberry. Yes, in hindsight I wish I'd plumped for basil and Persian lime instead. I ask Celia why Rococo features on her tour. "Rococo is a unique and iconic British business. The founder, Chantal Coady, was a visionary. She started in 1983, doing this incredible thing that nobody in London had done before. I love the integrity of the ingredients—the raw materials are absolutely top notch," says Celia.

Inside La Fromagerie, our next stop, there's a delightful bustle. Celia leads us into the cheese room, which is kept at a specific temperature and humidity, to ensure the best conditions. "They have a team of affineurs," says Celia.



# CHAIN

*Jean-Paul Aubin-Parvu takes a tour of Marylebone's food retailers with writer and chef Celia Brooks*

“There’s no English word for it, but it’s basically a cheese ‘nanny’. They take the cheese from the producer and nurture it to maturity.”

Celia shares the story of La Fromagerie. “The cheese that started it all was the Beaufort Chalet d’Alpage. On a skiing holiday in the French Alps, Patricia Michelson got caught in a whiteout. Tired and hungry, she bought a piece of Beaufort from a cheese shop called La Fromagerie. It completely transformed her mood. A light bulb went on in her head. She started importing the cheese and ageing it in her garden shed. Patricia then opened the La Fromagerie in Highbury, and eventually set up here on Moxon Street.” In walks the lady herself, and

they greet each other like old friends. “I first met Patricia in 1997,” says Celia. “I wrote a column for the Evening Standard magazine which involved picking a different food shop each week, doing an interview and selecting ingredients for a recipe. I wandered into La Fromagerie one day, and thought, wow!”

Armed with a glass of fabulous white wine from Veneto, we sample the Beaufort Chalet d’Alpage. This cheese has a rounded sweetness and tanginess that makes the mouth water. We then turn to the Regalis, a blue, sheep’s milk cheese from the Pyrenees, which is off the scale in terms of creaminess. I could happily gorge Patricia out of house and home, but we have other places to be.

I ask Celia how she stays so slim. “It’s a real occupational hazard,” she whispers. “I woke up one morning and was 20lbs heavier than I should be. That’s how my latest book, 5:2 Vegetarian, came about.”

We come to a halt outside Le Vieux Comptoir. Laurent Faure, the French owner, was a successful barrister who gave up everything for his passion for wine and food. Laurent couldn’t be more welcoming if he handed us the keys. We enter what looks and feels like a wine merchants, before heading downstairs into “a subterranean oasis”, as Celia neatly puts it.

Le Vieux Comptoir has wines, champagnes, beers, ciders and spirits carefully selected from small,

## THE FOOD CHAIN



high quality, artisan producers across France. Walk around and you discover tea, coffee, charcuterie, cheese, butters, creams, yoghurts, terrines, jams, honeys and fresh French breads and pastries. Wonderful aromas waft from the brasserie, and chalk boards promise delicious daily specials. There's also what reminds me of a rustic French dining room, only with a stunning bar. This place is incredible.

"The idea is to give Marylebone really great products, because it deserves it," Laurent smiles. "In London there are plenty of Italian, French and Spanish names, but the quality is—to be nice—mixed, and people pay a lot for it. Here you can get a glass of wine for £5 and a cheese plate for £10." Laurent's pride and joy is his impressive range of champagne. "Customers buy the champagne at shop price, then pay £10 for corkage."

We make ourselves comfortable and taste an extraordinary Normandy cider. "That is quite special," smiles Laurent, the master of understatement. "It has been aged in calvados barrels for six months, so you have a bigger flavour, taste and body." We move onto bubbly, bidding bonjour to a bottle of Paul Berthelot Blason d'Or. Can today get

any better? Actually, it can. Laurent reveals how to serve champagne to allow full expression of its fizz and flavour. The bad news is he swears me to secrecy. You'll have to pop along and ask him yourself.

Celia and I have one more place to check out. As we walk, I make a surprising discovery. "When I first came to England I could boil a kettle and open a packet," exclaims Celia. "That was the extent of my culinary expertise. When I gave up theatre I had this artistic vacancy in my life. I was waitressing, bartending and working as an artist's model, just to make a living. I ended up working for painter Christiane Kubrick, Stanley Kubrick's wife. She hired me to pose for her."

One day Christiane asked Celia to pop a couple of baked potatoes into the oven for lunch. "I didn't know how to bake a potato!" says Celia. "I went down to her kitchen in this incredible country manor in Hertfordshire. I'd never seen an Aga in my life, but I managed to bake these potatoes and that's how it all started."

Christiane encouraged Celia to start cooking. "I took to it like a duck to water. There are many parallels with theatre, because when you cook a meal you create a performance. You bring elements together within

a timeframe and present them to an audience. I thought, oh my God! I can do this with ingredients instead of actors. Eventually I became the Kubricks' private chef."

Celia Brooks is synonymous with vegetarian food. "I'm not a political vegetarian, I need to make that very clear. It's not a moral issue for me. I just never liked meat, so it was never part of my repertoire." Celia the cook soon became Celia the food writer. "I've always loved writing and knew that I could connect it with cooking. I kept a diary of everything I cooked and eventually self-published my first cookbook, *Vegetarian Foodscape*, borrowing money from Christiane to pay for the first 1,000 copies to be printed."

Celia has sold many copies of cookbooks ever since, her most recent being *5:2 Vegetarian: Over 100 Easy Fasting Diet Recipes*, last December. She is working on her ninth. "I use whatever platform I can to express my passion and inspire people," says Celia. She has written for many publications, appeared on *Market Kitchen* and *Saturday Kitchen*, and conducts live demonstrations. Celia was one of the original demonstrators at *Books for Cooks* and has wowed many a crowd at *Borough Market* and *Marylebone's Divertimenti Cookery School*.



Gastrotours launched in 2002. “I wanted to push myself forward. I thought about setting up a cookery school or restaurant, and looked into taking out a property in London, but the whole thing got so terrifying. I wanted freedom, so I thought, I’m going to use the streets, the markets, what’s there already, and weave that into an experience.” Celia runs tours of Portobello Road, Covent Garden, Borough Market and Marylebone. Her punters aren’t just tourists: “Most of the time it’s people from London or nearby who just want to get some inside knowledge.”

Marylebone is bursting with gastronomic delights. “If it’s an afternoon tour we’ll meet in The Prince Regent for a glass of Pimm’s, but for morning tours we’ll usually meet in Natural Kitchen and have juice, coffee, smoked salmon or something before setting off. Most of it’s in Moxon Street, because it has become this extraordinary mecca of Rococo Chocolates, La Fromagerie, Le Vieux Comptoir, The Ginger Pig, and on a Sunday, the farmers’ market.”

We have reached the Japanese Knife Company on Baker Street. Japan has led the way in crafting blades for centuries and this shop is the place to come for both professionals and passionate amateurs. Inside the

beautiful display cases are knives for every conceivable culinary purpose. Celia introduces me to Jay Patel, the founder of the company—fresh back from Paris, having just opened a shop in the Bastille area, which is historically linked to sharp steel.

Jay sells both traditional and custom-made Japanese knives. “The Japanese cook different foods and have very different cutting actions, so the best knife for them might not be the best knife for a western chef. We try to get all the qualities that you need in each discipline, then match it with whoever produces the best of that in Japan. We commission them to make knives to our specification.”

The Japanese Knife Company has come a long way from its humble beginnings as a mail order and wholesale business, trading from the second floor of a council car park in Kilburn. “I rented three parking spaces and turned them into an office,” says Jay. “But we started getting chefs coming in and we’d have knives out on desks, invoices—everything was

getting mixed up. So we took a couple more parking spaces on the floor below and made that into a shop.”

So how did Jay come to be in the business of Japanese knives? “I sold a company and a clause in the sale meant I couldn’t work in the same business for three years. So I went round the world learning to cook, going into restaurants and working for free. In Japan, a chef gave me a Japanese knife, and I loved it. So I spent 10 years in Japan learning how to make, sharpen and look after knives. We started in 1998.”

“When I discovered this shop I was bowled over. Jay has taught me how important it is for a cook to love their knife,” adds Celia.

My personal tour is at an end. The last 90 minutes have revealed just how much of a gastronomic hub Marylebone has become. The same might be said of London as a whole. “God! You could barely buy an avocado in Sainsbury’s back in 1989,” says Celia. “It was a complete desert. I was able to ride the crest of this wave of gastronomic revolution in London and watch it all happen. London is such a fertile ground for ideas and true ethnic diversity and open mindedness. London is this gastronomic paradise—I wouldn’t want to live anywhere else.”

## LINKS

Marylebone Village Gastrotour  
[celiabrooks.com](http://celiabrooks.com)



## BIG INTERVIEW

## LISTENING POST

*Adam Shulberg, consultant audiologist and managing director of Cubex, talks to Viel Richardson about helping people to hear again in a remote, mountainous corner of Nepal*

In what might seem an unusual connection, the Sri Lankan separatist group, the Tamil Tigers, played a key role in establishing one of the core values behind Adam Shulberg's development of a centre for audiology in Nepal.

"The first major charity project I worked on was in Sri Lanka in the 1970s, and the way events unfolded there were to have a lasting impact on me," the Marylebone-based audiologist explains. "We were working in a school for blind and deaf children and had done some very valuable work helping the children and putting several useful projects in place. But then the conflict between the Tamil Tigers and the Sri Lankan government, which had been simmering for some time, broke out into a full scale civil war. Suddenly we were unable to return to the country, and all the work we had done had to be abandoned. Over the years my mind has returned more than once to that time. I think about the opportunities that we were providing to the children by

giving them the chance to hear, and the fact that suddenly we couldn't continue to give them the help they needed because of the political situation."

From then on, Adam decided that self-sustainability should be a central facet of any long term project. He wanted to make sure that if access to a future project was ever interrupted, the people who had been benefitting from his work would not be left high and dry. In 2001, an opportunity arose to work with a project operating in Nepal.

"A friend of mine, Neil Weir, who is a consultant ear, nose and throat surgeon, set up a charity called Britain Nepal Otology Service (BRINOS) about 25 years ago. It initiated from a very large survey which assessed the Nepalese position regarding hearing health care. At the time, there was only one centre in the country for dealing with diseases and conditions relating to the ear, in the capital, Kathmandu."

Mr Weir regularly referred patients to Adam's practice, Cubex, for audiology services and it was a

chance comment from one of them that alerted Adam to Neil's work in Nepal. Adam's ears immediately pricked up, and he contacted Neil to see if he was looking for any help or support.

"The project at the time consisted of visiting the ear camps based at a hospital in a town called Nepalgunj. There were three or four surgeons who would travel from the UK and elsewhere in the world, as well as a couple of nurses and an anaesthetist, but there was no audiology being offered," Adam explains. "They were dealing with patients who had infections which could have developed into something more serious—potentially life threatening. So they were delivering surgical procedures and ongoing medical care. Though many of these operations were vital, they were not restoring their hearing."

One of the findings of the initial survey was that there were many people who, while not suffering from a specific hearing condition, were still hearing impaired. In fact, hearing loss was identified as the



## LISTENING POST



leading disability found among those surveyed. This may have been a result of advanced years, noise induced hearing loss or of an untreated medical issue. But there was no help available to these people, for a condition that was having an impact on both their family and their ability to work.

“So I suggested initiating a programme of audiology, which concentrates on diagnosing the nature of a person’s hearing impairment and fitting the appropriate hearing device. That was how my involvement in the programme came about,” Adam tells me. “My first visit lasted two weeks and it was largely exploratory, but I took a fair amount of equipment for examining ears and testing hearing. I also took hearing aids, batteries and teaching tools. Though I was helping some people while there, I was really assessing the situation and establishing what skill sets were available.”

Adam soon found that educational support was extremely important. Because the type of

services he was offering were very unfamiliar, the benefits and the limitations of hearing aids had to be explained.

“Unlike glasses which can make a significant difference straight away, you have to get used to a hearing aid,” the audiologist explains. “The enhanced sound signals reaching the brain are going to be significantly different and it can take a while for the brain to adjust and make sense of the extended range of sound signals. So both the patients and the health workers we train have to know the limitations of what is being provided. They both need to be clear on which areas will be improved and which ones may continue to cause some difficulty, so that the patients don’t get disappointed or discouraged and stop using the device. We spent a lot of time identifying what the expectations were and what their needs were, so that they had a realistic expectation.”

As education was a big part of what was needed, Adam was able to start some training on the initial

scouting trip. This involved him being watched closely by some of the local community assistants, as he assessed patients and fitted them with hearing aids. They had already been delivering basic health care for the existing project, so they were keen to take on extra information.

“We now have a team of community assistants and volunteers who visit communities across the region, as well as the training program. Now my visits are more in an overseeing capacity,” Adam says with a genuine sense of satisfaction. “I think that is fantastic because the aim of the project was always self-sustainability. We wanted to transfer our skills. That goes back to my experiences in Sri Lanka—we had done some great work but vitally, when we were unable to return, much of that work was lost. I never wanted that to happen again.”

As important as the technological aspects of the project were, there were cultural aspects that had to be addressed, particularly regarding healing. In most cases, if someone developed an ear infection they



“

*I would like to see them sourcing equipment locally, and maybe carrying out repairs. It would save on time and cost, but it would also build a local skills base. This could be the beginning of a local industry*

would be taken to a traditional healer. A local person would administer the treatment, which might involve herbs and prayers. These are long established traditions, so the introduction of the western practices had to be managed with sensitivity.

“Regrettably, these did not work. So the backbone of the project was a network of local volunteers who went to remote villages to provide basic health care. Not only could they offer useful advice, but importantly, they were a link back to BRINOS,” Adam says. “A team would screen a village for any issues and provide advice, but if they found more serious cases they could arrange to take them back to the facility in Nepalgunj for the necessary treatment. Those teams have since grown and developed greatly. When we started, it was about covering the fundamentals: being able to do tests, fit hearing aids and provide basic counselling. After a year or two, it was about manufacturing ear moulds, the customised piece that fits in the

ear and attaches to the hearing aid, which is absolutely critical for people with more severe hearing loss. In the last two to three years we have begun delivering much higher levels of training and education. We have been getting the teams to work very closely with patients, to make sure that they are delivering appropriate health care and support. That isn’t even done in many parts of Europe, so it is quite advanced healthcare that we are delivering now. We have a team of community care assistants, trained in aspects of audiology, who deliver care to an area of about one million people.”

With such an effective system in place, you might think it would be time to take stock. But for Adam and the team, nothing could be further from the truth. There are exciting times ahead.

“One very new and exciting development that is going on at the moment is the building of a hospital with the capacity for 16 beds, which will deliver health and audiology care all year round. It is going very

## LISTENING POST



well—the ground work is done and we're up to the first or second floor. But we are in need of funding. We were hoping to have it completed by autumn this year but we think it will now be spring 2015," the pioneering audiologist reveals. "It is a developing relationship. We are facilitators at the moment and so we will continue to deliver hearing aids, batteries and training as far as possible. We have a good local team already, but we are helping them to take things further. Some have received local training, others have gone to study at university in India. So they are starting to up their game, and the nature of the relationship is evolving. I will still go over regularly but in terms of individual cases and situations, I will probably do regular Skype meetings so we can be in contact more often."

Adam and the team at Cubex will also be heavily involved in the fitting out of the new audiology suite. The team have supplied a great deal of equipment over the years, such as computers,

audiometers and testing equipment, but for the new facility they will need a lot more.

"Establishing the hospital is helping the project become more independent and effective. So if the people of Marylebone want to support a very worthwhile charity, they can contact me here at Cubex or take a look at the BRINOS website," Adam says. "In the years to come, we would like to see the project become more self-reliant: at the moment they are still quite heavily reliant on us for equipment. We go cap in hand to battery and hearing aid manufacturers, and some NHS hospitals donate equipment. I would like to see

### LINKS

**Cubex**  
25 New Cavendish Street  
020 7935 5511  
[cubex.co.uk](http://cubex.co.uk)

**Britain Nepal Otology Service (BRINOS)**  
[brinos.org.uk](http://brinos.org.uk)



them sourcing equipment locally, and maybe carrying out repairs. It would save on time and cost, but it would also build a local skills base. This could be the beginning of a local industry, supporting the manufacture and maintenance of the equipment and providing jobs and opportunities."

With another major facet of the project just beginning after 13 years of hard work, including a lot of fundraising and cross continental bureaucratic dealings, does Adam still have the same enthusiasm for the enterprise?

"Absolutely!" he says, without a moment of hesitation. "I still thoroughly enjoy the work and get a real kick out of seeing a child hear for the first time. There is that wonderful moment when you switch on the device and see their face light up. That is something I will never, ever tire of. But I get almost as much pleasure from training people, because I know they will be out in the field helping to transform people's lives, every day of the year."

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# CULTURE



# STEP ON

*Adrian Look tells Clare Finney his against-the-odds tale of success: from being abandoned by his father, to re-taking a year of dance school and coping with arthritis*

They say that names can predetermine careers. Adrian Look is a case in point. From the moment he starts dancing—on stage, screen or even just in his classroom in Marylebone—you can't help but look, captivated by the pure, gut-wrenching expressiveness with which his limbs move. He curls up on the floor, fingers clenched. He leaps up with ibex alertness and spins hypnotically. "We don't have to dance—we don't have to move at all," he points out when we meet for coffee. "We could just stand there, for most of the time." What German dance theatre—a blend of dance and dramatic art that Adrian is bringing to London's Cockpit theatre—demands, is that dancers base their approach on one fundamental question: why do we move?

What emotion underlies it? Traditionally, dance teachers start with a specific move—pirouette, for example—and work on it technically. Established by choreographer Pina Bausch in 1973, the German dance theatre approach is to forget the technique and explore "the

dark path behind". "What I do in my lessons is create a certain circumstance or situation to put the dancer in, then think about what that means. A depressed person, for example—would the heaviness of the world be on your shoulders? How would that make you walk or hold your head?" he prompts. "Once you have all those tiny fine diamonds of movement, you can start to string them together with transitional movements to get a whole dance that looks and feels true."

The result is surprising: qualitatively different to the same dance performed without German dance theatre technique. "The strength of this approach, also known as the Pina Bausch technique, is that it is one you can add to any style. It's individual. Hip hop dancers, ballerinas, salsa dancers—if they are dancers who are not content with their current style and feel they need something more, this is perfect for them," Adrian enthuses. If you're pirouetting, think about the emotions propelling your pirouette. If you're breakdancing, explore the

## STEP ON



mental route you've taken before pulling your bad ass moves.

And if you're none of the above, don't panic. The improvisational choreography class is suitable even if you haven't danced before, and many ingenues thrive in it. Only the out of movement course concentrates on modifying experienced dancers' style and approach. "If you stand in a conscious way you're already dancing. You make small movements, attached to an emotion, and it can be beautiful," he says. "Many professionals have the technique, but if there's no feeling in it, it's just intellectual understanding. You see them moving, but you don't see them."

He smiles sadly. As you've no doubt perceived, Adrian feels strongly: about dance, Pina Bausch's methods and London. It's an interesting choice of pupil, I say: a country where emotion is routinely side lined and understatement reigns. "No stranger than Germany," Adrian points out, in fairness, "and that's where it started, with Pina Bausch at the Tanztheatre Wuppertal in 1973." Today she's deemed one of the most important choreographers in dance history in Germany, but her road to popularity, while defining, did not run smoothly.

"People hated her. When she took over the Wuppertal Opera company

they hated her," says Adrian. It was new, unfamiliar and the Germans were wedded to existing traditions. "Much like the British are now, I think German people, when they really understand and see it's valid, they really like it. But it takes time," he smiles. Under Pina Bausch the ballerinas didn't just dance, they dramatised, imbuing each movement with emotion which resonated long after the curtain fell. "Some shows you go home satisfied and don't think about it again. Hers, not so

much," he smiles. "They left you a bit uncomfortable maybe, so you would think about it for weeks."

He sips his coffee, searching for an example. "Stravinsky's Rite of Spring," he sighs nostalgically. "If you get a chance, look it up. Her production is truly beautiful: messy, earthy and natural. She's the master of trying to see the essence of movement or an idea," he continues. Indeed, it's why he was drawn to her German dance theatre in the first place. Proficient as he is now, he came to dancing via a somewhat circuitous and challenging route.

"My mother started dancing just after my birth, to get back in shape," he says. "Then she taught, and for a while I went to her ballet classes, until I decided there were too many girls. I loved Michael Jackson," he smiles. "I learned a lot from his videos, but as I grew up I decided to become a school teacher. I applied to uni and stopped following dance. One day, I saw a performance that really thrilled me, by a company in the Netherlands. I thought, I want to do that."

He applied for dance to Bausch's alma mater, Folkwang University, in 1998, without training or any experience beyond the obligatory Michael Jackson fandom. He got in,





remarkably, and endured what he thought was the most challenging year of his life. “I had no idea about anything. It was tough to learn, and I had to repeat the first year. Then I started improving.” But when he commenced year two of dance school, disaster struck.

“I had pains in my back and felt tired all the time. I went to the doctor and he said the last vertebrae of my coccyx wasn’t straight.” The resulting arthritis, the doctor said, would prevent him dancing ever again. Three subsequent doctors confirmed it. Adrian had almost given up, when he found a doctor who’d once been a dancer. “You don’t have to stop, you just have to understand your body. Learn anatomy, learn how to smooth your joints,” she told me. From then on, it was uphill.”

He graduated after five years with a job at well-known dance theatre Bielefeld. There, the strong links the theatre maintained with Bausch’s Tanztheater Wuppertal

company built upon Adrian’s strong predilection for the pioneering approach. For him it made sense. “Technically, I had always struggled and believed I wasn’t good enough because I had to work so hard, but the curiosity was there, and the emotional attachment. Now I know the skills it is a question of experiences,” he continues, “and I’ve had quite a few of those.”

Adrian is only 30, but in those three short decades a great deal has happened. His father abandoned the

family when he was seven, he trained as a dancer against all conceivable odds, and he contracted what for the vast majority of people is a debilitating disease. “I’ve learned to localise pain,” he says simply. Of his father’s betrayal, Adrian suspects it was this which led him to dance for a living. “It created a need throughout my life to go deeper—to always ask why, why, why, like a child,” he smiles. “It’s important as a dancer not to be easily satisfied with your movements.”

Why did his dad leave? Why did it turn Adrian to dancing? How has it helped his dance and, more pertinently, why might it help yours? “Nowadays you see pieces with so much movement, it’s dizzying” he laments, “and it’s boring after 20 minutes because it’s not personal.” Dance isn’t therapy, he continues stridently, but there is a certain level of emotional experience that must go into the movement if it’s to be remotely convincing—for dancer or spectator. As Pina Bausch famously stated: “In the end, its composition. What you do with things. There’s nothing there to start with. There are only answers: sentences, little scenes someone’s shown you”—and that you, via German dance theatre, can express musically.



## LINKS

### The Place

17 Duke’s Road

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

## SHIV'RING JOYS

*The greatest actress of the Regency period, Sarah Siddons, died at home in Marylebone in 1831, ending a remarkable life. But according to Louisa McKenzie, her ghost may still haunt an electrical substation on Baker Street*



To paraphrase a well-known nursery rhyme: if you go down to 228 Baker Street tonight, you're in for a big surprise. A rustle of satin skirts, a glimpse of lily white flesh, the lingering smell of some long forgotten scent. Venture to the first floor of what is now an electrical substation and you may even see her: Sarah Siddons, former first lady of the London stage, who is reputed to haunt the building.

But why does the Meryl Streep of her day haunt an electrical substation? Until it was demolished

in 1904 and the street naming system altered due to an extension of the London Underground, 228 Baker Street was known as 27 Upper Baker Street, and this was the site of Siddons's final London residence. The area still bears a trace of its former inhabitant in the nearby Siddons Lane. When Siddons retired to 27 Upper Baker Street in 1817, the area was still something of a rural idyll. It is said that Siddons built a special bow window at the property so that she could sit and look out over this unspoiled landscape.

The Marylebone into which the actress settled was undergoing a process of rapid development. According to a 1904 article about Sarah Siddons in the *Otago Witness*, the lady herself was so enraged about the possibility of the putative Cornwall Terrace obstructing the view from her house that she went straight to the Prince Regent himself to complain. Although her complaint ultimately went unheeded—Cornwall Terrace was built as planned between 1821 and 1823—this gives a sense of the circles in

which Siddons, as famous in her own lifetime as Angelina Jolie is today, was able to move.

Born Sarah Kemble in Wales in 1755, into a famous theatrical family, Siddons acted in family productions from a young age. As a teenager she became infatuated with another member of the theatre company, William Siddons. Despite her family's initial disapproval, the couple married in 1773. At the same time she started her acting career in earnest. The early years were hard. She initially tried her luck in London, but was not successful. This led to several years spent touring the country in a variety of theatrical companies: wilderness years, but ones which laid the foundations for her future stardom. Returning to London a few years later, Siddons was more lucky, proving to be a huge success in David Garrick's Drury Lane theatre.

Although Siddons played the whole pantheon of Shakespearean female (and some male) characters, it was the role of Lady Macbeth with which she became indelibly associated, repeating the role multiple times on stage. Perhaps fittingly, her farewell performance before retiring was in *Macbeth*. The audience weren't there for the Scottish play. They were there for Mrs Siddons. Accordingly, it was impossible for the play to continue after Lady Macbeth's final lines, so great was the audience reaction.

Throughout her career, Siddons found herself rubbing shoulders with the cultural, social and political elite of the day. This didn't stop after her retirement, when she established a sort of informal salon at 27 Upper Baker Street, attracting writers, painters, politicians and society friends for tea, toast, discussion or to listen to her famous readings. Sir Thomas Lawrence, the painter, with whom she had a long relationship, painted a portrait of her at one such reading.

Throughout her career, Siddons was a regular subject for portraitists, including luminaries such as Gainsborough and Reynolds.

These portraits, the publicity shots of their day, give us some clues about the power of her presence. In the Reynolds portrait of the actress as a tragic muse, her personality jumps from the canvas.

These paintings offer a clue as to how Sarah Siddons held her audiences in such thrall. Contemporary or near contemporary reports cite the realism and believability of her acting. Onlookers felt her pain, her love, her terror, her cruelty, her evil. Samuel Taylor Coleridge, a fan of Siddons from a young age, published the poem *To Mrs Siddons in 1794* as part of his *Sonnets On Eminent Characters* in a London newspaper (although scholarly opinion now attributes at least some of the credit for this poem to Charles Lamb). The final couplet captures the effect Siddons had on her audience: "Ev'n such the shiv'ring joys thy tone imparts/ Ev'n so thou, SIDDONS! Meltest my sad heart!"

This naturalism was a break with the prevailing acting style of the time, whereby each part had its own convention and was played in exactly the same way, regardless of the actor. It was the part, and not the player, which was memorable. By becoming more spontaneous and individual, Siddons enchanted audiences, paving the way for a more modern style of acting in which both the actor and the part were memorable.

Although her marriage to William ultimately failed, it endured long enough for Siddons to have seven children (only two of whom survived her) all the while continuing on the stage. The nature of her relationship with Sir Thomas Lawrence has long been debated. Most agree that it was nothing more than a friendship, which began when he saw Siddons in a production in Bristol during her wilderness years. Lawrence painted and sketched Siddons many times. He also, somewhat confusingly, fell in love with two of her daughters, Sally and Maria. He courted one, broke it off, courted the other, then



*Perhaps fittingly, her farewell performance before retiring was in Macbeth. The audience weren't there for the play. They were there for Mrs Siddons. It was impossible for the play to continue after Lady Macbeth's final lines, so great was the reaction*

went back to the first. He broke both their hearts—and both died young. This did not, however, stop Sarah Siddons from continuing to welcome the painter as part of her salon at 27 Upper Baker Street.

The final curtain fell in June 1831. Sarah Siddons died in her home and was buried in St Mary's Cemetery, Paddington. Even in death, she could still attract an audience. Reportedly, more than 5,000 people attended her funeral. And so the story ends. Or, if you happen to visit that electrical substation, maybe it doesn't.

BY SASHA GARWOOD



“

*Laurie Penny takes on the establishment with wit, charm, common sense and the kind of burning, righteous rage about the sheer idiocy and unfairness of structural inequality that really needs a flaming sword to do it justice*

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## BOOK OF THE MONTH

### Blazing Star: The Life and Times of John Wilmot, Earl of Rochester

by Alexander Larman

Head of Zeus, £25.99

A couple of years ago, I attended a conference where Germaine Greer (in her less problematic capacity as a damn good Restoration manuscripts scholar) was the keynote speaker. Afterwards, a mutual friend (whom I've yet to forgive) accosted her and said: “Talk to Sasha, she knows a lot about the Earl of Rochester,” then disappeared, smirking. That eminent lady looked me up and down and condensed the entire field of contemporary Rochester criticism in a single pithy phrase: “Male critics love Rochester, because they love the thought of his big cock.”

I would love this not to be true. I hope and pray that in universities and libraries, bright young things or thoughtful older ones are writing biographies of John Wilmot, second Earl of Rochester—Restoration poet, courtier, satirist and rakehell—that focus on his incisive intellect, self-aware complexity, capacities for empathy and vocalisation, emotional torment and inner conflict, depression, alcoholism, bisexuality, gender fluidity—anything that doesn't involve assuming a relentless promiscuity, the marvel and envy of the dissolute Restoration court. I exaggerate slightly. There's some great, thoughtful lit crit out there. But for the last 20 years, the majority has been by men, and has taken for granted that the reckless promiscuity ascribed to Rochester by memoirists a century after his death is both unquestionably accurate, and his defining feature. (Rochester's letters mention alcohol more than sex. There may be a lesson there.) Regrettably, vivid and well-written though it

is, *Blazing Star* is no exception. While fast-paced and fascinating, the unsubstantiated insistence that “even by the standards of the time, his near-mania for putting flesh into flesh was remarkable” detracts from an otherwise enjoyable account of a compelling, mercurial, talented figure. As does Larman's tendency to read everything Rochester wrote as autobiographical. Yes, he was a writer and probably every character he created had some personal relevance: as a facet of himself or vicious satire of society. But, for a poet who adopted a variety of voices (including women), and probably indulged in deception in everyday life, reading everything autobiographically is a sadly unexamined choice.

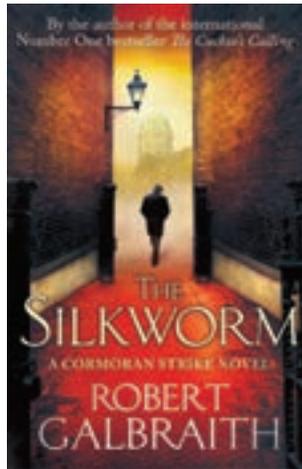
Larman doesn't dig particularly deep. He also doesn't engage much with context, or cite his sources. Sure, he's shooting for popular biography rather than academia, but there's nothing to stop him including a note on materials. When he does, they're almost exclusively 18th century. A note in a newspaper 80 years after Rochester's death does not constitute primary evidence. Even in popular biography, surely, there's space for the Hanoverian ideological investment in the Rake Rochester myth? It's a shame, because where Larman does address the Rochester legend, he's fabulous—his takedown of 2004's *The Libertine* is a thing of wonder. *Blazing Star* is undoubtedly an enjoyable book and an accessible introduction, but if you're interested in more than Rochester's big cock, it's worth bearing in mind that this isn't the only side to this story.

### The Silkworm

by Robert Galbraith  
Sphere, £20

*I really enjoyed The Silkworm. Full disclosure: I wasn't expecting to. I'm not big on genre fiction—although I am big on intelligent fiction regardless of genre—and thus far have viewed JK Rowling's forays in adult fiction with a slightly cynical eye, whatever name they are conducted under. Completely unjustifiably, it turned out.*

*Silkworm's central characters are pleasingly plausible and entertainingly eccentric. Disabled detective Cormoran Strike's emotional trajectory blossoms into three-dimensionality. Rowling/Galbraith has managed the near-impossible feat of making a maverick, grumpy, cynical and misanthropic detective—equipped with an attractive assistant, a tendency for self-destructive coping mechanisms, intuitive crime-solving abilities and an anti-authoritarian streak—seem fresh, interesting and warmly human. The plot is good too, appealingly*



*crazy and entertainingly horrible, with car chases, unexpected twists and plenty of theatrical gore.*

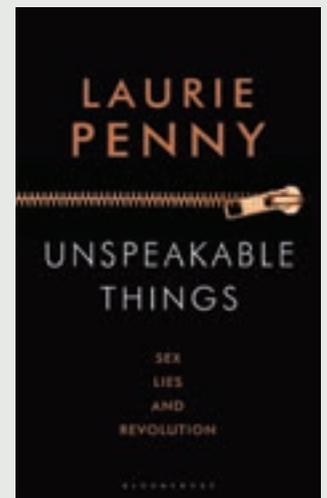
*Cormoran and his full-time assistant Robin are asked to investigate the suspicious, grisly death of unlikable literary novelist Owen Quine, whose posthumous novel happens to symbolically eviscerate a substantial swathe of London's publishing in-crowd. Predictably, as the investigation gets closer and closer to its target, bad things keep happening and everyone's dirty secrets come out. It's tempting to infer a few digs at the world of publishing—everyone seems unilaterally awful and self-important—but luckily it's also gripping and entertaining and, like all great detective fiction, interesting on a personal as well as plot-driven level. If you've ever read Sherlock Holmes for the glimpses of 221b Baker Street, or Inspector Morse for the scenes where it's just Morse and Lewis in the car, Galbraith will be a godsend. If you just like horrible murders and exciting plotlines, you could do a whole lot worse.*

### Unspeakable Things: Sex, Lies and Revolution

by Laurie Penny  
Bloomsbury Publishing, £12.99

Writer and feminist Laurie Penny is a crusading genius and a really decent human being to boot. *Unspeakable Things*—her thesis, nailed firmly to the neoliberal church door—provides evidence of both. She takes on the establishment with wit, charm, common sense and the kind of burning, righteous rage about the sheer idiocy and unfairness of structural inequality that really needs a flaming sword to do it justice. She doesn't care who you have sex with (as long as you do so consensually), whether you shave or if you wear a miniskirt (regardless of gender). What she does care about is that you check your privilege, interrogate your assumptions, treat yourself and others with respect, and stare social inequality right between the eyes until you find ways you can make it better for everyone.

If that sounds overly earnest or like a big ask, it's neither. *Unspeakable Things* is damn funny, shot through with intimate misadventure, personal anecdote and the kind of zeugmatic wordplay that exposes the seamy underbelly of casual contemporary misogyny. Never again will I be able to hear the phrase “get back to the kitchen” without reflecting that it's where the knives are kept. This isn't just a book about gender, although the variant cultural traumas facing boys (gender policing, fractured and problematic ideals of masculinity, unemployment, suicide, bullying) and girls (eating disorders, gender policing, autonomy and desire, objectification, biological clocks, pay gap, self-harm, rape culture) get a chapter each, and it's striking how much they intersect. It's a manifesto for revolution, a love letter to a world where everyone is free to love and learn and fight for what they want, without fear of social opprobrium or cultural iniquity, and it's pretty damn convincing.



## CULTURE: IN BRIEF

ON  
STRINGS

Born the son of a virtuoso soprano and one of Germany's most accomplished cellists, Alban Gerhardt was always destined for the concert hall. He alighted upon the cello as an instrument when he was still playing in a sandpit, aged eight. "I was frustrated that I couldn't sing like my mother, so I chose cello because you could play vibrato on it," Alban recalls. By the end of his very first lesson, he felt he'd found his voice. We caught up with him as he prepares for an appearance at the Wigmore Hall on 12th September.

*You're known for giving free concerts in unusual venues. How did that come about?* It all started in the mid-90s, when I was forced to play in schools in America in order to get sponsorship. I thought it was such a waste of time at first, but I soon realised how rewarding it was. Then, three years ago, I had to play all the Bach suites in a row for the first time ever and I wanted to do a warm up concert somewhere alternative. It was held in a former water plant in Berlin. I agreed to play there in summer break, and somehow 800 people turned up, many of whom had never been to a concert. I realised Bach was a powerful tool to get these people to like what we're doing with classical music, so I decided to bring it to other spaces. I went round six different cities in Germany and in the morning would go on the local radio and ask listeners to come up with interesting venues, which they did. I played in a fitness studio, maternity ward, a pub full of nuclear waste fighters, a wine cellar. It's good to bring music to the people



sometimes, rather than bringing people to concert halls.

*Doesn't playing in a place with a lot of background noise defeat the point?* Funnily enough, a lady who was a really keen concert goer heard me playing at a railway station and said she had never listened with so much interest. She said she couldn't concentrate hard in a concert hall because it was so warm and dark, she dozed off. This taught her how much more you get out of a piece when you focus on what is going on. It's the same with playing. There is so much background noise and activity it is harder to get people's attention. I have to be... broader, somehow. I cannot just play myself. I need to take the crowd along.

*Who is your favourite composer to play?* Probably right now it would be Bach. I never used to like Bach, though my son loved to hear me play him. I thought it was intellectual and too difficult to play well. To play Bach averagely is easy, but to do so in a natural way—to bring out that singing, dancing quality—is hard. With some composers I feel it is relatively easy to play them well, but with Bach... ouch.

*Is it true your cello once belonged to Mussolini?* Yes, it is 304 years old.

*Aren't you terrified, looking after it?* I am not a very materialistic person. I have been taught to take care of things, but I have also been taught that things are just things, and that if something is lost or broken it is not the end of the world. With so many tragedies happening all over the world, to call losing or breaking a cello a tragedy is almost blasphemous.

*What does playing the cello bring to you?* When I am in the zone—which happens more as I get older—it feels as if I can do more than is human. It feels as if you can fly, or do magic, as stupid as that sounds. I don't get that every time, but quite often—especially as I play with ear plugs in. It means the background noise is blocked out, and I am connecting with my own music without being distracted.

*What are you playing at Wigmore Hall?* Three cello sonatas by Fauré, Saint-Saëns and Rachmaninov. I am playing with one of my favourite pianists, Cecile Licad. She is like a child on the piano, full of a playfulness, joy and curiosity you rarely see in adults. It's lovely.

**Wigmore Hall**  
26 Wigmore Street  
[wigmore-hall.org.uk](http://wigmore-hall.org.uk)



## *Picture from an exhibition*

### **Paul Oz: Exposure**

The work of visual artist and sculptor Paul Oz is known for its “explosive” nature: he uses oil paints and a pallet knife to create an incredibly graphic effect.

His latest piece—a portrait of Gino the elephant, showing at the Imitate Modern gallery in Marylebone—is no exception. “With my technique, there are multiple layers, which is why it looks three dimensional. The elephant piece is really good when you get more of a distance from it—you need that distance to be able to appreciate it.

“It looks almost photographic,” explains Paul. “I’ve always enjoyed painting wrinkles and fur. It makes a change. When I’m painting portraits and Formula One logos, you have to be so precise because people notice it. It was nice to be able to just relax and go with it,” he says.

The painting is part of the gallery’s Exposure exhibition, featuring black and white pieces from a range of artists,

including Day-z and Luc Waring, alongside a host of newer names. Through stripping back the colour, the aim of the show is to reveal the intricacies of each piece, capturing the detail of the varied media: everything from photography and spray paint to fine drawing.

Paul has been working with the gallery for several months, and plans are underway for a solo show at the Imitate Modern next spring. “We’re still pinning it down, but I think it will be something to do with the eighties. I love painting what I’m into. If you paint from your heart and your own interests, you’ll never fail, because you know what to paint and how to paint it.”

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### **Exposure**

*19th July-16th August*

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### **Imitate Modern**

*27a Devonshire Street  
020 7486 9927  
imitatemodern.com*

August—September 2014

## CULTURE: GUIDE

## MUSIC

**Wigmore Hall**

36 Wigmore Street  
020 7935 2141  
wigmore-hall.org.uk

*The world famous concert venue is closed for August but then returns with a packed schedule of the very finest chamber music. Here are some highlights. Visit the Wigmore Hall website for more detailed listings.*

7 September

*Pavel Haas Quartet; Bernarda Fink (mezzo-soprano); Anthony Spiri (piano): Janáček, Martinů, Dvořák*  
Folksong and the unifying power of traditional culture flowed naturally into the creative lives of the three composers in this concert. The Pavel Haas Quartet launches its Bohemia series at Wigmore Hall in company with Bernarda Fink, among the world's finest interpreters of Czech song, and her regular duo partner Anthony Spiri.  
7:30pm  
Tickets from £15

10 September

*Kristian Bezuidenhout (fortepiano): Mozart, Haydn*  
Bezuidenhout launches Wigmore Hall's Mozart season with a concert featuring works written with the characteristic sounds of the fortepiano in mind. Known for his extraordinary sensitivity of touch, Bezuidenhout has become famous for his sublime representations of 18th century keyboard works.  
7:30pm  
Tickets from £15

11 September

*Joshua Redman Jazz Series; Joshua Redman (saxophone); Wolfgang Muthspiel (guitar, vocals); Gwilym Simcock (piano)*  
Concluding the Joshua Redman Jazz Series, this one off performance unites three acclaimed artists, all praised for their daring imaginations and musical invention. This is an unmissable chance to see three of the most innovative jazz musicians of our age perform together for the final time.  
7:30pm  
Tickets from £15

27 September

*Alina Ibragimova (violin); Cédric Tiberghien (piano): Mozart*  
Mozart's output as a child prodigy included over a dozen short sonatas for keyboard, which can be played with violin accompaniment. The composer went on to create a remarkable group of sonatas in which the violin and piano form an equal alliance. Alina Ibragimova and Cédric Tiberghien explore the creative brilliance of his violin sonatas as part of Wigmore Hall's The Mozart Odyssey.  
7:30pm  
Tickets from £18

**The Royal Academy of Music**

Marylebone Road  
020 7873 7300  
ram.ac.uk/events

*The Royal Academy of Music has a large and varied programme of public concerts, including many that are free of charge. Here are some highlights from the coming months. Visit the Royal Academy website for more detailed listings.*

23 September

*Celine Forrest (soprano); Finnegan Downie Dear (piano); Richard Lewis/Jean Shanks Award Winner's Recital*  
A recital of arias and songs by composers including Debussy, Quilter and Strauss by the winner of the Academy's most prestigious vocal prize, the Richard Lewis/Jean Shanks award. Céline Forrest, who is certainly making a name for herself, will represent Wales in next year's Cardiff Singer of the World competition.  
7:30pm  
Tickets £7.50

26 September

*400+: Academy Symphonic Brass: Elgar Howarth, Mark David Elgar Howarth (director of brass ensembles) and Mark David (head of brass) conduct Academy Symphonic Brass to present a programme spanning the centuries, including compositions and arrangements by Howarth, as well as works by Benjamin Staern and the late Petr Eben.*  
1:05pm  
Free

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03

- 01** Academy Symphonic Brass, Royal Academy of Music  
**02** To Kill a Mockingbird, Regent's Park Open Air Theatre  
**03** Pavel Haas Quartet, Wigmore Hall

## EVENTS

### Asia House

63 New Cavendish Street  
 020 7307 5454  
[asiahouse.org](http://asiahouse.org)

30 September

*ARTiculations with Richard Deacon*  
 Richard Deacon talks to Pamela Kember as part of the ARTiculations series. Having grown up in Sri Lanka, the prize-winning sculptor tells the story of his childhood and his interest in rock carved sculptures—from the 12th century Buddhas of Polonnaruwa in Sri Lanka, to the caves of Ellora in India.  
 6:45pm–8:30pm  
 £10

### Hellenic Centre

16–18 Paddington Street  
 020 7487 5060  
[helleniccentre.org](http://helleniccentre.org)

17–23 September

*From the Levant to the City of London*  
 A lecture in English by Katerina Galani, tracing the lives and works of Greek bankers, based on unpublished archival sources from Constantinople, Greece and the City of London. The talk probes the transition of Greeks from the

islands and ports of the Aegean, to the international financial centre of the City of London in the 19th century. The lecture also shows how by infiltrating into the Levant Company, they expanded their trade business in Britain.  
 7:15pm  
 Free (booking essential)

23 September

*Victoria Hislop: The Sunrise*  
 Join bestselling author Victoria Hislop as she talks about her new novel, *The Sunrise*, set in the city of Famagusta, Cyprus during the devastating events of the 1970s. With her unique brand of storytelling, Victoria once more shines a light on a fascinating and often overlooked part of Mediterranean history, as she has done so vividly in her three previous novels.  
 7:15pm  
 Free (booking essential)

### Regent's Park Open Air Theatre

Inner Circle, Regent's Park  
 0844 826 4242  
[openairtheatre.com](http://openairtheatre.com)

17 July–23 August

*The Gershwins' Porgy and Bess*  
 “One of these mornings you're gonna rise up singing, then you'll spread your wings and

you'll take to the sky.”

Bess is haunted by the demons of her past, but a crippled beggar named Porgy is determined to save her from a life of ruin. Directed by Timothy Shearer, this classic piece of American musical theatre tells a powerful story of love and betrayal.  
 2:15pm, 7:45pm  
 Tickets from £23

28 August–13 September

*To Kill A Mockingbird*

Winner of the 2013 WhatsOnStage award for best revival, *To Kill A Mockingbird* makes its eagerly anticipated return this summer. Adapted from the classic American novel, the play tells the story of racial injustice in the deep south. This sold out last year and is sure to be a huge success again this year.  
 2:15pm, 7:45pm  
 Tickets from £23

### Royal Society of Medicine

1 Wimpole Street  
 020 7290 2900  
[rsm.ac.uk](http://rsm.ac.uk)

Monday 22 September

*Medicine and Me: Stroke*

Medicine and Me meetings aim to provide a forum in which patients' concerns about their illness are given top priority. This meeting will provide an opportunity for patients and their families to share their experiences about living with the effects of stroke, to hear about the latest research and to question the experts.  
 1pm  
 Free for patients and carers (booking essential)

Tuesday 23 September

*Awake: Anaesthesia—Music—Consciousness*

This event will reveal the findings of the largest ever study of awareness during anaesthesia. It opens with an introductory talk by eminent neurophysiologist Baroness Susan Greenfield and includes a programme of live music on consciousness and dreaming, accompanied at the piano by Andrew West. The evening will see the debut of a new piece by Michael Zev Gordon, with text by Ruth Pade, based on patient experiences of awareness under anaesthesia.  
 6pm  
 £12 (includes drinks reception)

## GUIDE

## ART

**A&D Gallery**

51 Chiltern Street  
020 7486 0534  
aanddgallery.com

15 July—13 September

*Great British Art*

This exhibition marks the 15th anniversary of the gallery, celebrating the work of diverse British artists, including the work of Sir Peter Blake, Andrew Logan and Duggie Fields.

19—20 September

*Her 81 Pieces*

In an exclusive presentation of new works, Anna Jung Seo explores how physical distortion reflects psychological abnormalities.

Mon-Fri 10:30am-7pm

Sat 10:30am-6pm

**Atlas Gallery**

49 Dorset Street  
020 7224 4192  
atlasgallery.com

Until 16th August

*The Bikeriders*

In the 1960s a young Danny Lyon immersed himself in the world of the Chicago Outlaws motorcycle club. From this, Lyon created a raw photographic insight into biker culture, exhibiting in the UK for the first time.

Mon-Fri 10am-6pm

Sat 11am-5pm

**Hay Hill Gallery**

35 Baker Street  
020 7486 6006  
hayhill.com

Until 23 August

*Summer Group Show*

A collection of well-known artists, including PJ Crook, Bruce Clark and Oleg Prokofiev, present their own window on the world.

26 August—27 September

*Roxana Halls: Appetite*

Roxana Halls' works are a wry observation of the push and pull of modern society's expectations.

Mon-Fri 10:30am-6pm

Sat 11am-5pm



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03

04



01 Susan Cox,  
Thompson's Gallery  
02 Edwin Smith, RIBA  
03 Kazuhiro Takadoi,  
jaggedart  
04 Roxana Halls, Hay Hill  
Gallery

### Imitate Modern

27a Devonshire Street  
020 7486 9927  
imitatemodern.com

19 July—16 August

#### Exposure

A diverse collection of work from various artists, including Paul Oz, Day-z, Luc Waring and Mairi-Luise, Exposure showcases a wide range of media, from photography to spray painting, brought together in a monochrome palette.

Mon-Sat 10am-6pm

### jaggedart

28a Devonshire Street  
020 7486 7374  
jaggedart.com

Until 5 September

#### Awakening II

The second Summer Group Show exhibition at jaggedart, featuring a selection of works by various gallery artists.

10—27 September

#### By Chance or Design?

A selection of works by designers and artists coinciding with London Design Festival, showcasing objects, furniture and art.

Wed-Fri 11am-6pm

Sat 11am-2pm

### Lisson Gallery

29 & 52-54 Bell Street  
020 7724 2739  
lissongallery.com

19 July—25 August

#### Where Were You?

Taking its title from a song by British punk band The Mekons, the show displays the work of nine artists: five for the first time in the UK. Each articulates a minimalist aesthetic, via paintings, prints, relief objects and canvas works.

16 September—1 November

#### Marina Abramovic: White Space

Historic works by Marina Abramovic, which deal with time and the immaterial. Its title comes from a 1970s sound piece.

Mon-Fri 10am-6pm

Sat-Sun 11am-5pm

### RIBA

66 Portland Place  
020 7580 5533  
architecture.com

10 September—6 December

#### Ordinary Beauty

RIBA's new architecture gallery presents more than 100 black and white photos, in the first major retrospective of Edwin Smith: one of Britain's foremost 20th century photographers.

Mon-Sat 10am-5pm

(Tues 10am-9pm)

### Thompson's Gallery

15 New Cavendish Street  
020 7935 3595  
thompsonsgallery.co.uk

30 July—17 August

#### Summer Exhibition

This exhibition introduces new works, showcasing different styles and media, by a variety of both recognised and newer artists. Featured artists include Michael Adamson, Bee Bartlett, Naomi Clements-Wright, Susan Cox, Lynn Foster, Sevan Garo, Emma Green, Edward Haslam, Louis Laprise, Ben Lowe, Myles Oxenford, Lesley Taylor and Emma Williams.

Mon, Tue, Thu, Fri 10am-6pm

Wed 10am-7pm

Sat 10:30am-5:30pm

Sun 11am-5pm

### Wallace Collection

Manchester Square  
020 7563 9500  
wallacecollection.org

19 September

#### The Great Gallery Re-opening

Following a two-year refurbishment, the Great Gallery is re-opening to reveal a new hang and reconfigured ceiling, filling the gallery with natural light. The cultural dialogue between the major centres of 17th century artistic creativity—Spain, Italy, the Netherlands and France—are now exhibited side-by-side, providing a uniquely immersive experience.

Daily 10am-5pm

# STYLE



*Dominic Hazlehurst, director of Sunspel, talks to Clare Finney about heritage, high quality cotton and how he's reclaiming the word 'luxury' from the empty platitudes of marketers*

# COTTONING ON



## COTTONING ON

“

*I was always interested in making. My father was in the manufacturing industry, so I appreciate the art of taking raw materials, taking time to make something, and then selling what you produce. It's a noble process*

Britain, November 2006, and almost the whole nation is in the cinema. They're transfixed by the scene that's unfolding across the big screen. An MI6 agent is giving chase to an adversary in a building site in the Bahamas and, like an urban squirrel, the bad guy has just scrambled up a large crane. He leaps, the agent follows him effortlessly. We all breathe out with relief. Within moments of the start of *Casino Royale*, Daniel Craig has assured us that 007 will live another day.

That spectacular leap makes history—Bond's best stunt, as voted for by film fans—and the ensuing fracas enters the canon of great openings. So intent are we on watching their death-defying antics, the last thing we're concentrating on is what Bond and bomb-maker Mollaka are wearing. That's hardly surprising: they're a dizzying 200 feet up in the air, fighting. But even



through the mud, grime and blood of a Bond fight, you can tell these are some special t-shirts.

They were Sunspel tees: woven in Nottinghamshire by one of the country's few remaining garment factories, which dates back centuries. "The company was founded by the Hill family in the 1860s, making everyday items in exceptional fabrics," current co-owner Dominic Hazlehurst explains. Dominic bought Sunspel nine years ago with friend Nicholas Brooke when the pair decided to go into business together. Neither of them had worked with clothes previously, but they knew Sunspel from "that Levi's advert, you know the 1985 one in the laundrette with Nick Kamen in his white boxers". They didn't need to spend long at the Long Eaton factory to realise this was no ordinary fashion brand.

It was, recalls Dominic, "a diamond in the rough. A quality brand with

such amazing heritage and skill." It had expertise, customer loyalty and character. But it also had quirks: "The sizes were out, distorted by the owner because he never wanted to be larger than 'large'. He'd expanded them over decades," he explains. The financial side of the business, conducted by pencil ledgers, was computerised once a year.

The entire operation needed major restructuring. There was a hole in the roof, while on the factory floor there was serious workplace rivalry. Many years previously, a disagreement between the two Hill brothers, the last of the line, had divided the business. "The brothers split up and created two different factories, one making knits, the other boxer shorts. There were even two canteens," Dominic says.

"Ask a member of 'knits' if she knew how the other side worked, and she'd tell you to 'talk to boxers'.



Workers at Sunspel's Nottingham garment factory  
Opposite: Dominic Hazlehurst



She wouldn't know about it," he smiles. Lesser men might have balked at the prospect of such discord, but Dominic just looked to the textiles—fine, jersey-knit cottons, warp knit cottons, fine merino wool and others unique to the company—and to the clothes. Soft, stylish t-shirts and polo shirts were globally sought after, and the boxers had a serious fan base. "In the archives we found all these letters saying, 'I've been buying your pants for 60 years, and I love them. Can you send me a replacement pair for these?'"

'These' would be a pair of underpants, he recalls; clean, but "so old and so worn, the label would have come off and the elastic broken. That's loyalty." Yes, as gratifying as such loyalty was, it was problematic too. The clothing industry was changing. Once a supplier of so-called white label goods, making some products for other brands,

this became difficult for Sunspel with foreign competition. "Brands would say 'We can get it cheaper overseas', and of course they could," he sighs. "The point is, we take the quality, fit and comfort of our garments extremely seriously."

This comes at a price. A Sunspel item is no bargain buy, but it emanates history, skill and expertise. "There are people whose grandparents worked here," he continues. "Such a long tradition of manufacturing experience is invaluable and very hard to find." It brings its own challenges: trying to reconcile the need for change with the brand's core values was one that preyed heavily on both buyers. "Peter Hill only sold it to us because he believed we'd be sensitive to that. He was 83," Dominic explains. With a renewed interest in heritage coinciding neatly with their purchase, it could not have been better timed.

Did they sense this trend was coming? "No," says Dominic, "but menswear was already a growing sector. The zeitgeist really started later. I think it was with the recession that trend for thinking about where your money actually goes began." They bought in 2005, the crash was 2008, and in 2009 Sunspel opened a few small pop-up shops. "We had pop-ups in Mayfair and Covent Garden," he remembers. This was their first high street venture, and it was also one of the first tentative steps Dominic and Nick took towards repositioning the brand.

They gathered pace easily. With great design and fine materials, Sunspel reached out to those disillusioned with big, shouty labels. "There is often, with these," he says carefully, "a very clear correlation between the cost of goods and the marketing spend." Not so with Sunspel, a company whose

## COTTONING ON



background as a manufacturer and fabric developer has made quality the priority. “We don’t have branding on our products. We just have labels on the inside,” he tells me. That said, he has no problem at all with calling Sunspel a luxury brand.

On the contrary, Dominic says, the word ‘luxury’ needs reclaiming. “It was horribly subverted in the eighties when we became a label culture, but fundamentally it should be about an artisan making something beautifully.” The customer takes pride in purchasing and wearing the garment, and the craftsmen takes pride in the process of making—the details of which take some explaining. “If I took you into the technicalities of that garment’s development and told you why it works and how it works, you might not last the conversation,” Dominic warns.

I ask him to try me. He takes a deep breath, points to his t-shirt,

a classic navy crew, and starts with the basics. “Core Sunspel shirts are made from longest staple Egyptian cotton, which we know as Q82. This is the quality number by which we refer to this fabric—it refers to the weight, the thread configuration, the yarn preparation and ultimately how the fabric behaves.”

There are lots of 100 per cent cotton t-shirts around, but the cotton used can vary greatly in its quality. “Cotton is a plant with a bud, and the staple—which is the single strand of cotton you can extract from that bud without knitting it to the next—defines the quality,” explains Dominic. “The longer the staple, the rarer the cotton, and Egyptian cotton—used for Sunspel’s boxers, tees and shirts—is one of the most sought after.” The fewer times those staples cross in the production of thread, the smoother the cotton and the less irritation it causes

when it’s next to your skin. After the thread has been produced, it’s passed over a flame to get rid of any small hairs, creating a smooth finish. It is then double spun to remove residual ash. This is a process to which long staple cotton responds beautifully, giving it a lustrous appearance and uniquely soft feel.

I think it’s all over, but we’ve barely begun: there’s the counter twisting of the thread to keep it flat, and the knitting on Nottingham’s world-class lace machines to go yet. Before that, there’s quality of the plant and the skill of the picker to bear in mind. No wonder Dominic calls his time at Sunspel a “huge adventure”—there has been a whole spool of information for him to wrap his mind around. “Given what I knew, I learned an awful lot. It’s been a real journey,” he says happily.

The experience has certainly changed Dominic’s wardrobe.



Before he bought Sunspel, he was not hugely interested in where his clothes came from. Now, he's a firm believer in understanding the provenance of his garments, just as he is in knowing that his strawberries hail from his back garden. "I was always interested in making," he continues. "My father was in the manufacturing industry, so I appreciate the art of taking raw materials, taking time to make something, and then selling what you produce. It's a noble process." What he cannot get, however, is going for profit over product quality.

"I just can't get that," he says, shaking his head in disbelief. "I hope that things are finally changing." Sunspel's success would suggest as much: the brand has launched a popular line of womenswear, they have five stores in London, and plans are underway for the opening of a womenswear boutique

at their Chiltern Street store in September. In recent years, they have collaborated with fine, like-minded brands such as Paul Smith, Fred Perry, Dr Martens and Nicole Farhi. It's a fairly select list, but as carefully curated as the clothes adorning the boutique's clean white walls.

There's no denying the biggest, most impressive collaboration of them all, however: his name is legendary. Bond. James Bond. His 'block'—the wooden model used for measurements—is still being used today. "I had a friend who was the agent for the costume designer,

Lindy Hemming, at the time, and the match-up was clear," Dominic recalls. "We're a heritage menswear brand, made in England and Lindy, the designer, was in the process of dressing the new 007, to be played by Daniel Craig."

Casino Royale was an original Ian Fleming story, rewritten for the 21st century. It was an old character, Bond, recreated with a new young face. "There have been so many different characters in film and theatre that I have dressed in Sunspel vests, t-shirts and underwear because they are classic, timeless and beautifully made," Lindy Hemmings said at the time. "This time, when dressing Daniel Craig as the new James Bond, I thought it would be the perfect collaboration."

She wasn't wrong. Sunspel is about quality, heritage, style and Englishness. Shaken up—but in no way stirred.

## LINKS

**Sunspel**  
13-15 Chiltern Street  
020 7009 0650  
[sunspel.com](http://sunspel.com)



## BILLI'S ROOTS

*Billi Currie talks to Jackie Modlinger about his journey from a Stirling council estate to a chic Marylebone salon*

It's a quantum leap from Saturday boy in Stirling to eponymous salon in Marylebone; from sweeping the floor and shampooing the locks of local ladies to cutting the hair of Louise Redknapp. But such is Billi Currie's journey: a classic tale of rags to riches.

I like to think of Currie as the Billy Elliot of the hairdressing world: a coalminer's son, a working class boy made good. Hairdressing was anathema to his dad, just as ballet was to Jackie Elliot. Billi was a mere kid when he scaled the first rung of the professional ladder, and even today there is something endearingly childlike about him.

Growing up, life was tough. "We lived in a council house. My father, William, was a miner, my mother, Patricia, a waitress: she died when I was 10 or 11, so my father did double shifts in the pits to feed us. There was a survival quality, which is how I acquired a work ethic," recalls Billi. "I didn't do very well at school, and took a Saturday job at 14—I think it is important to experience working with adults. I think that's something we've lost."

Billi started his career at a small, local hairdresser, Salon Frances, run by Eddie and Frances Hunter. "The owner of our house owned the salon, so I knocked on his door and asked if I could be a Saturday boy," recalls Billi. Eddie was a stickler for work.

"If I was off sick, he would come and make sure I was really ill. He wanted commitment and dedication. They gave you everything, but demanded a lot. My mentors all demanded toughness and perfectionism."

Though salon-hopping is common, Billi has only worked in three. After Frances, he became a stylist at Vidal Sassoon, where he stayed for 25 years. "The ambiance was electric. It was a huge building." After that he opened his boutique in Marylebone's Chiltern Street: clean and contemporary, in black and chrome. By way of contrast, there's an old-fashioned sign swinging outside. Currie is wearing a workwear style jacket by Lanvin, a gift from his late mentor Vidal Sassoon, whose hair he used to cut. The fact that this hairdressing great put his head in Billi's hands speaks volumes. "I could

never charge him, he's the God of hairdressing," says Billi reverently.

"It was always my ambition to get away from Scotland. I always had this obsession about moving on and doing well." So that's exactly what he did.

*What was your first job?*

Saturday boy, for £2.60 a week. On weekdays I had a milk round at 5:30am and a paper round at 7am.

*When did you realise you wanted to be a hairdresser?*

I suppose it was a natural progression. In my holidays, I used to come to London and watch Trevor Sorbie, a fellow Scotsman, in his salon, which was really exciting. There was Grace Jones, Kid Creole and the Coconuts... everything was about being chic and beautiful. There was this addiction to happiness—with hair, it's like an instant fix and instant satisfaction. I enjoy seeing the result.

*Your mentor, Vidal Sassoon, seems to have played a great part in your career...*

He was such a lovely man—humble. When I did shows with him, he would

## BILLI'S ROOTS



*I used to do the Oscars with Vidal; they had a courtesy lounge at L'Ermitage, where we shared a room with Jimmy Choo. It was amazing to go from nothing, to being respected and in demand*

be the first up and the last to go to bed. He was a perfectionist and had discipline: "If you are going to do it, then for God's sake, do it well." I used to do the Oscars with Vidal; they had a courtesy lounge at L'Ermitage, where we shared a room with Jimmy Choo. I went to LA, New York... it was amazing to go from nothing, to being respected and in demand for your work globally. Vidal would say: "It's not all about hair, it's about being aware of every detail: feel, smell. Being strong, yet anonymous." In London I got to meet celebrities, especially at Sassoon in Sloane Street and South Molton Street.

*Where's home?*

I arrived in London in 1990. When I met my wife, we moved to Kentish Town. We now own a house in Mornington Place, Camden.

*When did you first open your salon?*

I left Sassoon in January 2000 and opened here in April. I gave my notice the year before, but I was always on photo shoots or at seminars.

*Why did you choose this particular location?*

A friend of mine with a salon in Mayfair told me about it. I got lucky. Marylebone's always been infectious. The streets are great and stores range from couture to street. People here are great and there's this sophisticated independence. We like to frequent the locals—there's a strong community in the area—Amalfi, Carluccio's, Galvin, the Indian eateries. My wife goes to Matches. Margaret Howell is the most special shop in London—what an inspiration in terms of continuity and reliability, she's like Jil Sander. That's what I love about Marylebone, shops like Le Labo. I hope that we can continue that individuality—it's such a special place for finding things. When you walk down the high street, you feel like you're in a beautiful, elegant suburb—there's such a sense of comfort, confidence and ease.

*How many staff do you employ?*

Six stylists and one assistant. As a salon, we do on average 25-30 clients a day. We don't rush—we believe in quality and affordability. Our prices start from £40, and we don't like to keep people waiting. It's important to understand people's requirements.

*Who do you consider your icons?*

John Frieda, I think he's fantastic. Trevor Sorbie, Nicky Clarke, Charles Worthington and Michael van Clarke: they're all into re-training, like us. We're part of the National Hairdressing Fellowship.

*What is your favourite aspect of hairdressing?*

Styling, cutting and photo shoots. I did the M&S ads for the past eight years, from the beginning with Erin O'Connor and Twiggy. Colour is super important. I like balayage—it's the essence of the dark, moody bob.

*What's happening with hair now?*

Medium bobs—everything is quite pure. Also, the new Chanel ad with

the Twiggy haircut. And the Mia Farrow will be big for summer. Given the colour and dyeing of the hair and roots, there is a feel for the centre parting coming back. I predict that in different forms, short hair will be back—either sleek, or messy and textured.

*Whose hair would you most like to get your hands on?*

Jerry Hall would be a nice one to cut, though she's just had a seminal haircut. I used to go to her house and do her hair sometimes. My agent, Jonathan Phang, was friendly with her.

*How do you chill out away from the salon?*

I am a workaholic, but I'll go for long walks or play tennis. We're a very basic family. It's very important that we sometimes cook together: pasta or salads. I believe it's important the family sit down together at mealtimes, particularly people who work hard.

*Do you talk shop at home?*

We do because my wife is in the same business: we met at Vidal Sassoon in the eighties, where she was head of education. We talk about travel and the future of things. The children should know where their parents came from and what it takes to run a family business.

*How about the future?*

I would like to stay in Marylebone, and eventually have a beautiful salon school, employ and mentor lots of young people and give them the chance to become the next John Frieda or Sassoon. I'd like to be the Jo Malone of hair, but in one salon, not a chain—I am very much of a control freak. I want to help young people succeed.

## LINKS

Billi Currie  
47 Chiltern Street  
020 7486 9016  
billicurrie.com



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## What's in?




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### THE GUIDE TO WHAT'S HOT ON THE HIGH STREET. THIS MONTH. BY MALENE BIRGER

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There was, we're told, a slightly tenser atmosphere than that which would usually greet the appearance of a By Malene Birger's autumn winter collection. Malene herself, of course, is a dead cert: an award-winning designer who has delighted critics and consumers alike for decades. But the latest parade of premium designs, back in February, wasn't her show.

It was Christina Exteen's—Malene's right hand lady for years, who was handed the reins by the Danish fashion brand's founder earlier this year. "I know that I will be leaving a well-established and healthy brand with its own strong identity," wrote Malene. And by the time the last models left the catwalk, the cheering audience at Copenhagen fashion week clearly agreed with her.

Elegance was everywhere. It was woven through the soft silks of the shirts and nestled down in the (faux) fur coats and soft woollen jackets. The collection nodded to the tropes of the 1970s, without ever quite aping them, to the relief of any onlookers scarred by purple flares and shiny man-made fibres. The bold graphics, intriguing silhouettes and strong colour palette, so synonymous with By Malene Birger, stayed intact. As did the trademark glamour. It was pared down, even nonchalant: muted jackets only jazzed up by gleaming fabrics or variegated tones. These coats will go with things, the show said. We like that—wonderful, but not unwearable. Christina will make her mark, but she will always be Malene's protégé.

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**By Malene Birger**

28-29 Marylebone High Street

020 7486 4000

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



## STYLE: IN BRIEF

### CARAVANE DRIVER

*Véronique Piedeleu, co-owner of Caravane, talks to Clare Finney about the Caravane universe and the opening of her new store in Marylebone*

*Where does the name Caravane come from?*

This mysterious name unveils a universe of different fabrics and a mix of colours. It also evokes travel—Caravane sources unique pieces from around the world. Traditionally, the word refers to a group of nomads or travellers who joined together to cross difficult terrain. I travel a lot with my husband, finding people who specialise in crafts which no longer really exist in Europe, like block printing in Jaipur in India, or linen woven on vintage looms. Our various collections and hero products are based on this know-how: these are not ethnic pieces, but ones which coincide with the Caravane universe. Caravane values artisanal knowledge and quality and combines them, regardless of where they come from. We don't follow fashion: we want quality pieces you can keep.

*How did you end up in interior design?*

As an antique dealer's granddaughter, I was already quite immersed in the decorative world. I don't know how much these things



run in the family, but I have always been interested in furniture and fabrics and I developed a great curiosity. My studies have been a bit eclectic: my parents asked me to study something “serious”, so I studied commerce and business at university. About 15 years ago I decided to follow my heart and created a DIY company.

*How did you first discover Caravane?*

As a client, of course! Caravane is extremely renowned in the interiors industry in France and many other countries. I have always loved its fantasy element, so when the opportunity arose for my husband and me to take on this beautiful brand we thanked our lucky stars. I sold my own business, and we’ve been running it for three years.

*What inspires you today?*

I enjoy finding unique and unusual pieces. Today, I draw inspiration from all my travels, as well as fashion: I love finding pieces that I can turn into my own creations and integrate them into Caravane.

*Which items do you source from Europe?*

Whilst we appreciate creating a cosmopolitan universe, most of our supplies come from Europe. Part of our linen is Italian, all our sofas are European—mainly French—and our furniture and metal lighting are made in France too. With this philosophy in mind, we can meet all our customers’ quality and comfort requirements, as well as create our own unique products. To design in Europe is better for us, the communities, and the economy too.

*What is your favourite piece?*

The Kaar sofa is my favourite, a reinterpretation of seats from the American cars which inspired me during a trip to New York, where I visited flea markets in Brooklyn. I also love our quilts—they are iconic pieces that remind me of my grandmothers’ quilts.

“

*I travel a lot with my husband, finding people who specialise in crafts which no longer really exist in Europe, like block printing in Jaipur in India, or linen woven on vintage looms*

*Why did you settle in Marylebone?*

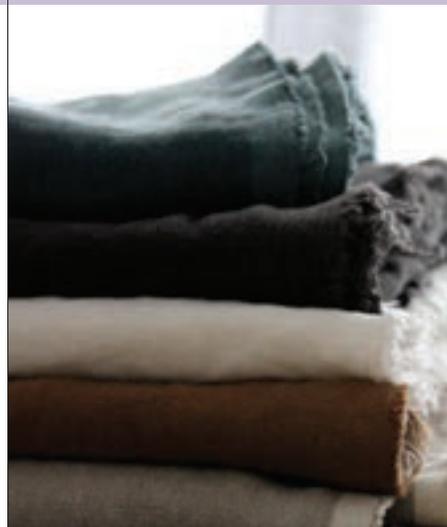
We decided to set up the first store in Marylebone because it is an emerging design district, and we felt that the area related to Caravane’s lifestyle. It is our first international store, allowing the people here to discover the wealth of our universe, and us to gain a loyal international clientele.

*Where is Caravane headed to next?*

Caravane is a growing brand, and we are working on many projects. To give you a small insight, we are launching our new website this autumn, including e-commerce. It’s our 20th anniversary next year, so we will be celebrating that. We want to expand in a reasonable way, however. One of our main objectives is to keep Caravane’s exclusive spirit and authenticity, so we don’t want too many outlets.

## LINKS

**Caravane**  
38-40 New Cavendish Street  
020 7486 5233  
[caravane.fr](http://caravane.fr)



## STYLE IN BRIEF



## SOLE MATES

The premise behind this collaboration is simple: the shoes anything but. Bringing together the cult lifestyle brand Tokidoki and Marylebone stalwarts French Sole, the shoes, which are handcrafted by third generation craftsmen out of fine Italian leather, feature cartoon characters born out of Tokidoki creative director Simone Legno's ebullient (and fairly enigmatic) mind.

Simone was born in Rome but from a young age has been drawn to the aesthetics of Japan. He first met Jane Winkworth, the pioneering owner of

French Sole, in Los Angeles, where French Sole's sister company London Sole is based, and where Simone pens his memorable characters alongside his business partners Pooneh Mohajer and Ivan Arnold.

"We are thrilled to be collaborating with Jane Winkworth and London Sole," says Pooneh. "We cherish working with great designers, and Jane consistently innovates and pushes boundaries."

"Sometimes wonderful design opportunities like this happen and I am very grateful for it," Jane adds. She's alluding not just to her own good fortune, but to the meaning of 'tokidoki': 'sometimes', in Japanese. Sometimes two geniuses put their heads together, and we get to enjoy the results.

**French Sole**  
61 Marylebone Lane  
frenchsole.com



## CITY SCENTERS

*Marrakech: a city of mosques, mules and markets. With its heat and bustle, it's not a place you'd immediately associate with delicate aromas. There is, though, one welcome source of pleasurable scents. Designed by a talented French painter Jacques Majorelle, who ploughed 40 years of hard work into its grounds, and restored three decades ago by designer Yves Saint Laurent, its name is Le Jardin Majorelle: an orderly sprawl of green, with splashes of colour, inspired by the vivid tones of Matisse.*

*It was the scent of Le Jardin Majorelle that struck Barnabé Fillion, who collaborated with Aesop in the creation of Marrakech Intense: a raw, unorthodox fragrance. Barnabé lived in the city for several years, experimenting with homemade tonics and tinctures, and he loved the gardens: "So fresh," he recalls. He was also drawn by the spices piled up in the city's souks. "Egyptian jasmine imbues the fragrance with sensuality," he says of his blend. "The bergamot's brilliance is extended, while ensuring it blends well with the neroli top note and the effect of the jasmine petals, securing the top notes' freshness."*

*The result is an evocative blend which encapsulates Marrakech's finest bouquets and leaves the rest of the noisome miasma entirely obscured.*

**Aesop**  
69 Marylebone High Street  
aesop.com

## Salon school



### Holiday beauty

Cast your mind back into the mists of March and you may just recall us beseeching you to start your beach-body routine. You may even have actually heeded our advice.

If so, well done you—you must look gorgeous. If, however, you thought March a little early for body peels, fear not. The beach may be just weeks away, but a week is a long time in the beauty world—and even longer when that world is Letitia Haute Coiffure.

“For the hair the best thing to do for the beach is to have a Brazilian blow dry,” she says—her own hair a shining, sleek testimony to the treatment’s merits. “It conditions your hair for three months, and if won’t make it flat or heavy because our stylist Pierre keeps the volume in.”

Factor in a trim, and the Dead Sea itself will struggle to dry the ends out—and it will be easier to manage. That said, a holiday is no excuse to shirk on your shower routine.

In fact, where sun, sea and sand are concerned, the opposite often proves more true. Shampoo, conditioner and regular hair masks are essential if you’re to keep your hair looking as good as it did when you left the salon. “Our Caudalie range has a travel package so you can have mini bottles of all your essentials,” she says. “We’re the only salon stocking Caudalie, and they are a great brand.”

If she was allowed just one product, it would be their Divine Oil—suitable for your hair, body and face. However, looking at the salons tantilising range it’s hard to imagine leaving with anything less than a royal flush of Caudalie.

Of course, when it comes to baring flesh the most visible hurdles are hair and, well, ‘padding’. Get the right treatments, though, and even these blighters are less daunting than they sound. The waxing is simple—a clear case of pain free (“yes, really,” Laetitia insists) hot wax on legs and bikini line, while the body morphologist

slimming ritual spells the end of cellulite. “Even if you don’t have time to diet beforehand, this allows you to show off your assets.” Complete with a flattering spray tan, you’ll be laughing all the way to the all-inclusive buffet.

Still worried? Top things off with shellac nails or a manicure and a head full of highlights—“We call it balayage. It’s more laid back and gives a more natural result than traditional highlights,” says Laetitia. Tail things off with a nourishing and beautifying pedicure, in either flora or fuchsia pink.

“At summer time it’s good to say, okay I’m hoping to have something different—a bit more colourful,” she continues. “After all, you are on holiday. You can relax.”

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### Leticia Haute Coiffure

61 Chiltern Street  
020 7935 1770  
[leticiahautecoiffure.com](http://leticiahautecoiffure.com)

# FOOD



# MAGIC ROUNDAABOUT

*Clare Finney meets the team behind Carousel, the new home for a whirlwind of weird and wonderful pop-up dining adventures*



## MAGIC ROUNDABOUT

Images: Charlie Wheeler



Rumble: Part Deux  
Above: Rumble at the Deli  
Right: Dine Mile High



It began, like all the best ideas, with a night of wine—or rather, it began the morning after, when four painfully hungover Templeton cousins shared a car home. They'd been in France, holidaying with their parents, and they'd had a great time. All of them, the foursome concluded blearily, loved food, travel and a big night out. "I can't remember what the actual spark was," Will Templeton recalls, "but we just wanted to bring these things together. Plus, the thought of going back to work the next day was just,"—he pulls a face—"ugh."

Six months later, pop-up events company Shuttlecock Inc was born. "It seemed to happen at a point where we were all looking for something else," continues Will. He's the owner of the blond mop you'll find happily be-headphoned on the music deck of their new event space in Marylebone, Carousel. His sister is Anna: once a TV producer,

now the powerhouse who takes the seeds of the troupes proliferating ideas through to fruition and harvest. As for eating, well, that's where their cousins Olly and Ed come in.

Olly is the chef, born in England, raised in rural Spain and trained at Moro, the pioneering Spanish restaurant in Exmouth Market. Ed, his half-brother, began in advertising—but that's not the only experience he's brought to the team. He's a mean cocktail maker, having cut his teeth at various bars round town, and when he's not penning the group's inimitable copy he's shaking spirits backstage.

"I got to the point at work where I was doing more of this stuff than I was my actual job," Ed grins mischievously. "I was one of the last to quit, while the others set up the first stages." Being found out, he says, was one of the highlights of his career. "I got hauled in for a bollocking, and told by my boss, 'Your focus is off. You're slacking.'"

And I said, 'Yeah, because I'm leaving.' Six months later, in March 2013, their first Dine Mile High—a travel themed pop up with a rolling list of 'destinations'—opened its doors.

Well received was an understatement. From Bar Chick to Tatler via the Telegraph and Times, Dine Mile High was raved about. Unsurprisingly, given its origins, the cousins were somewhat relieved. "It was validation. It began as a silly conversation in the back of the car which we thought might be cool, so when we had people writing about it in the press, and cool friends saying they liked it, it gave us confidence," says Ed. Beirut and Mozambique followed the Swedish-themed launch—Ollie is clearly a master chef—but it was the concept, as much as the edible treats, that made Dine Mile High soar.

Arrive at the entrance. Ensure that your tickets are ready and get a stamp for your new passport, courtesy of the

air hostess. Make your way to the bar and savour the magical taste of your first holiday drink. So far, so airport. There's even a 1950s style departure lounge and air stewards sporting Mad Men-esque uniforms. Then you notice the pilot, flirting with the air hostess with a drink in his hand, and it dawns on you: all is not as it seems.

The plot thickens as you venture through to departures and hear the safety demo. "Ladies and gentlemen," it barks. "In the event of emergency, place your wine glass over your mouth and nose and breathe normally." Arrive at your destination, and enter a banquet hall, lavishly decorated according to the theme of the cuisine. Eat, drink and be merry: the table is long, the food good, the drinks flowing—and there's no need to move once you get there. "We tried to make it the kind of night we'd love," says Will, "where you arrive at half six, you leave at half one and you've had bar, meal, theatre, cocktails and comedy—the whole thing."

Eighteen months on, and with enough successful pop-ups behind them for a permanent space to be viable, the cousins are hungry for new challenges. "Now we know what constitutes a good pop-up experience, we want to create a space where other pop-ups can come in," says Anna. Suitable venues, while more available than they once were, are hard to come by, especially if you want more than a shack in east London. Shuttlecock is keen to support the scene by offering its downstairs space for use: "It's difficult to find the space centrally, so we thought if we can create one with the equipment, cloakroom, a bar and toilets we'd attract creative people who might otherwise be struggling."

When I visit, those lucky creatives have yet to arrive; nor is the space quite ready. The floors are bare and concrete and spare wires hang despondently from the walls. "You'll have to use your imagination," Anna grins, as we traipse downstairs, "but this will be the event room. It will have quite a minimalist vibe, like a blank canvas, and I think

we'll invite artists and photographers to exhibit here." And the kitchen? "Just over there"—she points to a chalk line on the floor. "Olly will have space and equipment to make his own charcuterie and hams and so on."

It takes some imagining, but then imagination is not something Shuttlecock Inc is short of, having created some of the finest pop-ups we've seen... well, ever, really. Masterchef-inspired Rumble at the Deli saw Ollie go head to head with some of the best chefs in London, cooking for discerning diners who weren't told which chef had cooked which dish before they judged. "We had the head chef of the Dorchester, the chef from the Ledbury—chefs from all over the place," says Ollie. "He beat the Dorchester chef" Ed chips in proudly, and Ollie grins. Before that, there was the Odds and Ends Club, "a sort of half-way house for rogues and misfits on the fringes of the English establishment" while most recently they held a seafood festival along the theme of the wild west, entitled Gold Rush: The Last Frontier.

For all of these events, as for Dine Mile High, food is central: "The whole premise of this space is that it's based around food. We've grown up with food being an important part of any get together," Will says. That said, it wouldn't be a Shuttlecock night without an eclectic mix of other stuff thrown in.

Drama, music, comedy and art all come into play in the "ever-changing carnival of taste" they call Carousel. Their ideas are effervescent, flowing as easily between the cousins as family anecdotes and laughs. "We'd like to have some comedy, or something theatre-themed, where you start in the dressing room and get taken through in a theatrical experience," Will muses. "But we don't want to give away too much," grins Ed. They're used to dressing up: it's part of the experience for Dine Mile High, and they've a wealth of resources hoarded from London's most random market stalls, squirreled away in the East

End. "We've piles of trinkets—Indian tableware, statues, Acorn computers, a black and white photograph of the Egyptian president..." Will lists enigmatically. "They're all stored in a lock up. We've a family friend who's an expert in props for theatre shows."

Chef residencies confirmed so far at Carousel include Javier Rodriguez from Argentina, Laura and Harry from Paris, and Locanda Locatelli, which will be running a pizza pop up in September. Being nomadic by nature, Dine Mile High will only be at Blandford Street once, in the form of Destination Andalucía: an obvious choice for the cousins, for whom it's a home from home and a nexus of culture and cooking. "Everything about the produce there is brilliant," recalls Olly wistfully. "Simple, strong flavours from the freshly caught fish to the vegetables, fruit and herbs." Eyes sparkling, he goes on to describe a small Andalusian town where he stayed for some years, honing his skills as a chef. "In the day, the men drink beer and play dominoes. At night the whole town comes alive: people eat outside, street musicians play guitar at you every two seconds and kids run around until late, as the bars don't even open until 12." It's family orientated, there's an atmosphere of perennial festivity, and it has food at its heart. It's the perfect place from which to launch Carousel and the mouth-watering pop ups it's bringing. If only all hangover-fuelled business plans were so deliciously realised.

## LINKS

**Dine Mile High: Destination Andalucía**  
13th-16th August

**Javier Rodriguez**  
20th-31st August

**21 Days of Pizza Locadeli**  
8th-28th September

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

## FOOD & ME

# SIMON PIOVESAN, OWNER OF 2 VENETI

*Where are you from?*

I was born in Windsor, but just two weeks later I was in Veneto, a region in the northeast of Italy. I'm half Italian, half English and grew up in Asolo, about 50km north of Venice. Rich Venetians used to spend summers there—we're talking 500 years ago—because it was much cooler up on the hills. They constructed houses, so it's like a tiny Venice: a paradise beneath the Dolomites. It later became popular with the English, including the writer Robert Browning and the famous Freya Stark. Many English people bought holiday homes, including my grandfather. My father saw my mother there, fell in love and married her after six weeks. My father was typical Italian, you know: Alfa Romeo, Cabriolet, saw an English girl, went for it.

*Tell us about the food of Veneto.*

The region starts from the sea and goes up to the Dolomites, so it has a bit of everything—Lake Garda, lots of flatland, lovely hills for the wine and the sea for the fish. We go up to the mountains and have cheese and lots of grappa. We have many different types of pasta, but the Veneto icon is the bigoli, which is served differently throughout the region. In my area it's with a duck ragout, whereas if you go south towards Venice it would be a sauce made with salted anchovies and onion, so a very strong flavour. Head towards Verona and they have it with rabbit. At 2 Veneti we do the bigoli with anchovies and onions and also with the duck ragout. So everybody is happy.

*How did you end up in London?*

I had family over here and after finishing my military service I decided

to come to London for the summer with a friend. That was 1996. I ended up bartending at Zilli Bar on Dean Street, owned by Aldo Zilli. I became the manager after about six months and decided not to return to Italy. I was having lots of fun—lots of hard work too, but a great experience.

*You then ran various restaurants and in 2004 became general manager at Teca...*

That was a fantastic restaurant with a great chef, Luca Conti, now my chef here at 2 Veneti. I learnt a new side to the job at Teca. I always had a passion for wine, but had never worked with a big wine list before. The head sommelier, Gianluca, taught me a hell of a lot. Wine is an enormous subject.

*You eventually opened your own place.*

*Why call it 2 Veneti?*

Because of Stephan and I, the two Venetians. I opened this restaurant with my friend Stephan Frassoni, who worked for my biggest wine supplier while I was at Teca. One day he told me that this place had become available. We decided it had great potential. Stephan was passionate about wine while I had the management skills, so a fantastic partnership. We opened in August 2006. Stephan left after about three years because of family problems and so I manage the restaurant myself. My wife Patrizia is an event organiser and is brilliant with communications and PR—things I'm terrible at.

*What's the ethos of the restaurant?*

We believe in doing things the Italian way. You go out and you treat yourself. In Italy when we go out for a special occasion, we have a starter, a pasta, a main course and a dessert—we are all

much too big, but life is too short not to enjoy it. I'm a bit old fashioned. Lots of new restaurants don't have tablecloths and only give customers one and a half hours. I understand why they do it, because they have to try and turn over tables, but I try and make customers comfortable. And people appreciate it, because that's the right way.

*Pick some highlights from your menu.*

Sarde in saor is a typically Venetian dish: deep fried sardines with white onion, pine nuts and sultanas. Another highlight is the beef fillet carpaccio with rocket and parmesan mayonnaise—carpaccio was actually invented by a chef working at the famous Harry's Bar in Venice. The spagetto alle vongole is spaghetti with fresh clams, parsley, garlic and white wine—very simple and to die for. If we move onto the mains, one of the dishes that always remains on the menu is fritto misto Venetian: a selection of battered mixed fried fish and shellfish.

*Do you have many regulars?*

We have around 50 people who come at least twice a week and a few who come every day. I've worked in plenty of restaurants and have never had such a big family feel with my customers. I see more of them than of my wife.

*You clearly love your work.*

It's thanks to my father. His business was textiles, but he was a big foodie and so I grew up in restaurants. I wasn't really interested in studying. I've always been a person who likes to see people, and when I started working in bars as a 16-year-old I just loved it. My father wasn't very impressed about my studies, but he eventually realised that this was my vocation. For me, life was about going out.

### LINKS

**2 Veneti**  
10 Wigmore Street  
020 7637 0789  
2veneti.com



Image: Joseph Fox

## FOOD: IN BRIEF

### *World of Wine*

#### WINE CONSULTANT **ROBERT GIORGIONE** TAKES A TOUR AROUND THE HIGHLY ACCESSIBLE AND FOOD-FRIENDLY WINES OF SPAIN

I have been a big fan of Spanish wines for many years. The first time I visited Spain was in 1997 when, as part of an elite group of London sommeliers, I was taken around Ribera del Duero: a region in north-central Spain which produces top-notch reds, mainly from tempranillo, the great indigenous Spanish grape. We visited all the famous bodegas and were treated to some exquisite local food—the lamb in particular was incredibly memorable. I have returned to Spain on many occasions. What I love most about the country is its rich cultural heritage and the uniqueness that every region shows. I especially enjoy the laid-back and relaxed lifestyle, the warm and generous hospitality and the way that the regional gastronomy always matches the flavours found in the wines. For me, Spanish wines offer great value for money and deliver consistency and affordability. They are also versatile, as you can find all types of wines, to suit all tastes and budgets. Some are best drunk with food, but some are just great on their own.

Much has changed with Spanish wines over the years. However, one thing is clear: the quality has definitely improved, especially within the lesser-known regions such as Bierzo, Rueda, Yecla and Utiel-Requena. For instance, the cavas of Penedes in Catalonia are more expressive than ever before and the top examples are now rivalling champagne. Sherry—in my opinion one of the most beautiful

and underrated wines in the world—is being appreciated by a younger, more discerning consumer. Palomino, an interesting grape that makes fairly ordinary white wines, transforms itself into a vinous enigma when fortified and made into sherry. Sherry is the most food-friendly of wines and has a chameleon-like capacity for changing and adapting to different tastes and flavours. I implore even the most sceptical of wine lovers amongst you to taste a drop of this glorious Andalusian nectar, from bone-dry finos and manzanillas to rich and aromatic olorosos. Drink it and enjoy it, especially with some tapas.

For me, the best white wines in Spain come from the northern, maritime-influenced Atlantic coast of Galicia. Here, the fragrant albarino wines are produced—fresh, vibrant and exciting. The region is cool and wet (it rains a lot) and is also home to some of the best seafood in Europe. So, it is a bit of a no-brainer to consume these lovely white wines with a plate of prawns, clams or other ‘fruits of the sea’. My suggestion would be to try the **Palacio de Fefinanes (Waitrose, £15.99)**. It’s right on the money and one of the best examples of albarino around—ripe, crisp, refreshing and perfect for summer drinking.

Spaniards love their red wines. They also love their meat. In Spain you can easily find top quality produce, but the lamb, beef, pork



and game dishes are legendary. As a general rule I would always suggest a Spanish red with red meat. For me, the taste of the tempranillo grape matches the flavours found in the food excellently. Generally speaking, tempranillo tastes of forest fruits, sometimes red, sometimes black with some hints of herbs and spices. It is regarded as Spain’s most noble grape, even though it comes in many forms, ranging from the Tinta de Toro of northwest Spain, where it is bold and rustic, to the flavoursome and fine reds of Ribera del Duero (where it is known as the Tinto Fino). It forms the main backbone of most Rioja and Navarra reds.

Recently, other indigenous Spanish varieties have been enjoying a comeback. Look out for mencia from Bierzo, bobal from Valencia, garnacha

#### LINKS

##### Robert's blog

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

[twitter.com/robertgiorgione](https://twitter.com/robertgiorgione)

##### Consultancy, advice and bespoke tastings

[robert@robertgiorgione.com](mailto:robert@robertgiorgione.com)

Robert's book, *An Epicurean Odyssey: Sommelier Stories*, is out now. Visit [anepicureanodyssey.com](http://anepicureanodyssey.com)

from Navarra, graciano from Rioja and monastrell from the south—they are all worth trying and can be an absolute bargain. So, here's a little tip: consider a Spanish red the next time you are planning your Sunday roast or summer barbecue. My suggestion would be **2009 CVNE Rioja Reserva (Waitrose, £12.99)**. This wine is great value for money and is produced by one of the oldest, most consistent and prestigious bodegas in Spain.

Spanish wines, especially the reds, are classified according to the amount of time they have been aged. Young Spanish reds are known as 'joven' and are normally around a year old, fermented in stainless steel tanks to preserve their freshness and fruitiness. Made to be more approachable and drunk sooner, they offer great value. Wines that have spent a year, sometimes more, in oak, then in bottle, are known as 'crianza'. When they are kept longer in oak and in bottle, they are the highly-prized 'reserva' and 'gran reserva' wines. The most prestigious wines are produced in the better years, when vintage conditions are perfect and the grapes can handle more time in oak. These are your special occasion wines. Expect to pay between £18 to £30 for these iconic Spanish wines.

Spanish reds are traditionally aged in oak barrels, giving a slightly toasty and spicy flavour. I love that in Spanish they use the word 'elaboracion' for this ageing process. Traditionally, reds from Rioja were always aged in American oak, which imparted that distinctive aroma in the wine. However, ever since the mid-1990s it became more fashionable to use the tighter-grained French oak. This brought more fruitiness and definition to the wine and a more focused elegance and finesse. For me, 'elaborating' the wines in seasoned oak barrels adds layers of texture and complexity, like a brush stroke adding colour to the canvas of a great masterpiece.

## Top tippie



### Camouflage

Artesian Bar at The Langham, London

- 40ml Tanqueray No 10 gin
- 30ml Cocchi Americano
- 40ml carrot juice
- 15ml fresh lime juice
- 15ml sandalwood syrup
- 40ml Kombucha
- Dash of grapefruit bitters
- Dash of Peychaud's bitters
- Sandalwood incense
- Slice of orange

Traditionally, the pineapple is a symbol of hospitality. Colonial hotel owners and innkeepers would adorn their entrances with the fruit as a sign of luxury and welcome. "Being in a hotel, we wanted to use this idea as the basis for a cocktail," explains Alex, head bartender at Artesian Bar at The Langham, London. The pineapple is also used in the

branding of Tanqueray Gin—which features frequently in the bar's unique range of cocktails. But the idea really took form when Artesian's barstaff met the grandson of a gentleman who created lavish, brass pineapple-shaped vessels: the result was the camouflage cocktail.

"I called it camouflage because what's inside is hidden—the most unexpected flavour combinations: everything but pineapple!" Its ingredients are certainly unusual: part of the bar's innovative new Unfolding and Exploring menu, the gin-based cocktail is garnished with pickled carrot and sandalwood: "So when you open it up, you're hit with a strong, woody scent".

Served with ice or straight up, it's perfect on a hot, summer's day.

**Artesian Bar**  
1c Portland Place  
[artesian-bar.co.uk](http://artesian-bar.co.uk)

## FOOD IN BRIEF



## *Cherish Finden's recipe*

### NECTARINE JAM

**Cherish Finden, executive pastry chef,  
The Langham, London**

The only downside to the season's rich bounty of fruits and berries is that it has to come to an end. While the shops and markets are still full of sweet, juicy summer produce, it is well worth buying more than you can eat, and using the surplus for some good old-fashioned jam-making.

#### *Ingredients*

500g nectarines  
500g Silver Spoon jam sugar  
1 lemon

#### *Method*

First sterilise your jam jars. Wash the jars in soapy water, then rinse thoroughly. Place upside down on a clean rack in the oven. Leave them there for at least half

an hour at 140C while you go about making the jam.

Halve and stone the nectarines. Chop them coarsely.

Simmer the fruit for about 10 minutes until the fruit is soft, then crush the chopped nectarine with a potato masher.

Add the jam sugar into the fruit. Increase the heat and boil the mixture rapidly. Cook the jam until it reaches 107C.

Stir in the lemon juice and cook for another 3-4 minutes. Remove the pan from the heat, then as it cools lightly skim off any scum from the surface of the jam.

Pour into warmed, sterilised jars to within 5mm of the tops. Seal the jar and label.

**The Langham, London**  
1C Portland Place  
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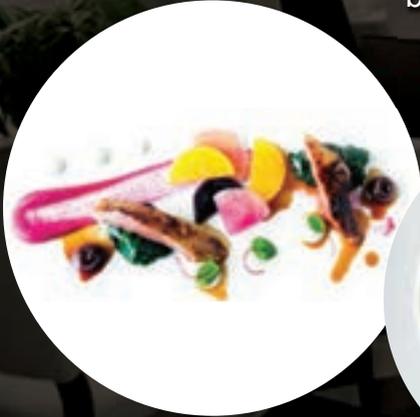
Ozz Restaurant

# About Ozz

With ceiling and tables disposed to implicate a Mondrian “De Stijl” artistic furnir. The hand brushed wall paper is of an early 19th century English damask paper, originally printed in Silvergate, Norfolk, and natural granite chess board flooring with the Tiffany’s lamp shades completes what is an elegant and cosy dining room.



Ozz was conceived with the diner’s experience in mind, from the music to the space in between the tables, all to create the right stage for the main actor: the food. The wine is no light supporting role. With selections from craft organic and biodynamic farms in Italy to its traditional cousins in France and their ancestral relatives in Greece and Armenia, an international cast indeed.



“The food was absolutely delicious. We were just stunned with amazing value we got with £60/person. Highly recommended!!” Open Table

“The chef is at least as good as the Michelin starred restaurants we have visited in London and no where as expensive.”  
Trip Advisor



“Once again Ozz gives us a lovely evening, and a chance to take a visitor to London a taste of fine dining right on our doorstep.”  
Square meal

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0207 724 6764 | [info@ozz.uk.com](mailto:info@ozz.uk.com) | [www.ozz.uk.com](http://www.ozz.uk.com)



# HISTORY

## SKY FALL

### A PLANE PLUNGES INTO THE CHANNEL, KILLING ALL ON BOARD. WAS IT AN ACCIDENT, OR DID A LOVE-CRAZED DOCTOR MURDER THE PILOT?

TOM HUGHES

Our fascination—and we might as well admit, our trepidation—with aeroplanes traversing wide expanses of water has, sadly, only been heightened by recent events. It may be helpful to recall that back in 1922, it was thought rather daring just to fly across the Channel. That year, on a sunny Saturday 3rd June, a small French-built plane that had just left Croydon for Le Bourget near Paris suddenly seemed to nosedive into the sea, not two miles off Folkestone. The pilot and two passengers were killed. Among them was Dr Gordon Ley FRCS, LRCP, a renowned gynaecologist of 5 Wimpole Street. Was it an accident? Or was Dr Ley the dope-fiend, gun-mad stalker that some held responsible for “the first love tragedy in the sky?”

Dr Ley was only 36 and an extremely handsome fellow. He was a married man—his wife may have been an actress. In addition to his surgery in Wimpole Street, he had a grand flat in the Cumberland Mansions at Bryanston Square. Owing to a bad heart, he spent the war on the staff of Lady Howard

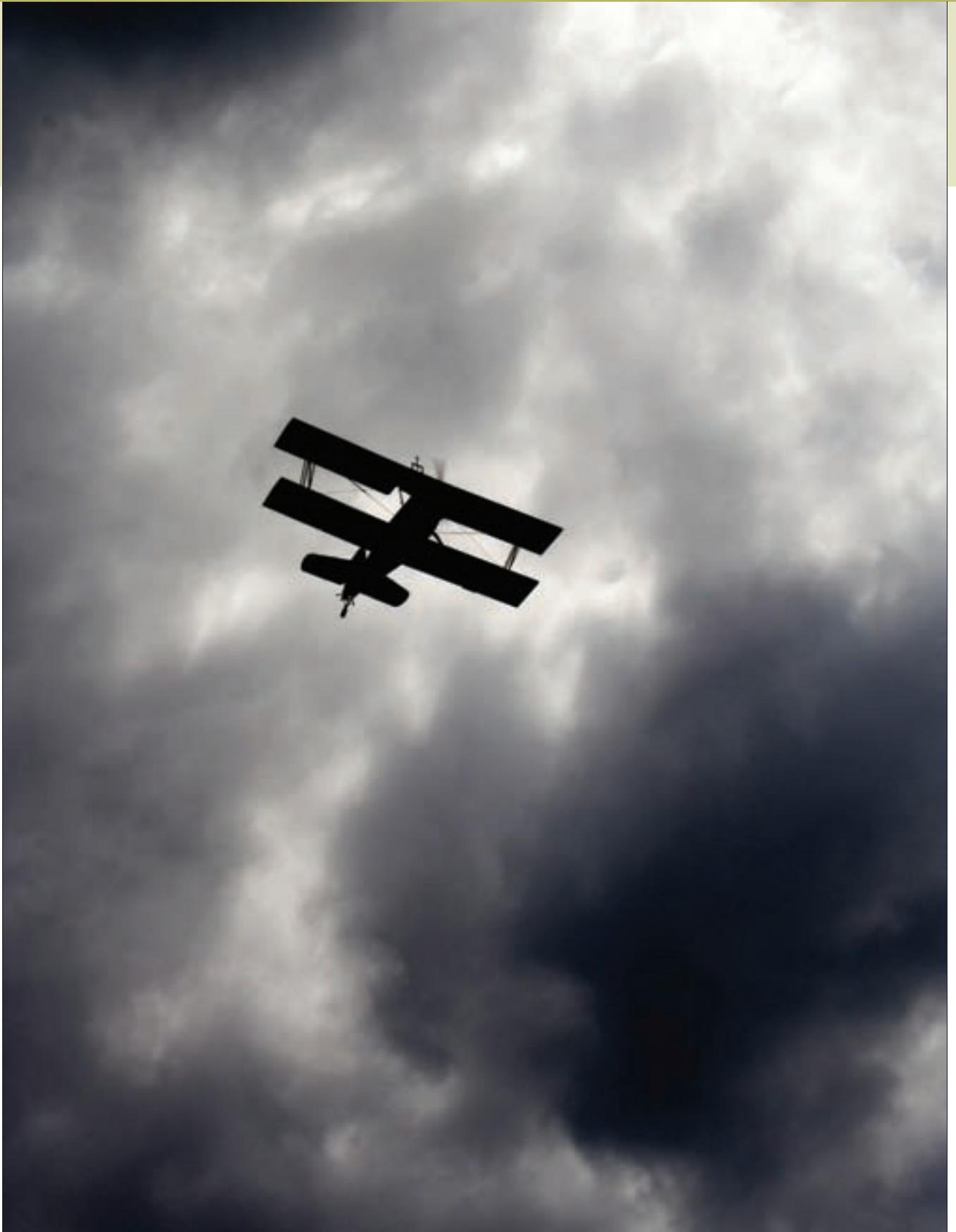
de Walden’s maternity hospital for officer’s wives. Post-war, he had won plaudits for his research into various female maladies, including the dreaded eclampsia (which, you’ll remember, carried off Lady Sybil in Downton Abbey). That said, Ley’s friends described him as “peculiar”.

The doctor had arrived at the Croydon aerodrome for the late morning flight to Le Bourget. The SPAD 27 bi-plane had room for two passengers in the open topped fuselage: Ley sat behind the pilot and a Parisian businessman, M Carroll filled the rear seat. Leon Morin, the young French pilot, had won the Croix de Guerre in the war.

The weather was ideal. Aeroplanes overhead in peacetime were still novel enough that many people reported seeing the plane as it left the Kent coast, heading towards Boulogne. Moments later, almost directly off the Victoria Pier, the plane simply nosedived and plunged from some 2,000 feet into the Channel. There was no sound of explosion. There was no visible fire. There was a tremendous splash.

The disaster was witnessed by weekend holiday-makers on the shingle and by hundreds more aboard a passing cross-Channel steamer, the Maid of Orleans, which quickly put one of its lifeboats in the water. By the time rescuers could reach the scene, only a few floating splinters remained. Two bodies were found “quite beyond human aid”. The one wearing an airman’s kit was obviously the pilot. His head had a terrible wound. The other victim, in civilian clothes, was Dr Ley, who was identified by another physician aboard the Maid who had served with him during the war. Carroll’s body was never found.

There was an inquest three days later in Folkestone. Regular air service between the two great capital cities was in its infancy and competition between the British and French companies was fierce. It was suggested that many English travellers were hesitant to even board a French plane. The SPAD had been seen to circle Folkestone once, whether for sight-seeing or owing to some possible mechanical



## SKY FALL



*Dr Ley had produced a pistol and begun merrily firing shots in the air. The captain, rather sensibly, ordered him to stop. The journey ended uneventfully, but Captain Bernard made a note not to let the doctor back aboard his machine*

issue, before heading out over the waters. The French manufacturers vowed to raise the wreckage (they never found it) but they believed it was not a mechanical problem—Morin was a capable pilot and he could have been expected to recover from any issue. At the least, he could have landed the plane safely. There were some questions raised about the pilot's injuries. One witness said his head was nearly decapitated. The coroner chose not to press that matter and accepted that the pilot had suffered some sudden illness, perhaps sunstroke, and collapsed on to the controls, sending the machine hurtling into the Channel. The pilot and Dr Ley had died from their "injuries accidentally received".

The rather perfunctory English verdict, and the muted aspersions on the French aircraft and the capabilities of the pilot, were not generally accepted across La Manche. The bolder Parisian newspapers began to make some rather serious allegations about "le docteur Anglais". Dr Ley, it was alleged, was addicted to narcotics. Also, Scotland Yard had permitted Dr Ley to carry a firearm. The French papers described him as "un dangereux maniaque du revolver". A British pilot reported that some weeks before the crash, he had flown Ley to Normandy. At one point during the journey, Ley had produced a pistol and begun merrily firing shots in the air. The captain, rather sensibly, ordered him to stop. The journey ended uneventfully, but Captain Bernard made a note not to let the doctor back aboard his machine.

The French press, and the American papers joined in as well, reported that Dr Ley was obsessed with a Gaiety Girl actress named Eileen Reed. The willowy, blue-eyed beauty seems to have taken it all in a rather blasé manner: "There are so many men who look upon women of the stage as fair game." She had been recently (and scandalously) divorced from her first husband, Major Galloway, and was now living in Deauville with a gentleman named Harry Borradaile. Dr Ley had been storming about that posh French watering place vowing to shoot the both of them, and wrote to Borradaile threatening to shoot him on sight. Borradaile, a chap in his early fifties, who wore a monocle, answered the threat with sangfroid: "I sent him my Paris address and told him he could find me there at any time."

Thus, a theory was put forward that, on 3rd June, Dr Ley had boarded the SPAD bound for Paris and his meeting with his rival, Harry Borradaile. During the flight, in some mad, likely drug-induced

passion, the doctor began firing his revolver again and, accidentally, fatally wounded the pilot. The more over-heated reports suggested that Dr Ley despised the French. But it would be most unwise, indeed fatal, to show that anti-Gallic spirit by murdering your pilot at 2000 feet. Nevertheless, the French papers were now satisfied that, even in Britain, the hypothesis that the pilot was assassinated by Dr Ley was "generally accepted". There is a small memorial in Paris to the pilot which insists that poor Morin was murdered by a demented passenger.

When Dr Ley's affairs were closed in Marylebone, it was revealed that despite his thriving practice and reputation, he was insolvent, and was overdrawn at the bank by more than £6000. He had been living far beyond his means. It should be said that Dr Ley was never formally accused of a crime. His medical reputation remains high: "He had concentrated into his short career a volume of work such as men, many years his senior, might well feel content to have achieved." The Royal College of Surgeons' biography of Ley states that he died while "travelling on professional business to Paris in a French aeroplane".

The unexplainable circumstances of the 3rd June flight had proved unsettling for the fledgling passenger business. The investigation was followed with great interest. "The British seeking to make commercial capital out of the affair by insinuating that the French machines are not as good as the British, and the French insisting that Morin met a terrible end at the hands of Ley." The British Air Ministry soon issued a notice that no one shall be allowed to sit beside the pilot. A similar order was issued in France. Still, the former Prime Minister, Mr Herbert Asquith, was not reassured. The tragedy had convinced old Squiffy: "That I shall continue to cross the channel neither under the sea nor in the air. But that is a personal idiosyncrasy."

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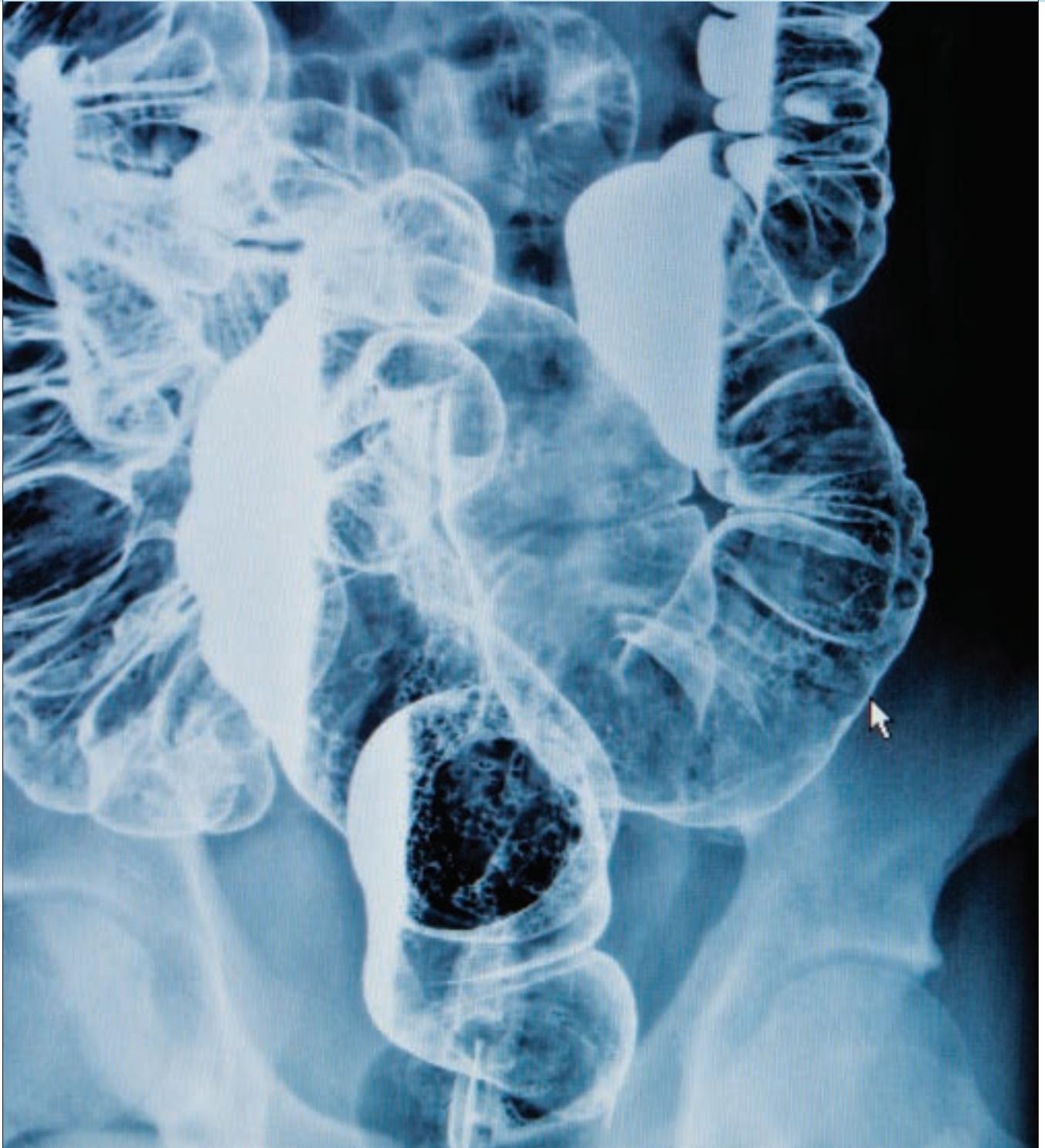
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# HEALTH



## COLONIC INNOVATION

# HOW NEW TREATMENTS ARE TACKLING BOWEL CONDITIONS MORE EFFECTIVELY THAN EVER

VIEL RICHARDSON

“I am a consultant colorectal surgeon, which means I specialise in disorders of the lower gastrointestinal tract and the back passage,” says Mr Richard Cohen, who has been working in the London Clinic since 2000. “I was initially going to be a blood vessel surgeon but realised that I didn’t enjoy that kind of surgery. It was when I was just at the point of moving from a registrar to a senior registrar that I realised I really enjoyed fixing bowel, pelvis and bottom issues. I felt that I had a calling to do this kind of work.”

It has to be said: this isn’t the most glamorous area of the surgical profession. According to Mr Cohen, it is not unusual for people to ask, “What is a nice guy like you doing in a business like this?” His response is telling. “I always say, ‘Where there is muck there’s brass,’” he announces with a glint in his eye. It is an answer which shows that while the consultant takes his work very seriously, he has a sense of humour—one his patients doubtless appreciate.

“People in this area of the medical profession do stuff that nobody else

wants to do,” Mr Cohen explains. “We take on a lot of the cases that other surgeons and physicians don’t like dealing with. You can understand why, because the nature of the work can be a bit mucky and not terribly pleasant. But I get great pleasure in helping people who are in situations which can be really distressing.”

While the term colorectal surgeon might be unfamiliar to many people, they will certainly know of some of the conditions he deals with, like haemorrhoids or blood in the stools, most of which can cause people mental and physical distress. “I spend quite a lot of time investigating conditions for people who have bleeding from their back passage,” Mr Cohen explains. “Not surprisingly, these patients are often worried about having more sinister conditions like bowel cancer, so they arrive in quite a worried state.” Sadly, sometimes a patient’s fears are realised. The practice does a lot of work dealing with colon and rectal cancer, both in terms of diagnosis and surgical treatment.

Mr Cohen also spends a lot of time working with patients whose conditions, while they are not life threatening, can have a debilitating effect on their lives. “Some of our patients have issues with how their bowels work, such as constipation or incontinence,” he explains. “I also do a lot of work with inflammatory bowel conditions like ulcerative colitis or Crohn’s disease, both of which involve inflammation of the lower digestive tract. So in a nutshell, I treat inflammatory conditions of the bowel, benign non-inflammatory issues such as haemorrhoids and anal fissures, and functional problems like constipation and diarrhoea. And I deal with malignancy and pre-malignancy of the bowel.”

Though it can seem a bit frightening at first, Mr Cohen says there have been great strides made in these areas since he finished his training. At the start of his career, if a patient had advanced bowel cancer with disease of the liver, they would die within six months. Now, with oncological treatments like chemotherapy and radio therapy,

COLONIC  
INNOVATION

*Researchers have reached a point where the aim is to turn cancer into a chronic disease controlled with long term chemotherapy, much like the way diabetes can be controlled with insulin*

patients can have a good quality of life for years. In fact, researchers have reached a point where the aim is to turn cancer into a chronic disease controlled with long term chemotherapy, much like the way diabetes can be controlled with insulin. Surgical advancements have been made too, “particularly with the advent of minimally invasive surgery techniques—or keyhole surgery as it is commonly known—which enables patients to recover more quickly, with a better aesthetic outcome.”

There have also been medical advancements in the treatment of Crohn’s disease, with effective new drugs designed to reduce inflammation. Biological agents are

used to attack the antibodies which cause the disease, removing the need for surgery. Surgery is used, however, where medication is ineffective, or when patients react badly to drugs. “The common surgical procedure for Crohn’s disease is the removal of the last part of the small intestine and the beginning of the large intestine. The former is the most commonly affected area: it becomes very swollen and affects the passage of food. This causes pain and discomfort, and if left it can develop into something more dangerous,” Mr Cohen explains. “Removing the affected piece of bowel can give people a new lease of life. There remains a risk of the disease coming back, however, so patients will still need drug treatments to prevent that from happening.”

More esoteric treatments have also been developed during Mr Cohen’s career, one of which involves the treatment of faecal incontinence. This is where the patient unexpectedly loses stools. “Originally, treatment involved a device being fitted like a pacemaker—implanted in the buttock—which was used to stimulate the required nerves. But the same nerve continues down to the ankle and we have developed ways to stimulate it at this point, without the need for an implant. We found that it disrupts the signals coming out of the spinal cord, which can result in marked improvement,” Mr Cohen explains. “The interesting thing is that we are not really sure how it works. You might think this simulation would make the muscles stronger, increasing control, but we can measure the power exerted and

## LINKS

**Mr Richard Cohen**

The London Clinic  
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that isn’t happening. The effect seems to be connected with how the central nervous system coordinates things in the pelvis area, by interfering with the signals to the brain and back. While we don’t fully understand the process, we’re delighted. The end result for the patient is that incontinence is greatly reduced. We very rarely get a complete cure, but for such distressing symptoms, an 80 per cent reduction is an enormous step forward.”

When talking to Mr Cohen, you get a real sense that the patient is never far from his thoughts. He is one of the most eminent consultants in his field, who lectures at home and abroad and has just—with his surgical partner Mr Alastair Windsor—written *Anus: Surgical Treatment and Pathology*, which is recognised as the definitive book on conditions of the back passage. But you get the feeling that in the end, it comes back to the people. “I enjoy the operations. Our practice here at the London Clinic is very unusual—we have two surgeons doing each operation, so I share my practice with Alistair. We have worked together for about 15 years and I really enjoy the inter-operative decision making and discussions during the procedures. If we come across something unusual, we can bounce ideas off each other. We complement each other very well.

But mostly, I like meeting people and interacting with my patients. If the news is negative, then I can provide them with a clear understanding of their situation, which helps them move forward and make decisions. But I really enjoy the fact that patients often leave with a positive resolution. Whether it is by removing or drastically reducing the symptoms they have suffered, sometimes for several years, or relieving the worry that they’ve had about a possibly serious condition, I have helped to improve their quality of life.”

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## HEALTH: IN BRIEF

BEYOND  
THE PALEO

*Barrecore nutrition consultant Maria Eleftheriou explains the principles of the BarreNOURISH programme, which is based on the paleo diet*

I have always been a dancer and because of that I have a close interest in what I eat. I have seen some really bad diets and awful ways of eating in the dance industry. But what drove me to take a closer interest in nutrition was being diagnosed with a digestive system condition which made me really quite unwell. That was when I looked into the paleo way of eating.

The philosophy of the diet is to eat the foods we were genetically designed to eat, as they are best for our wellbeing. As we were evolving, humans ate meat, fish, eggs, nuts, and fruits. One of the problems of the modern way of eating is that we have replaced them with very processed food—low in nutritional value, but high in things like sugar. The paleo diet is designed to get us eating naturally-occurring, unprocessed food, which are more healthful than harmful to our bodies.

BarreNOURISH is a six week programme, based on the principles of the paleo diet. The aim is to get two hormones in particular to balance and work well: cortisol and insulin. Cortisol controls a lot of important processes within the body, including regulation of metabolism, acting as an anti-inflammatory, controlling salt and water balance and influencing blood pressure. Insulin regulates the amount of glucose in the blood.



If they are either too high or low, which can easily happen with modern diets, it can lead to real health issues.

We begin with a 90 minute one-to-one consultation, where I get to know the client. We talk about what and when they eat, their sleeping and toilet habits, I also find out what kind of changes they want to see. Once this is done I take 12 body fat measurements using calipers—a method created by strength coach Charles Poliquin—with each reading giving me information about how the body is working.

The programme starts with a two week cleanse, where we get the client onto the paleo way of eating. This means getting rid of foods that cause insulin spikes, which leads to the sugar cravings we know so well. After the first week the sugar cravings and energy crashes will generally have gone.

Alcohol isn't allowed during the first two weeks, nor fruit juices—though vegetable juices are fine. The first two weeks take a lot of planning and preparation, but I have found that everyone sticks to it because they want results. The great thing is that there is no portion control and we absolutely don't count calories. After the first two weeks we have what we call a cheat day, where the client can have whatever they want. Lots of people tell us they feel rotten afterwards—it's like a food hangover.

From the third week we start to add more foods to the list.

Good paleo foods include grass-fed meat, plenty of fish, eggs, nuts, and fruit such as avocados. These are all nutrient dense and contain lots of fats—some fats are not only good, but necessary. We advise a lot of complex carbs, which are found in cauliflower, broccoli and lots of greens: we suggest 60 per cent complex carbs and 40 per cent protein.

After the initial consultation, the client has five more visits where we find out how they are feeling, whether their sleep is improving, whether their skin is improving and how much body fat has dropped week by week. The main benefits people see are fat loss, increased energy, glowing skin, improvement in mood, improvement in digestion, reduction of stress and better sleep. BarreNOURISH is a stand-alone programme which does not require any exercise in itself. If you use it alongside the Barrecore resistance and isometric training method, you get fantastic results.

## LINKS

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# SPACE

## STATE OF PLAY

*Schoolchildren need open spaces in which to run around, but at inner city London schools, space is a rare commodity. Viel Richardson meets two Marylebone headteachers to hear about the innovative solutions used to tackle this dichotomy*

“The challenge we face is that we are a very inner city school opening on to a road, just off a busy high street. It means we just don’t have the traditional space for a playground,” says Marina Coleman, headteacher at St Vincent’s Roman Catholic primary school, for children aged three to 11. Ms Coleman’s situation is one faced by schools across London: physical exercise is not just fun, it is a legal requirement. So what do you do when faced with an abundance of boisterous children, but a scarcity of space? “Our roof is our playground,” Ms Coleman reveals. “I think it was quite an innovative idea at the time. This is a 1930s building and to my knowledge the playground has always been on the roof.”

Ms Coleman is not the only Marylebone headteacher wrestling with the problem. Kat Pugh from St Marylebone school faces the same issue for her 11 to 18 year old students. But they’ve chosen a different approach: in 2004, the school built a (desperately needed) gymnasium and dance studio underground. “We have a small

courtyard area in front of the school that the children have as a play space, which was floated above the underground sports hall,” Ms Pugh explains. “The hall has a wonderful glass partition which allows lots of natural light to flood in. We also have a small astroturf area which the pupils can play on at break times, which doubles as a supervised area for extracurricular activities. We want our girls to be resilient and tough, so a little bit of rain does not mean you don’t do PE. We take the girls over to Regent’s Park and use the space there for some activities, sports days, rounders and sometimes PE lessons.”

As with most things, there is a financial aspect to all this, and fundraising is an integral part of dealing with space issues. “We use the open space outside for ping pong and netball hoops. There are two walls that we don’t use at the moment, but we have plans for those,” this resourceful head mistress reveals. “We want to put a climbing wall in that space, for which we are actively looking for funding. It would be a





St Vincent's primary school

## STATE OF PLAY



St Marylebone school  
Opposite: St Vincent's primary school

facility for our students, but also the community, which would be great because as far as I know there isn't one locally."

For Ms Coleman at St Vincent's, climbing frames, not walls, are more the order of the day as the children in her care are much younger than those rampaging around the astroturf at St Marylebone. "When the children first arrive in the early years foundation stage, we have to provide them with access to the outdoors. Young children's learning comes through play activities, so they need to be able to play all day long, as part of their curriculum. From year one, the children have set activity times as well as play at lunch times."

The need for continual access was something that the school had been working on for years when Ms Coleman arrived. "We didn't have direct access to the playground for the nursery or reception children,

so they had to be escorted through the building," she explains. "We were originally part of a convent, and when the nuns sold the parts they still owned, we were able to gain what had been a chapel and convert it into a nursery and reception classes. Now the younger children have direct access to open space. We also changed the surface of the courtyard. It was a beautiful brick flooring, but unsuitable for the children to play on."

Though the older children had a play space on the roof, there were aspects the new headmistress felt needed improving. "One of the first things I did was put netting over part of the playground. You can imagine that shoes go astray during a football match—for example, if shoelaces have come loose—and balls went over the fence," Ms Coleman explains.

The exposed nature of the roof in the absence of trees and surrounding

buildings also meant there was little shade. "It gets very hot—we had to look for a solution," Ms Coleman says. "After talking to a lot of people, some local businesses got together and very kindly designed and installed an amazing canopy. Some of the work was done for free, for which we are very grateful. The canopy is very stylish, but there were some technical issues to overcome. We could not bolt it in the roof itself, so a system was designed where it's supported by the walls. So the play area has an enclosed space for ball games and equipment, a shaded area for less energetic games, and an area under the canopy where the children have a quiet space."

Over the years, other advantages have become apparent as well. "The building has five floors which the children are always going up and down—we have a very low obesity rate for central London," Ms Coleman



“

*We always scored highly at sportsmanship in interschool tournaments, but rarely won—partly because we had to use modified bats and balls to stop things flying off the roof*

says, smiling. “Also, before the netting, we always scored highly at sportsmanship in interschool tournaments, but rarely won. Before we had to use modified bats and balls to stop things flying off the roof, but now we use proper equipment and the children’s skills have improved.”

Necessity is the mother of invention they say, and St Vincent’s and St Marylebone prove this well. Neither school is blessed with the large play spaces some schools enjoy, but both have made such a virtue out of their limitations that others no doubt look on slightly enviously at what they offer their students. It is not easy: it takes creative thinking and a lot of hard work from staff. But the children enjoy more varied and imaginative activities than many who are turned out onto traditional concrete squares each day.

Ms Coleman also points out the external opportunities the area

offers, for those things they just can’t do on the premises: “The older children go to Regent’s Park for games and our year sixes go to Hyde Park and do horse riding. We are very lucky to have the facilities we do in Marylebone,” she says—all of which shines a light on one of the real benefits that has arisen from their spatial limitations: both schools have developed close relationships with the wider community, and don’t just see it as an area they pass through on the way to school.

Ms Pugh explains: “When we take the pupils to the park or the swimming pool, we are sharing a public space, so we have to make sure they are well behaved. It means that as well as the physical aspects of each trip, there are subtle lessons in how to be a good citizen and how to share that space with others. It is all part of teaching the students how to become aware and responsible adults.”

## SPACE: IN BRIEF

# PROPERTY OF THE MONTH

## MONTAGU SQUARE



*David Russell is a sales associate in Knight Frank's Marylebone office*

This charming Grade II listed apartment has a very rare ground and first floor conversion. The elegant Georgian proportions have been retained, and the first floor balcony overlooks the private garden square.

Downstairs you have a wonderful entertaining area with a large 24 foot long reception room and tastefully decorated modern kitchen.

On the first floor you have floor-to-ceiling sash windows, which open out onto the balcony which runs the length of the house. It is right off the master bedroom, and gets the sun, so is a great place for morning coffee.

The original shutters on both floors have been beautifully restored, and in the back bedroom you have

one of the original windows which has been lead lined.

Both the location and the decoration mean that while you are right in the middle of central London, within easy reach of all the city has to offer, the apartment has the feel of a peaceful oasis. It is one of the reasons many people like garden square locations and this is a particularly lovely one.

Besides the en-suite master bedroom, there are two guest rooms which share a guest bathroom.

Redecorating this kind of property needs careful consideration, but it has been done quite beautifully here.

### LINKS

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## SPACE IN BRIEF

## AGENT PROFILE

### DEE CALLANAN



*Dee Callanan is the office manager at McGlashans*

*How long have you been working here?* I started as the receptionist 12 years ago while I figured out what I was going to do with my life. After a few years, I realised I really liked the job and started moving up through the company.

*What made you stay?* It's like a small family. Working here is fun—every day is different. Because we manage so many of our properties, we get to know our clients well. A lot of our tenants have been with us for years, in what is normally a very short term sector, and they often end up becoming our friends: the property being let is just the beginning of the relationship. I am currently looking for a property for a tenant who has

been with McGlashans since before I started. Other agents transfer contracts to separate property managers—here we do it all.

*What are your main duties?* Mainly lettings, but I can cover any situation. Over the years you develop a range of skills. I have been a receptionist, a negotiator, and PA to Andrea, one of the owners of the company. As office manager, I can step into any of those roles when needed. At the moment I have a few applicants who are looking to move to a larger property. These are people I have come to know—their taste,

#### LINKS

**McGlashans**  
43 Marylebone Lane  
020 7486 6711  
[mcglashans.co.uk](http://mcglashans.co.uk)

style and family situation—so it's not just a case of pulling up places based on square footage. I sift through available properties and call agents to see if they have something suitable. Sometimes I find something that's not even on the market yet.

*What kind of issues do you deal with?* There is someone on call 24 hours a day. If your boiler breaks down, we come round with heaters and get plumbers to try to fix it that day. If that isn't possible, we'll place you in one of our serviced apartments while the work's being done. In one case we had an apartment available above the flat which had the hot water problem. They didn't even have to leave their home.

*What kind of properties do you deal with?* All sorts. We have studio lets at £300 a week and others at £6,500 a week—which gets you a basement level swimming pool in one property

I know. The most expensive place we have is £30,000 a week. But some of the smaller flats have just as much wow factor as the big houses.

*How is the lettings market in Marylebone?*

Really good, it's always been busy. We have been specialising in executive rentals since 1988, so we are well known by major corporations, banks, embassies, celebrities, families and private clients, all wanting to move to Marylebone.

*Apparently you work a lot with theatres...*

We do a lot of work with theatre companies, arranging rentals for actors. These can be tricky, as they're short term—usually between three and six months—and the contract has to include all their bills. We started the theatre aspect of the business a few years ago and have become known through recommendations. Once the actors are in, we continue to look after them. We're often their first port of call for any issues—sometimes just about life in London. It's a lot of work, but really fun and we get to meet some cool people. We also get invited to the shows and thanked in the programme, which is great.

*What has been your favourite letting?*

There have been a lot of fun people I've had a great time with. From a female point of view, one of my favourites has to be Josh Hartnett. The theatre company told us they had a new client but didn't say who! Many actors, especially from overseas, want to live in Soho—as did Josh—but when we show them places in Marylebone, they all end up living here. He was great—a really down to earth guy. He invited us to his opening night at the theatre, and the after party.

*What do you like most about your job?*

That it's never the same. There is always someone new to meet or a new problem to solve, and I have a great team behind me to help deal with things. Having Bill Nighy give you a thumbs up in the street isn't bad, either.

## Places of Interest

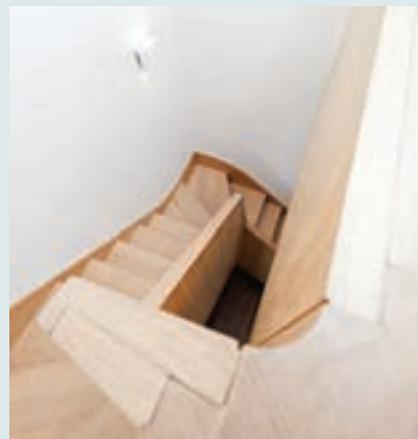
THE JOURNAL'S REGULAR GUIDE TO THE BEST HOMES AND OFFICES AVAILABLE TO RENT FROM THE HOWARD DE WALDEN ESTATE



### 46 New Cavendish Street

This period building has recently undergone extensive refurbishment and reconfiguration to provide two double bedroom maisonettes. Both flats are beautifully presented with a contemporary finish while retaining many of their original features. One flat offers generous and bright entertaining space, while the other boasts a dramatic top lit entrance hall.

Howard de Walden Estate  
020 7290 0912  
hdwe.co.uk





## WIMPOLE STREET MARYLEBONE, W1

**ASKING PRICE £2,795,000**  
LEASEHOLD

A stunning flat situated on the first floor of this well maintained period building located just East of Marylebone High Street. The property has a good sense of space comprising two double bedrooms, a walk-in dressing room for the master bedroom, a large bathroom, a bright and spacious West facing reception room and modern well equipped open-plan kitchen.

A big feature of this desirable property is its good sized west facing private terrace. There is also a resident caretaker for the building. Wimpole Street is located in the heart of Marylebone Village and the medical district giving immediate access to the excellent shops, restaurants and boutiques of Marylebone High Street and Oxford Street. EPC=D.

**Marylebone Office:** 6 Paddington Street, Marylebone, London W1U 5QG  
**T: 020 7224 4994.** E: [mvsales@sandfords.com](mailto:mvsales@sandfords.com)



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**Katie Spurling**  
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[katie.spurling@sandfords.com](mailto:katie.spurling@sandfords.com)



## NOTTINGHAM PLACE

### MARYLEBONE, W1

£1,495 PER WEEK  
+FEES

A wonderfully bright and spacious, three bedroom, split level penthouse apartment situated on this much sought after residential street in the heart of Marylebone. The accommodation which provides light and contemporary living space comprises of an incredible double reception room covering the entire top floor and featuring large windows and sky lights, semi open plan kitchen, large master bedroom with en-suite bathroom, two further double bedrooms, family bathroom and guest cloakroom.

Nottingham Place is located moments from Marylebone High Street and walking distance to the open spaces of Regents Park. A choice of numerous transport links including Baker Street station (Jubilee Line) are also within easy reach. EPC=C.

**Marylebone Office:** 6 Paddington Street, Marylebone, London W1U 5QG  
**T: 020 7224 4994. E: mvlettings@sandfords.com**



**Julia Garber MARLA**  
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robbie.boyle@sandfords.com



**Aneta Vitkute**  
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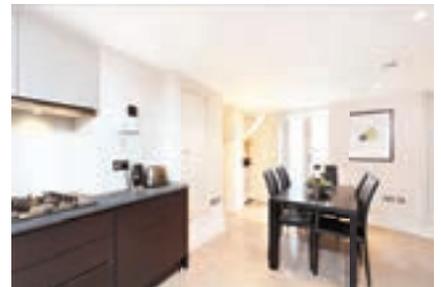
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MARSH & PARSONS



## York Street W1 £1,750,000

This fabulous house is, unlike many of its rivals, perfectly laid out. The lower ground floor houses the kitchen/dining room, which leads out to a patio garden and the ground floor is dedicated to a superb reception room. The top two floors each have a large and light double bedroom with a generous en suite bathroom, both bedrooms have large fitted cupboards giving plenty of storage space. Freehold. EPC=C. **Sole Agents**

MARYLEBONE: 020 7935 1775 [sales.mar@marshandparsons.co.uk](mailto:sales.mar@marshandparsons.co.uk)



## Seymour Place, W1

An amazing opportunity to acquire bright and airy 3 bed apartment on the third floor of this purpose built block benefiting from long lease and caretaker. The property is beautifully presented boasting abundance of natural light, benefiting from modern interior, balcony with splendid views over Central London skyline, wooden flooring throughout, newly fitted kitchen and bathroom. The building is conveniently located for all amenities of West End with easy access to trendy Portman and Marylebone Villages, within walking distance to open spaces of Hyde Park and Regents Park.

EPC=D

**£1,400,000**



**Clifton Gardens, Little Venice W9**

An amazing first and second floor apartment in a period house, drawing room leading to dining room, kitchen, 4 bedrooms, 3 bathrooms, guest cloakroom £2,700 per week furnished/unfurnished



**Chiltern Street, Marylebone W1**

A spacious first floor mansion currently being refurbished to have a stunning kitchen and bathrooms, living room, eat in kitchen, 3 double bedrooms £1,500 per week unfurnished



**Beverston Mews, Marylebone W1**

A rare opportunity to rent this unique home, dining room open plan to designer kitchen, drawing room, study area, 3 bedrooms each with en suite bathroom £1,325 per week unfurnished



**Baker Street, Marylebone NW1**

A modern 2 bedroom apartment on the 4th floor of a secure mansion block, dining hall, living room, kitchen, bedroom with en suite shower room £750 per week furnished



**Bryanston Square, Marylebone W1**

An elegant 1st floor apartment in an exclusive new development, living/dining room, luxury kitchen, 3 double bedrooms, 2 bathrooms, guest cloakroom £1,850 per week unfurnished



**Portman Gate, Lisson Grove NW1**

A first and second floor refurbished maisonette, reception room, fully fitted kitchen, master bedroom with en-suite bathroom, double bedroom, bathroom £600 per week furnished



Seymour Place, Marylebone W1  
**£1,400,000**

Modern three bedroom lateral apartment located on the second floor of an attractive red brick mansion block on the west side of Marylebone.

3 1 1

Leasehold



Seymour Place, Marylebone W1  
**£3,500,000**

Beautiful three double bedroom apartment on the second floor of this small, elegant and picturesque mansion building. This property has been fully renovated by interior design company Base Interior.

3 3 1

Share of Freehold

london  
executive



Westbourne Street, W2 £1,000,000



Located right next to Hyde Park, this elegant two bedroom flat with two bathrooms has just been refurbished to provide bright living spaces with a loft style look and ample storage spaces.

Accommodation: 2 Bed 2 Bath  
Lease: Share of Freehold  
Floor Area: 667 sq. ft

Call Georges Verdis: 0800 24 94 940

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## MARYLEBONE

### QUEEN ANNE STREET

A beautifully presented split level apartment situated in a quiet corner of Marylebone Village, close to Cavendish Square, offering great entertaining space and versatile accommodation.

Reception room ■ Kitchen ■ 3 bedrooms ■ Caretaker Leasehold ■ Energy efficiency: Band C

**GUIDE PRICE £3,500,000**  
LEASEHOLD



Marylebone & Regent's Park 020 7486 8866  
[martin.ballantine@carterjonas.co.uk](mailto:martin.ballantine@carterjonas.co.uk)



## MARYLEBONE

### NEW CAVENDISH STREET

Brand new and refurbished to the highest standard, this split level apartment is superbly located a stone's throw from Marylebone High Street.

2 reception rooms ■ Kitchen ■ 2 bedrooms  
2 bathrooms ■ Energy efficiency: Band G

**£1,295 PER WEEK\*/£5,611.67 PER MONTH\***  
UNFURNISHED



Marylebone & Regent's Park 020 7486 8866  
[andrew.walker@carterjonas.co.uk](mailto:andrew.walker@carterjonas.co.uk)

\*Rent excludes administration fees, for this information visit [cjview.me/lonlets](http://cjview.me/lonlets)



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# HARRISLATNER



## Frederick Close, Connaught Village, W2

£2,600,000

A charming three bedroom freehold mews house measuring approximately 1387sqft located in a popular cobbled mews between Connaught Square and Hyde Park.

- Three bedrooms
- Two reception rooms
- Two bathrooms
- Guest cloakroom
- Garage
- Energy rating c



# HARRISLATNER



## Upper Montagu Street, Marylebone, W1

£1,250 pw

A fabulous three bedroom apartment situated on the third floor (with lift) of a sought after mansion block. Occupying over 1700 sqft with an impressive reception room with high ceilings.

- Three double bedrooms
- High ceilings
- Lift serviced
- Three bathrooms
- Bay windows
- Energy rating c



## **BRYANSTON MEWS WEST**

### MARYLEBONE, LONDON W1



If you are looking for a 3 bedroom property with outside space and garage then look no further, Druce are delighted to offer for sale this 3 bedroom maisonette, measuring 1,490 sq ft on the ground and first floor.

Bryanston Mews West is a quiet, attractive mews located just behind Bryanston Square, the amenities of Portman Village, Baker Street, Marylebone High Street and the open spaces of either Hyde Park or Regent's Park are easily accessible.

#### **Accommodation**

Double Reception Room \* Kitchen \* Master Bedroom with Ensuite \* 2 Further Bedrooms \* Family Bathroom \* Guest WC \* Terrace & Patio \* Garage (currently set up as a study) \* EPC Rating D.

**LEASEHOLD APPROX 71 YEARS**

**PRICE: £2,100,000 STC**

## GREAT PORTLAND STREET FITZROVIA, LONDON W1



A bright second floor two bedroom apartment in a period building located on the corner of Great Portland Street and New Cavendish Street. The apartment is in an ideal location for the shops/restaurants on Great Portland Street, plus transport links via Oxford Circus and Great Portland Street Underground Station. The apartment offers a modern open plan kitchen/reception, two good double bedrooms and family bathroom. With low annual outgoings this is a great two bedroom apartment to own in W1.

### Accommodation

Open Plan Reception/Kitchen \* 2 Double Bedrooms \* Bathroom \* EPC Rating D

**LEASEHOLD APPROX 80 YEARS**

**PRICE: £1,050,000 STC**

The highest price per sq. ft.  
ever achieved for an apartment  
in Montagu Square.\*

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\*Source Lonres. Highest price per sq. ft. for a period conversion. Correct as of July 2014

\*\*Source Lonres. Highest price per square ft for a Marylebone house. Correct as of July 2014

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**KAY & CO**

LONDON



## Montagu Square, Marylebone W1

A bright and contemporary two bedroom duplex apartment on the first and second floors of this period conversion. The property benefits from wood flooring to the reception areas, high ceilings, a bespoke Gaggenau kitchen, two bathrooms and a private balcony with views of Montagu Square. Energy Rating: D  
Call 020 3394 0027.



£1,500 Per Week  
Furnished/Unfurnished



## Welbeck Street, Marylebone W1

A newly refurbished two bedroom apartment on the third floor (with lift) designed to the highest specifications, featuring dark wood floors with modern fixtures and fittings and ideally located for Marylebone High Street and Oxford Street. Offered furnished by separate negotiation. Energy Rating: C  
Call 020 3394 0027.



£1,250 Per Week  
Unfurnished

\*Rent excludes administration fees of £300 Inc. VAT plus £50 per person Inc. VAT for referencing which is payable upon creation of a legally binding tenancy agreement.



## Jacobs Well Mews, Marylebone W1

A four bedroom town house in this superb location almost adjacent to Marylebone High Street. The property is in good condition and includes an integral garage as well as a balcony. Jacobs Well Mews is a cul-de-sac and therefore benefits from no passing traffic. Energy Rating: C

Call 020 3394 0027.



£2,500,000 Freehold

EST. 1982

**KAY & CO**  
LONDON



## Dorset Street, Marylebone W1

Approached via a central 'Parisian' style Courtyard, a delightfully presented three bedroom, first floor flat with well proportioned accommodation located in this popular mansion block located close to Marylebone High Street. Energy Rating: E

Call 020 3394 0027.



£1,475,000 Share of Freehold



## INCREDIBLY BRIGHT AND WELL PROPORTIONED APARTMENT BRYANSTON MANSIONS, W1

Reception room ♦ kitchen/dining room ♦ 3 bedrooms ♦ 2 bathrooms ♦ lift ♦ porter  
♦ 115 sq m (1,238 sq ft) ♦ EPC=E

**Savills Marylebone**  
Claire Reynolds  
creynolds@savills.com  
**020 3527 0400**

**Guide £2.25 million Leasehold, plus Share of Freehold**



## CHARMING PENTHOUSE IN A PERIOD BUILDING WITH A LIFT AND PORTER NEW CAVENDISH STREET, W1

Reception room ♦ kitchen ♦ 3 bedrooms ♦ 3 bath/shower rooms ♦ lift ♦ caretaker  
♦ 144 sq m (1,550 sq ft) ♦ EPC=F

**Savills Marylebone**  
Claire Reynolds  
creynolds@savills.com  
**020 3527 0400**

**Guide £2.75 million Leasehold, approximately 99 years remaining**



## A RECENTLY REFURBISHED APARTMENT IN A WELL RUN BUILDING

NOTTINGHAM STREET, W1

2 bedrooms ♦ bathroom ♦ reception room  
♦ kitchen dining room ♦ 73 sq m (782 sq ft)  
♦ Council Tax=E ♦ EPC=C

**Furnished £750 per week**  
+ £276 inc VAT one-off admin fee and other charges may apply\*

### Savills Marylebone

Becca Read  
bread@savills.com  
**020 3527 0400**



## A BRIGHT AND LATERAL APARTMENT WITH LIFT

DEVONSHIRE STREET, W1

3 bedrooms (3 en suite) ♦ further bathroom  
♦ reception room ♦ kitchen ♦ lift ♦ care taker  
♦ 90 sq m (972 sq ft) ♦ Council Tax=G  
♦ EPC=D

**Unfurnished £985 per week**  
+ £276 inc VAT one-off admin fee and other charges may apply\*

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**020 3527 0400**

\*£36 inc VAT for each additional tenant/occupant/guarantor reference where required. Inventory check out fee – charged at the end of or early termination of the tenancy and the amount is dependent on the property size and whether furnished/unfurnished. For more details, visit [www.savills.co.uk/fees](http://www.savills.co.uk/fees).



## A BRAND NEWLY REFURBISHED APARTMENT WITH DIRECT LIFT ACCESS

GOODGE STREET, W1

2 bedrooms (1 en suite) ♦ further bathroom  
♦ reception room ♦ kitchen  
♦ lift ♦ 74 sq m (799 sq ft) ♦ Council Tax=F  
♦ EPC=D

**Furnished or Unfurnished £895 per week**  
+ £276 inc VAT one-off admin fee and  
other charges may apply\*

### Savills Marylebone

Becca Read  
bread@savills.com

**020 3527 0400**



## A THIRD FLOOR APARTMENT IN PORTERED BUILDING WITH LIFT

GREAT PORTLAND STREET, W1

3 bedrooms (1 en suite) ♦ further bathroom  
♦ open plan kitchen reception ♦ porter  
♦ air conditioning ♦ lift ♦ 89 sq m (958 sq ft)  
♦ Council Tax=G ♦ EPC=E

**Furnished £1,050 per week**  
+ £276 inc VAT one-off admin fee and  
other charges may apply\*

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## Montagu Place, Marylebone W1

### A two bedroom apartment

A well presented two bedroom apartment on the first floor of an attractive period building located between Marylebone's finest garden squares. Offering well planned living accommodation with good ceiling heights throughout, the apartment comprises 2 bedrooms, family bathroom, reception room, separate fitted kitchen, ample built in storage. EPC rating D. Approximately 86 sq m (926 sq ft)

Leasehold: approximately 77 years remaining

Guide price: £1,825,000

(MRY140076)

[KnightFrank.co.uk/marylebone](https://www.knightfrank.co.uk/marylebone)  
[marylebone@knightfrank.com](mailto:marylebone@knightfrank.com)  
**020 3641 7937**



## Bryanston Square, Marylebone W1

### A three bedroom duplex apartment

A newly refurbished three bedroom duplex apartment of Georgian proportions situated on one of Marylebone's prettiest garden squares, benefitting from the rarity of its own private street entrance and a courtyard garden. Comprising master bedroom suite, 2 further bedroom suites, spacious entrance hall, double fronted reception room, open plan kitchen/breakfast room, laundry room, guest cloakroom. Approximately 182.6 sq m (1965 sq ft)

Share of freehold

Guide price: £3,750,000

(MRY130206)

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**020 3641 7937**

Joint agents  
Savills: 020 3527 0400  
Marc Granger: 0203 440 4631



## **New Cavendish Street, Marylebone W1**

### **A three bedroom penthouse apartment**

An immaculate three bedroom lateral apartment offering spacious living accommodation, located on the top floor (with lift) of an impressive stone fronted, portered mansion block. Comprising master bedroom suite with luxurious bathroom, 2 further bedroom suites, spacious open plan living and entertaining space with fully fitted kitchen and dining area, guest cloakroom. EPC rating F. Approximately 155.8 sq m (1,677 sq ft)

Leasehold: approximately 98 years remaining

**Guide price: £2,995,000**

(MRY140007)

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**[marylebone@knightfrank.com](mailto:marylebone@knightfrank.com)**  
**020 3641 7937**

**Joint agent**  
**Savills: 020 3527 0400**



## Montagu Square, Marylebone W1

Grade II listed apartment

A beautifully presented, interior designed duplex apartment located on one of Marylebone's finest garden squares. 3 double bedrooms, 3 bathrooms including one with a double Jacuzzi bathtub, reception room, dining room, interior designed kitchen/breakfast room, Sonos surround sound system throughout, under floor heating in all 3 bathrooms, private terrace. Approximately 186 sq m (2,005 sq ft)

Available furnished or unfurnished

Guide price: £1,950 per week

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marylebonelettings@knightfrank.com  
**020 3544 2485**



## Mansfield Street, Marylebone W1

Unique penthouse apartment

A spacious and contemporary penthouse apartment situated on the sixth floor of a highly sought after mansion block. Master bedroom suite, 2nd bedroom suite, guest WC, large reception room, study, open plan fully fitted kitchen, breakfast room/3rd bedroom, large wraparound roof terrace with stunning views, lift access, air conditioning, computer controlled lighting and the security of a 24 hour concierge service. Approximately 247 sq m (2,659 sq ft)

Available furnished or unfurnished

Guide price: £3,750 per week

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