

Culture, food, fashion, shopping, history and property

MARYLEBONE JOURNAL

JUNE / JULY 2011

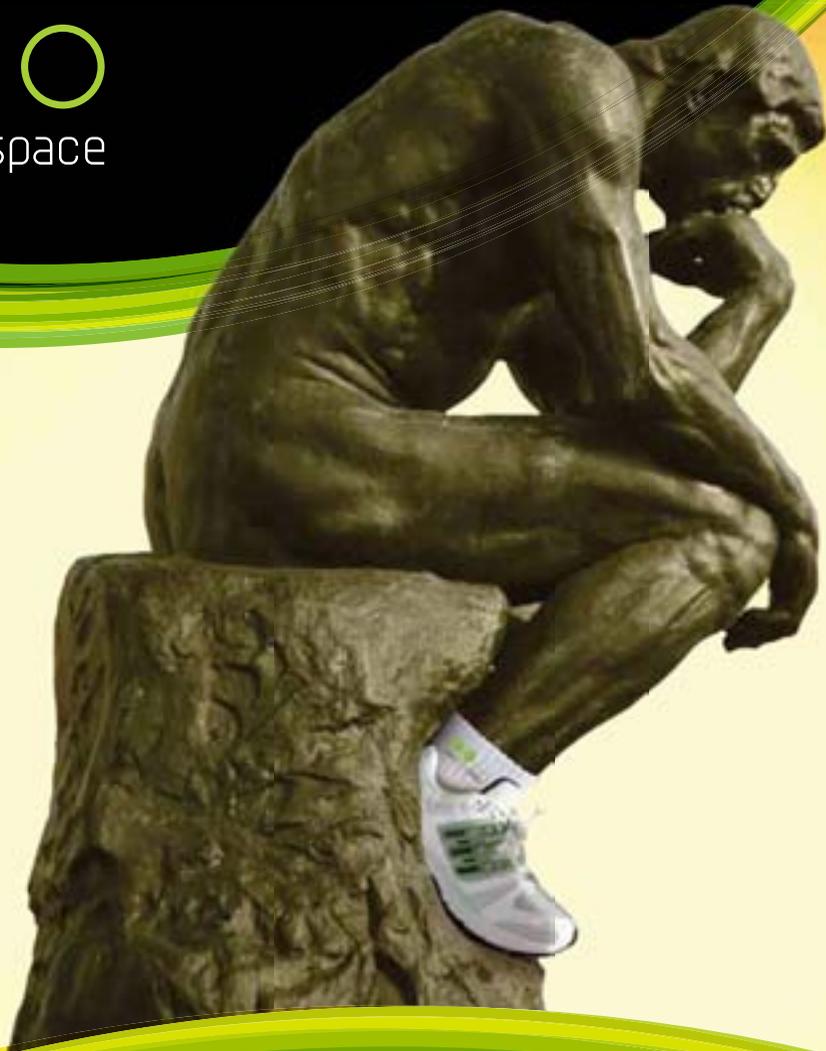
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DISASTROUS SPELL

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Designer of the Year

It is just over five years ago now that I made a mistake that still has me waking up in cold sweats. One of the very first editor's letters I wrote for the Journal was, as is often still the case, knocked off in a matter of minutes, without due care and attention. I meant to write about how Marylebone is a genteel area. Sadly, I got it a bit wrong. In mitigation, my academic background was in medieval history, which required me to write the old French word 'gentillesse' quite often. Add to that a 1980s education so scarred by Thatcherite cuts that we spent more time jumping up and down to keep warm in our dilapidated terrapin buildings than we did learning how to spell, and I feel that I have some sort of defence. Anyway, what I ended up writing is that Marylebone is a gentile area. And apparently that means something altogether different.

Life is all about learning lessons, and the net effect of this slip was that I learnt two very important ones – the first was that I should never attempt to apply my university learning to the real world; the second was that Marylebone actually has a large and vociferous Jewish community, most of whom could think of nothing funnier than writing in to gently rib some unfortunate goy for his terrible ignorance. I would now like to make it a matter of public record that Marylebone, though still genteel, is by no means gentile. It is, in fact, home to one of the biggest and most celebrated synagogues in London, the marvellous senior rabbi of which is our lead interviewee this summer. I would also like to make it clear that I now employ the services of a proofreader, so any further religious or ethnic slurs that slip through the net are her fault and not mine.

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ESTATE BRIEFING

COMING TOGETHER

Every year, I take a great deal of pleasure from the Marylebone Summer Fayre. This is partly because I have such a skilled, well-organised team of people working through the year to ensure that this large and complex event goes off without a hitch, so I can wander around the stalls and take in the atmosphere content in the knowledge that they have everything under control. But more than that, it's because of what the fayre tells me about Marylebone.

Each year, I leave the fayre impressed by the quality, energy and diversity of the organisations and individuals who come together to make this event so much fun and such a lucrative fundraiser for Teenage Cancer Trust. This year many of our restaurants and retailers have been raising money by asking customers to add a pound to the bill, while dozens more have provided prizes for our tombola. Hundreds of people offer their time, resources or expertise, to raise money or help make the fayre such a festival of culture, food, entertainment and family fun, and for that support, I am very grateful. Every year, I see an entire community coming together in the name of a good time and a good cause, and we at the Estate are delighted to help make this happen.

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

COMMUNITY UNITY

The Marylebone Summer Fayre is coming to town again, bigger and better than ever

The Marylebone Summer Fayre has always provided an opportunity for the local community to come together in creating a genuinely special day. Although it is organised and run by the Howard de Walden Estate, the success of the fayre depends upon hundreds of retailers, institutions and individuals offering their time, skills, facilities and enthusiasm to turn the area into an explosion of colour, sound and activity that attracts thousands of people. This year, the level of community involvement in the fayre has rocketed, with more people than ever contributing to the day's activities. The result will be by far the largest and most diverse Marylebone Summer Fayre in the event's eight year history.

As well as entertaining vast crowds of people and showcasing what Marylebone has to offer, one of the main functions of the fayre will be to raise money for Teenage Cancer Trust – a charity that provides special hospital units for young people with cancer. These units offer modern, specialised medical facilities, and are designed to meet the social and educational needs of young people. Most importantly, they provide a place where teenagers with cancer can meet others in a similar situation, allowing them to build friendships and develop mechanisms for coping with their illness. The charity's aim is to build sufficient units so that no young person with cancer in the UK is out of reach.

These units cost a lot of money, so fundraising is vital to the charity's success. The fayre has raised more than £100,000 over the last six years



– hopefully this year will be the most lucrative yet and will add to this impressive tally. Many of the area's restaurants and retailers have already started their fundraising efforts by offering punters the chance to add £1 to their bill. Le Relais de Venise L'Entrecote, Electric Hairdressing, Galleria Restaurant, The Providores, By Marlene Birger, Patisserie Valerie, Cafe Luc and The Real Greek are among those who are collecting those extra quids.

The area's retailers have also come together to provide a spectacular haul of prizes for a huge fundraising tombola, which is being run by the estate agency Sandfords. The value of the prizes on offer runs to many thousands of pounds, with highlights

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the Gunmakers pub, Waitrose and Diageo. It is thanks to this support that all the money spent at the bar will go directly to Teenage Cancer Trust. It is not often that buying a drink can count as a selfless act of charity – make sure you seize that opportunity.

Although the fayre now has a well-established footprint, there are some notable changes to this year's set-up. The farmers' market is moving into the Moxon Street car park, opening up the high street for many more retailer-run activities, such as By Marlene Birger's t-shirt printing stall, Kabiri's jewellery-making classes and Deploy's hat-making stall. The acoustic stage area in the Purple Zone at the top of the high street will be even more of a feature this year, with a superb line up of musicians on the bill, Spider Mountain for the kids and an increased number and range of food stalls and seating. At the other end of the site, the road closures will be extended onto Blandford Street for the first time, where the many restaurants will provide a whole new range of alfresco eating opportunities, accompanied by a brass band and opera singers. A further addition is the arrival on Paddington Street of a spa area, allowing fayre-goers the opportunity to escape from the hustle and bustle for some quality relaxation.

It's not all change, though. Marylebone will, as ever, be filled with extraordinary food and drink. The now familiar cast of dancers will be returning to the Red Zone and the Brown Zone to get the streets Street jumping, the Cabbages & Frocks market will be buzzing away in the shadows of the parish church, and the Orange Zone in Moxon Street car park will again be filled with children's activities and fairground rides. And the Marylebone Journal will be there as always, providing readers with the opportunity to pick up back issues and share their thoughts with us.



including a cookery course at La Cucina Caldesi, a one-night stay at the Royal Society of Medicine's historic Chandos House, meals at numerous local restaurants, and gifts from no end of beautiful Marylebone Village retailers such as By Marlene Birger, Fresh, Cath Kidston, Trilogy and Ortigia. Tickets will be on sale on the day of the fayre from a stall outside the Sandfords office on Paddington Street. See the Marylebone Summer Fayre website for a full list of prizes.

The Blue Zone in Paddington Street Gardens, will once again host a fantastic programme of live music. The Festival Bar, which faces the stage, is again generously sponsored by the Druce and Kay & Co estate agencies and staffed and supplied by

LINKS**Marylebone Summer Fayre**

19 June

10am-4pm

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PEOPLE

LOCAL LIVES

BOB KIDBY

By day Bob Kidby is an executive director for Welbeck Land. By night he sings and plays guitar with his band Clarence King and The Regents, who appear once a month at the Apollo on Paddington Street

I was a solicitor for 33 years, and for the last 16 of those was head of real estate with one of the large international firms in the City. It was great fun, but 33 years of anything is probably enough, so I decided to change tack and do something else.

I became an executive director of Welbeck Land in May 2010. The company was created in 1994 to expand the Howard de Walden Estate's property development activities outside the estate. Welbeck Land has two sides – one is commercial development, primarily central London offices, but also student housing, medical premises and some residential; the other is what's called strategic land, which is basically assisting landowners around the country to obtain planning consents for residential development.

I'm also a musician – or I play an instrument, put it that way. I sing and also play guitar and harmonica. Being a product of the early 60s, I wanted to get a guitar as soon as I heard bands like The Beatles, Rolling Stones and particularly The Kinks. I got a guitar at the age of 11, and have played ever since.

My first real gig at the end of Shanklin Pier on the Isle of Wight when I was 14. It wasn't a difficult gig to get, because the drummer's father owned the pier. There were probably two or three people there.

I suppose what I like is rhythmic music made with real instruments.

I've been in heavy metal bands, country bands, soul, funk, folk, jazz – all different kinds.

Clarence King and The Regents formed about 10 years ago. We play a mixture of jazz, blues, swing, pop, rock and ska. I wanted a band name that sounded bluesey – somebody and the somethings – and quite liked the idea of using royalty. I then remembered that my grandfather's Christian name was Clarence. Clarence King just sounded like a man who knew how to play blues guitar, so Clarence King and The Regents it became. I later found out that the most celebrated geologist in American history is a bloke called Clarence King, who has a mountain named after him.

For the last 10 years we've been involved with Party in the Park, which was the idea of Alistair Watson, the managing director of Welbeck Land. It's a charitable fundraiser, the concept being that the captains of the property industry would get up to sing in front of 1,500 people, backed by my band, with dry ice, television cameras, a proper stage and real lighting, having been choreographed and trained and all the rest of it. This year, which will be the last one, we're hoping to have raised £1 million. Some of the stars of the property industry are not necessarily stars on stage, but some are very good, and it's always a great night.

We've done all manner of different gigs. Trips to the south of France to play at MIPIM, the international property conference in Cannes, and last year we played Ascot. We had a spate of playing at various London hotels – Claridge's, Café



Royal, Grosvenor House and a couple more. We had a terrible time at Claridge's once. We were told to turn the music down while they made announcements, then turn it back up again as if we were some kind of record player. It was a very difficult set.

We've always enjoyed playing the National Conker Championships, which is held in the City and is really good fun. It's sponsored by Taylor's Port, so everybody ends up legless. Once a month we play The Apollo on Paddington Street, and because Welbeck Land owns the pub, the manager has to put up with us.

Do we lead the rock and roll lifestyle? I'll take my tie off. That's about as rock and roll as it gets, I'm afraid. We don't smash up hotel rooms – we're generally trying to build them instead – and we don't throw televisions through windows because we like to watch Countdown.

I'm really looking forward to the Marylebone Summer Fayre this year. It's a great big street party really, and it's lovely to see the coming together of all the people who are associated with Marylebone. It is a wonderful local event. Marylebone has real character and is a great place to wander around. And it doesn't smack you in the eye. It just sidles up to you and takes you by the arm.



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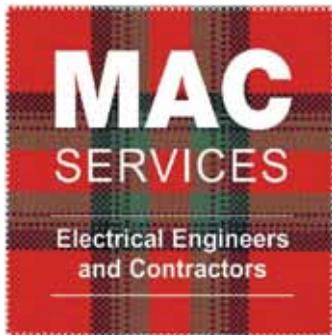
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FEATURES

HEARTS & CRAFTS

Clare Finney, distressed by her disturbing lack of basic practical skills, joins a sewing class in Marylebone and discovers a brand new passion among the old-fashioned needles and thread

Of all the disappointments that come with leaving home these days – the cost of putting the heating on, or the pain of Ikea – perhaps the most crushing is the realisation that for all your education and so-called ‘experience’ you have absolutely no practical skills. Oh you’ve degrees alright, and internships and piano grades. You’ve even helped some African children build a school. But cleaning? DIY? Cooking anything more complicated than pizza? Only now you’ve flown the comfort of the nest do you realise such things are important – and that mastering them has passed you by.

For me it was sewing that precipitated this crisis of self. Born into a generation two steps removed from school sewing classes, by the time I was 18 my knowledge of needlework was confined to one scarf, originally intended for mother dear and rapidly downsized to teddy

when I realised how frustrating knitting could be. In the process I became more convinced than ever that such tiresome occupations were far better left to Mrs Marks, Mrs Spencer and my grandma.

Initially I saw little reason to change. Clothes and blankets are available two a penny these days, and even so-called handmade looking items can be bought at a price. Yet as the pile of unwanted gloves and scarves in my wardrobe mounted and the ‘things to be mended’ box began to overflow, I realised it wasn’t just the skills we lost when they took needlework off the curriculum. It was our appreciation of them, too.

During my Google search for enlightenment I come across Tea & Crafting, a series of workshops based in Marylebone and run by a lady named Jane. In my mind Jane will be a quiet, greying matron with knitting needles as hair pins. In reality,

the woman who greets us for our Introduction to Patchwork class flies in the face of almost every craft-based expectation going. She is young. She is vivacious. And she is wearing the most covetable skirt.

“Is that homemade?” I blurt, disbelievingly, before we have even sat down. Jane’s answer comes as a welcome surprise. “God, no. I’m not that patient! Making dresses and skirts is really hard. It’s a very skilled job and it demands you use a sewing machine” – something which Jane tries to avoid when dealing with novices like myself. Instead Jane tends to focus on the simple stuff: purses, small toys, gloves, bits and bobs which can be constructed without the need for technology.

“There’s definitely a fear factor. People who are never taught how to hand sew think it all involves a sewing machine – something they either don’t want to use or don’t have the



HEARTS & CRAFTS



money to obtain.” So saying she takes us through to our ‘workshop’ for the evening: a warm, comforting lounge that’s been transformed by means of sewing kits, a Cath Kidston table cloth, and what look suspiciously like homemade muffins.

For a moment I’m thrown, convinced once more I’m in the presence of an all-baking, all-making domestic goddess. It’s with some relief that I’m told they came fresh from the supermarket, not Jane’s oven. She might be a dab hand at making and mending, but she’s as pushed for time as you and me.

A secretary by day, Jane set up Tea & Crafting at almost exactly the same time as embarking on a Human Resources evening course. “I was studying for my masters as well as running this, so I ended up using

lectures to answer emails. And sleep.”

Ultimately she loved teaching craft so much she quit her day job to support it – having first persuaded herself of her ability by teaching her boyfriend to knit. “I thought if I was suddenly teaching eight people it could be overwhelming, so I tested my lessons on Gavin. He made a scarf, so I thought I could definitely give lessons to just about anyone.”

Even so Jane still has to work two days a week and live cheaply to support herself – a feat which, with a wedding and a house move to plan as well, makes for a very mortal 21st century juggler.

Fast forward a year and it is this very normalness that makes Jane’s Tea & Crafting so popular. Her clients include everyone from Conde Nast teams on away days (“I’m still holding out for them to put me in *Vogue*”) to the lovely old lady who is going into hospital for a long time and wants a hobby to occupy her while she’s there. Jane’s classes are a popular choice among brides to be who want more from their hen parties than hangovers, and among

expectant mothers looking to shower their babies with patchwork quilts.

“At the end everyone stitches their piece of quilt together to make one big one for the baby,” she smiles. “It’s lovely.”

With that heart warming thought I return to my own mini patchwork quilt, a rough and ready affair which – with its odd ends of sellotape, scraps of paper and fabric – looks not unlike the inside of my oldest coat pocket. The method behind the paper template madness, I’m told, is that it is actually much easier than tacking. This I can believe, having once tacked my dress to my knickers while trying to shorten it – yet I’m frustrated to find that even paper can prove problematic for my patchwork.

“Does it matter if you’ve sewn the sellotape to the material?” I ask, when I’ve finally managed to lace two squares together. Jane smiles and shakes her head. “It will come off eventually. Besides, that bit of the quilt is the back” she assures me as I pick up my needle once more.

It’s tempting to assume Jane comes from a long line of seamstresses – I tend

LINKS

Tea & Crafting
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“

Does it matter if you've sewn the sellotape to the material? I ask, when I've finally managed to lace two squares together. Jane smiles and shakes her head. 'It will come off eventually. And besides, that bit of the quilt is the back'

to blame my mother for my lack of craft skills - yet a glance at the craft-manual lined bookshelves tell a different story. Jane is entirely self-taught.

“I taught myself how to crochet and knit when I was eight. Then I fancied jewellery making when I got older. I don't have a natural ability to do netball, say, but I do seem to be able to pick up crafts quite easily”.

It's been an expensive occupation: good materials don't come cheap, and craft fairs and markets are like honey traps to one so minded. While these days Jane can look up patterns and instructions online, she is at the same time painfully aware that make do and mend doesn't always add up to a saving. “Before you know it you're spending £200 on jewellery making equipment – then with patchwork there's all the material you end up buying,” she confesses. “Sometimes I struggle to tell myself to stop.”

The secret, she says, is to see crafting as a means of enjoyment and relaxation first, and any savings you make as a bonus. “I always say in my class, it's all very well to say DIY saves money, but this stuff isn't cheap. It's

more about the satisfaction than anything else.”

Part of that satisfaction lies in the fruits of your labour – after all, nothing gets through like a gift you've made yourself. Yet for Jane and the rest of her industrious clients, the rewards run much deeper than homemade glove puppets. One lady Jane tells us about was referred by her psychologist to try knitting for relaxation. Another came with her daughter when she asked for help with a school sewing project, and she realised she didn't know where to start. Yet while there are as many reasons to try Tea & Crafting as there are classes to choose from (and I counted six on the knitting section alone), it's only as I tie the final knot in my patchwork 'quilt' that I discover the common thread.

It's only two squares by two squares, it wouldn't cover a mouse, and it's like a badly wrapped present at the back. But as I reflect on the fun and the skills I've picked up in the past two hours, I find I don't much mind about the end result. It's the doing it myself that counts.



BIG INTERVIEW

JEWRY SERVICE

Jackie Modlinger meets the human dynamo that is Baroness Julia Neuberger, the charismatic senior rabbi who has recently returned to her spiritual home at the West London Synagogue

Dame, baroness, senior rabbi, public servant, teacher, writer, wife, mother and philanthropist – despite the absence of a cape, I think I may have finally met Superwoman.

Julia Neuberger is just back from a weekend in Israel, where she has been celebrating her aunt's 90th birthday, when I catch up with her for a precious one-hour slot in her hectic schedule. Our interview is sandwiched between a morning at her office at the West London Synagogue in Marylebone and an afternoon at The House of Lords, where she acts as a Liberal Democrat whip, a position she will relinquish in September, when her husband Anthony also steps down as head of department and professor of finance

at the University of Warwick. She will, however, continue to sit on the crossbenches in the Lords. God forbid she have a rest.

For Julia, her recent appointment as the synagogue's senior rabbi marks something of a homecoming. "My parents, my father's elder brother and sister-in-law were all members here," she says. "It is the congregation that I grew up in and it feels like home. My father was a warden here and taught at the religion school. Monty Moss, of Moss Bros, equipped him with his morning dress for 30 quid. I teased Monty with that in my first sermon."

Julia grew up in Belsize Park, north London, the only child of Walter and Liesel (Alice) Schwab. The couple met through Julia's

paternal grandmother, Anna, who chaired the welfare committee of the Refugee Council. Her British-born father was a civil servant, her mother a refugee who arrived in Britain from Nazi Germany in 1937, aged 22, and who, as Julia puts it, "felt solidly, ethnically Jewish, but very rarely came to synagogue".

Julia's father became an ardent Zionist in the 1930s. "He went to Israel, was involved in Habonim [a Zionist youth movement], became a Reform Jew in Palestine. He went with Abba Eban, Walter Ettinghausen, Teddy Kollek [erstwhile Mayor of New York]. He didn't get his degree at Cambridge because, as an ardent Zionist, he left before he finished, returning to help



BIG INTERVIEW

his mother Anna with refugees.” Walter would make sure that his daughter finished her degree.

At home, the family’s German roots remained apparent. “There was a lot of German spoken,” says Julia. “They spoke it when they didn’t want me to understand. I learned a bit, though. My maternal grandmother, who lived in Wimbledon, never learned very good English and we saw a lot of her, went to Wimbledon for lunch with her nearly every Sunday and to the Schwab grandmother on a Friday night.”

Did Julia’s family history shape her future to some degree? “I think it must have done,” she concedes. “I certainly think that I have been more allied to refugee and asylum issues as a result of my childhood. We have a small family charity, The Schwab Trust, which helps young refugees and asylum seekers with education, which is what people did for my mum.”

There were other more physical manifestations of her mother’s erstwhile refugee status. “After my mother died aged 86, it took forever to clear their home. Being a refugee in some cases makes you cling on to your belongings. My mother never threw anything away between 1938 and 2001 – there were 1,200 works of art and 12,000 books, Schiller and Goethe in Gothic script that you couldn’t give away. The next owners had to replace the floor!”

Family finances were tight when Julia was a child, studying at South Hampstead High. “My father did about four jobs in order to pay for my education, which was part of his very considerable ambition,” she remembers. “Until 1960, there was very little money about, then compensation came from Germany and my father was promoted in the Civil Service, and things became noticeably easier. My father stopped worrying and doing the pools on Saturday night. I got new clothes, whereas when I was little, it was just hand-me-downs from the cousins. I was always wearing school uniform two patterns out of date. It still rankles.



Images: Ben Coster

I remember going to Dickens & Jones – I had to have a new blazer and it was a major, major expenditure.”

Julia read Assyriology (Babylonian and Hebrew) at Newnham College Cambridge (“I am a failed archaeologist,” she says with a grin), and it was here that she met her future husband, Anthony Neuberger. “I was 21, he must have been 20; we married at 23 and 21 and we have been married for 37 years,” she says proudly. The couple have two children – daughter Harriet, a psychiatric social worker and son Matthew, a civil servant like his grandfather.

Becoming a rabbi was almost entirely accidental. “I think that it was Nicholas de Lange who suggested

I think about becoming a rabbi. He asked me to come to Leo Baeck College, Europe’s largest Jewish Progressive University and Rabbinic College, one day a week for my last year at university. I came as a student and spent four years there.”

She insists that she wasn’t actually particularly religious – “It was much more an academic interest,” she says – and at first she was concerned about whether being a rabbi would prove sufficiently academically rigorous for her. At Leo Baeck, she found a mentor in Hugo Gryn, a familiar fixture on Radio 4’s Moral Maze who would himself serve for 32 years as senior rabbi of the West London Synagogue before his death in 1996. “I knew him well and he had



I couldn't give a stuff about having three female rabbis here. What difference does it make once you accept that you can have both male and female rabbis? Would anyone comment if there were three male rabbis? We do not discriminate

officiated at our wedding in 1973 together with Charles Berg, rabbi of Wimbledon, who had been very good to our grandparents. One of the last funerals Hugo did was my father's," says Julia.

I first met Julia just after she was ordained as a rabbi aged just 27, when she was a carefree young thing who rode a sit-up-and-beg bicycle. "I ordained with Danny Smith who was with me at Leo Baeck. When they presented us with our certificates, his had a pink ribbon and mine a blue ribbon," she chortles.

As only the second female rabbi to be ordained in Britain, following hot on the heels of fellow Leo Baeck alumnus Jackie Tabick, does Neuberger feel that she has had to

work harder to prove herself? "I really can't tell," she says. "I am by nature a workaholic. My paternal grandmother was quite a tough nut. All my grandparents were German Jews, and they were all rabbis and bankers. One generation made it and one generation spent it."

At the South London Liberal Synagogue, where she served between 1977 and 1989, Julia became the first female rabbi to run her own synagogue. She became chair of Camden and Islington Community Health Services NHS Trust in 1992, worked as chief executive of the King's Fund from 1997 to 2004, and was chancellor of the University of Ulster from 1994 to 2000. Neuberger was made a dame in the 2003 New Year Honours, then in June of the following year she became a life peer as Baroness Neuberger of Primrose Hill in the London Borough of Camden.

Her recent appointment as senior rabbi in Marylebone marks her return to full-time congregational life, and she is hugely excited by the future. "It is the leading non-orthodox congregation in London, and I think that it could be brilliant. There's lots to do here. There are some terrific young people and some very feisty older ones, we have a great team of rabbis and some good stuff going on."

How does she feel about there being three female rabbis at her synagogue? "Couldn't give a stuff," she says, bluntly. "What difference does it make once you accept that you can have both male and female rabbis? Would anyone comment if there were three male rabbis? We do not discriminate."

Neuberger feels "positive" about the future of Judaism. "It will look different, but positive. We have got to get our act together but it will be

positive. It is quite fashionable to be Jewish."

While Judaism can be something of an awesome religion in its discipline, one of the key elements that Neuberger brings to her congregation is a wonderful, natural sense of humour. And then there's that workaholic drive and energy, that commitment to making things happen. She is already making her presence felt with certain innovations and ideas. "I want to up the game," she says. "I want it to be possible for every kind of Jew to find something here that engages them, that means something to their lives. I love the fact that we have two young rabbis here, and we do things like our Torah on Tap sessions at the pub. I'd like to see Friday night dinners like those at the Saatchi's Shul (synagogue). I want to have a drop-in centre for refugees, like they have at New North London Synagogue. I want to get people doing things. A synagogue shouldn't just be a place for the rabbis to spout."

At the age of 61, Neuberger accepts that this job will probably be her last, but that doesn't mean that she is slowing down. "I have no desire to retire," she insists. "I think that I'd be a nightmare for everybody else. I like change."

"To lead a big congregation, you need a lot of energy," she says. And that is something that Rabbi Julia still has in spades. The annual Ha'Atzmaut Oneg Shabbat – a celebration of the foundation of the state of Israel in 1948 – is one of the highlights of the synagogue's social calendar. Held on 7th May, the event saw our new senior rabbi let her hair down and take to the floor in her gym shoes, joining the circle of Israeli dancing. As we bade her goodnight, congratulating her on the success of the well-over-subscribed event, she promised: "I'll have them dancing round the synagogue soon. We'll have it like Upper West Side yet, even if it kills me."

The journey goes on.

LINKS

West London Synagogue

33 Seymour Place
020 7723 4404
wls.org.uk

CULTURE

THE MAN GOLDEN



WITH THE TOUCH



THE MAN WITH THE GOLDEN TOUCH

Every few years the Wallace Collection appoints an associate artist – someone to study the collections and then exhibit work that takes its cue from them. This year, it is Dr Kevin Coates, the pioneering goldsmith whose work has graced everywhere from cathedrals to Downing Street. Clare Finney pays him a visit

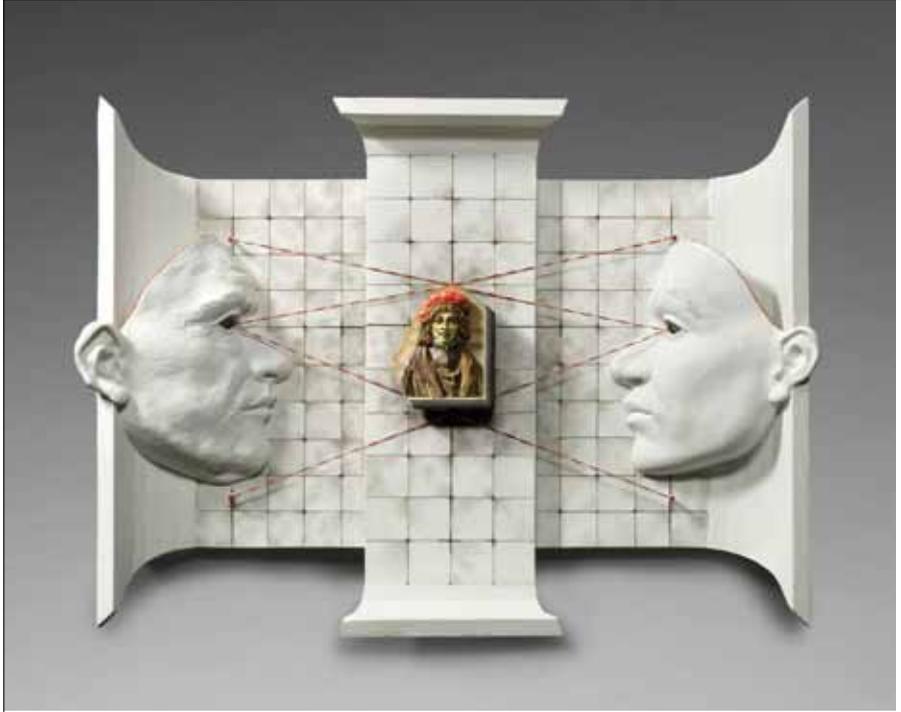
Like most journalists, I find it tempting to generalise artists – to wrap them up in 800 words of labels and cliché. Kevin Coates, however, eludes every neat category I have. Neither musician, nor goldsmith, nor mathematician, the Wallace Collection's latest associate artist is all these things and much more – as his new exhibition, *Time Regained*, plainly shows.

We meet at his home, a picturesque townhouse perched daintily atop the leafy heights of Primrose Hill. The inside is startling: Persian rugs, antique mirrors, and Greek pottery make a museum out of the front hall, while the miniature portraits on the staircase wouldn't look out of place in the National. Yet these treasures, though beautiful, pale into insignificance next to the Aladdin's cave that is the Coates' music room.

Yes, music room: the elegant abode of not just an 18th century piano, but also a host of lutes and mandolins, a 17th century violin and a harpsichord put together by Kevin himself. It was this harpsichord that led him to his musician wife, Nel, who played it in its debut concert at Wigmore Hall. They've been living – and playing – together ever since, she on the harpsichord and he on one of the many Baroque string instruments he adores.

Yet it was also through this instrument that Kevin deepened his understanding of the relationship between music and his third great love, mathematics.

"I have quite an intense relationship with design geometrics" he smiles, "and there is a particular musical beauty in the harmonies you find when you look at the



geometrical systems used in designing instruments. I've written about those quite a bit and I employ them in my work – because I believe there is an unheard music in mathematics."

By "quite a bit" Kevin means an entire book: he's a doctor of philosophy, and his thesis was based on this subject. Yet while maths and music are both central to Kevin's aesthetic, what I really want to know is how they help him to transform some of the greatest items in the Wallace collection into gold.

To demonstrate, Kevin picks up a finely painted box – an ironic starting point for a man who metaphorically avoids boxes, but one whose influence quickly becomes clear. "This box was made in 1790, and it's decoration was inspired by the painting *The Grand Turk Giving*

a Concert to his Mistress by Vanloo," he explains. "In the painting we can identify the harpsichordist as a famous singer of the time, and that she is playing *Si, Caro, Si* – an aria about misunderstandings between a married couple." Extensive research revealed this lady was actually married to the painter; even closer scrutiny suggested that, lurking in the shadows, is a self-portrait of the painter looking on. And Kevin's own interpretation, a small brooch in a wall mount, "deals with the relationship, their misunderstanding, and its resolution in music".

To describe this process, Kevin labels his creations *Penumbrae*, meaning the "outer shadows". These are cast "not just by the thing, but by all the people who have viewed it", so at the centre there's the painting, outside that is interpretation – "all those other people who have owned the painting or looked at it" – and on the edge is Kevin, collating and translating all these ideas via his understanding, his research and his gold.

"I think that all creation is, like you're doing now, an analysis of the component information – which

LINKS

Time Regained

23 June – 25 September

The Wallace Collection

Manchester Square
wallacecollection.org

“

It is the people in the objects who matter to me – the people, who have seen it or made it or held it in their hands. You can feel those forces



is why we're talking – and then a synthesis, which will be your writing." Flattered, I protest that his golden wonders are in a very different league to this article. Nevertheless Kevin kindly insists "it is the same process".

"What was Vanloo's purpose in making this painting?" he asks. "What do other interpretations add, like this box? I came away with the thought that it is actually about two senses – her's of listening, his of looking. I found out that in Europe at the time they were known for that." And from these ideas he created *Penumbra 2* (not illustrated).

Paintings are just one source of inspiration for Kevin, whose work draws on everything from the Wallace Collection's armour to its furniture. Another brooch, inspired by a Boulle cabinet, came about when Kevin found a cricket in its marquetry. Upon arriving back home he found another cricket – alive this time, and living under his porch. The 'cricket's eyes' idea for the jewel, *Monsieur Boullé's Vistor* (*Penumbra 11*), was born.

To most of us this coincidence would be just that – a coincidence, so insignificant as to not be worth

mentioning. Yet Kevin believes moments like this are what make art "a synthesis of what the world has or is saying." The title, *Time Regained*, is a reference to Proust, whose writings on time Kevin has always admired. Used here it refers to the process of transmutation, from a specific moment – a music performance, a paint stroke – to the memory of the audience. Yet long before this exhibition Kevin was obsessed with the slippery subject of time.

"It is fundamental to what I do," he says, "time, and its passing, and the people," like the thumbprint of Poussin in *A Dance to the Music of Time*. "That painting has been inspiring me long before I was asked to be associate artist, where you can see where Poussin has pressed his thumb down into the wet primer. It's a moment in time, but it's one which has lasted centuries. I find that incredibly moving."

He's not the only one – after all, it's a stony sort of person who can't find a secret thrill in an original manuscript, or a set of really worn stairs. Who has been here, we ask ourselves, and put their foot where mine is? Where

were they going, and why were they here? This sense of immediacy, of connection to the past is universal – and it is the touchstone of Kevin's work.

"It is the people in the objects who matter to me – the people, who have seen it or made it or held it in their hands. You can feel those forces – they have clues to find and each one is a book, there to decipher."

Whether it's the "exquisite" horse armour whose original use Kevin finds "so deeply upsetting", or his own 17th century violin, which "could have been played by Mozart – one of its owners was a great friend of his", each object Kevin touches finds its self and its history in the art Kevin creates.

"Only connect" is his motto – but EM Forster's great epithet could also be said to be the Wallace Collection's *raison d'être*. "We have this fear that art in the Wallace is somehow elitist, because it was commissioned by a high stratum of society. Well that's true – they were – but those material values are false ones. The true values are the same for us all. It is the objects themselves that matter, and the ideas that they awaken in our soul – and we haven't had to pay anything for that."

WATER MUSIC

Shannon Denny meets Danielle Eubank, the American painter whose paintings of water from her epic adventure circumnavigating Africa in an ancient vessel are showing in Marylebone

Water is a handy substance made from two parts hydrogen and one part oxygen. It covers well over half the Earth's surface and a human body needs around two litres of the stuff per day. When the summer skies open up to dump quantities of raindrops on us unsuspecting Londoners, it's easy to forget that in some parts of the world this life-giving liquid – especially the clean, fresh kind – is in notably short supply.

For LA-based artist Danielle Eubank, though, water is constantly in the thoughts. Known for her contemplative waterscapes, Danielle says her affinity is thanks to a California upbringing. "I grew up on the coast, so I've always had a very

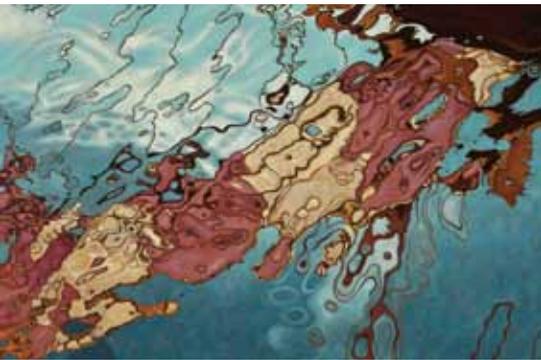
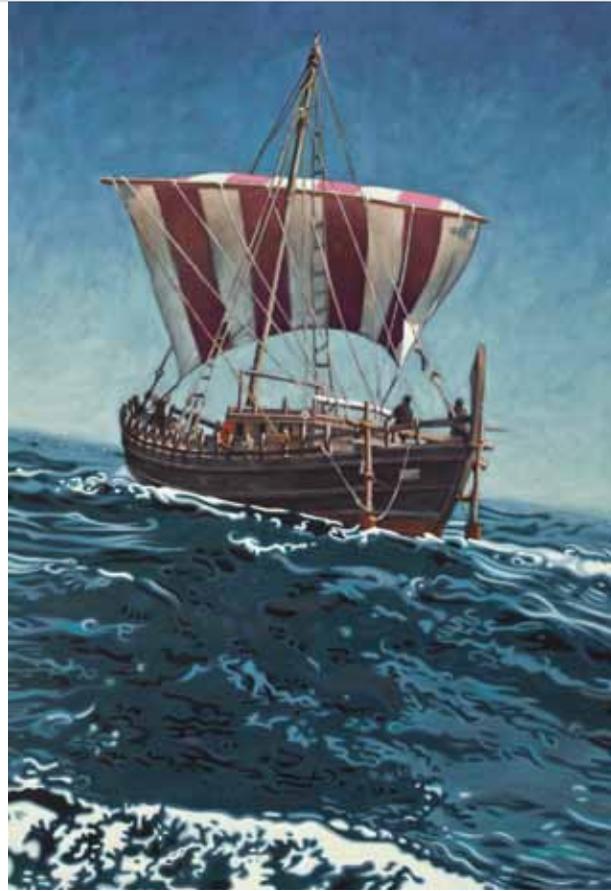
close relationship with water, and of course water is a very important topic in California. It's always on people's minds." In spite of its extensive coastline, shortages are common throughout the state, so residents get plenty of experience in water rationing. "Talking about water, conservation and the environment is permanently ingrained in the culture where I'm from."

She's enjoyed an exceptional opportunity to appreciate the stuff at close range over the past two years, having served as expedition artist for an unusual sea voyage. Inspired by the claim of the ancient Greek historian Herodotus that a group of Phoenician mariners were the first to achieve a circumnavigation of Africa in 600BC, former British Royal Navy officer Philip Beale set out to recreate their sailing vessel and journey. As captain of Phoenicia, he invited Danielle to join the adventure.

The 20,000 mile voyage started in Syria in August 2008, continued through the Suez Canal, around the Cape of Good Hope, through the Straits of Gibraltar, and ended back in Syria in October 2010. Danielle's role was similar to that of an artist in residence, although the residence in question was in constant motion.

The capacity of the boat was about 16, but at any given time there were around a dozen individuals on board. Danielle's tours of duty lasted about three weeks at a stretch, and in addition to recording and visually describing the journey she also served as crew member and adhered to the shift system of four hours on, four hours off, four hours on, six hours off and six hours on. At the outset, the list of potential challenges ranged from piracy in the notorious Gulf of Aden to rough seas along the devastating Skeleton Coast, not to mention day-to-day trials like





seasickness, the absence of loos and a lack of refrigeration. “I like to think of it as camping with 11 other people that you don’t know – and you’re not allowed to leave the campsite,” she laughs. “I find it immensely enjoyable.”

Danielle also had to navigate the tricky question of how to actually accomplish her job as an artist while at sea. “I tried painting on the boat, but it proved to be technically and physically impossible,” she says. “Canvas is essentially sailcloth, so if you’re sitting on the foredeck with a big sail in your lap, that doesn’t work so well on a sailboat. And the second thing is it’s quite narrow and people are walking around everywhere, so I was very conscious of being in people’s way with tubes of cobalt blue and things.”

Constant sketching and taking “a million photos” became Danielle’s onboard method. She then returned

to her LA studio with these records to complete canvases measuring up to five feet by six feet in order to capture the personality of the water she observed off the shores of Syria, Mozambique, South Africa, Gibraltar and Tunisia, including the Indian Ocean and the Mediterranean Sea.

For anyone who has tried to artistically depict a fixed object while working on dry land, you can only imagine the difficulty in Danielle’s unique line of work. “You’re on a moving object trying to capture another moving object,” she affirms. “You’re tilting and yawing as well. There’s a lot of movement going on. It isn’t like modern boats or gigantic yachts where you’re cutting through the water. It’s more like rocking in your mother’s arms while she’s skipping rope!” she laughs.

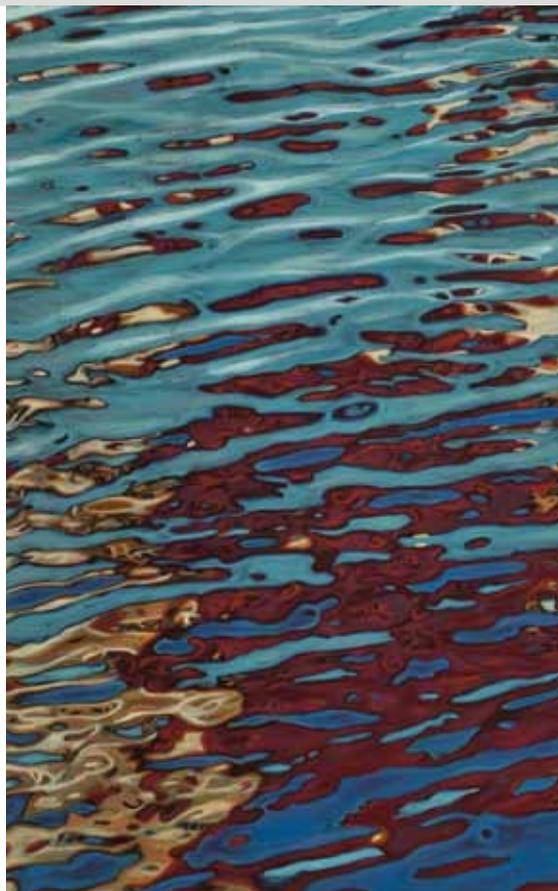
Nevertheless, the artist seems to have handled all these obstacles with abundant skill. “Her paintings

LINKS

Danielle Eubank: Phoenicia
6 – 24 July

Thompson’s Gallery
15 New Cavendish Street
020 7935 3595
thompsonsgallery.co.uk

WATER MUSIC



vividly and colourfully bring to life the extraordinary story of this voyage – in a way that the written word simply cannot,” says Captain Beale. “The artwork that she has produced is critical to this project, because it allows viewers to participate in the voyage and experience the travel themselves through her interpretation of the water that surrounded us every day.”

It’s not the first time Danielle has risen to Beale’s challenge. She also acted as expedition artist on his 2003 trip covering the 16,000 miles from Indonesia to the Seychelles to Madagascar to the Cape of Good Hope to Ghana. That expedition proved that such a journey would have been possible for traditionally built double outrigger vessels dating back to the early 8th century, as depicted at the Borobudur Temple in Indonesia.

While the two adventures illustrate that she is now a virtuoso

in interpreting water, it is only been in the last decade that Danielle has embraced it as a focus for her artistic attentions. What took her so long to come around to tackling a subject she so clearly loves? “Growing up on the seaside I was exposed to a lot of pictures of water – crashing waves, dolphins – that I couldn’t relate to,” she explains. “Also painting water is really, really difficult. It’s really hard to paint water that has any kind of atmosphere, emotion or motion.”

A trip in 2001 shifted her thinking toward the possibilities of the wet stuff. “My friend and I travelled around for a year. At one point we found ourselves in La Doñana in Spain. It’s a very, very protected park so you’re not allowed to go a certain number of metres inland from the water,” she remembers. “So I spent all my time sitting on the beach with my back to the beautiful ocean painting the dunes! But after several days of this I got really bored, and

I turned around. And the very first picture just had this little corner of water in it. Then the next one had a little more water, and then the next one had a little more. Pretty soon, they were all water.”

The body of work from Phoenicia re-imagines the ripples, reflections, bouncing colours, shifting light and liquid movement of the epic journey, inviting the eye to dive in. Without setting foot on a 6th century sailing ship, the viewer can get a glimpse of how Tunisian or Syrian seas might appear. “It’s something that all humans have in common,” Danielle says. “We all need water and we all need to look after our resources, so it’s something that everyone can relate to.” Now that this expedition is finished and the art has gone on show, does she have further waterborne adventures in her sights? “Oh definitely! Are you kidding? Absolutely, I can’t wait. Watch this space.”

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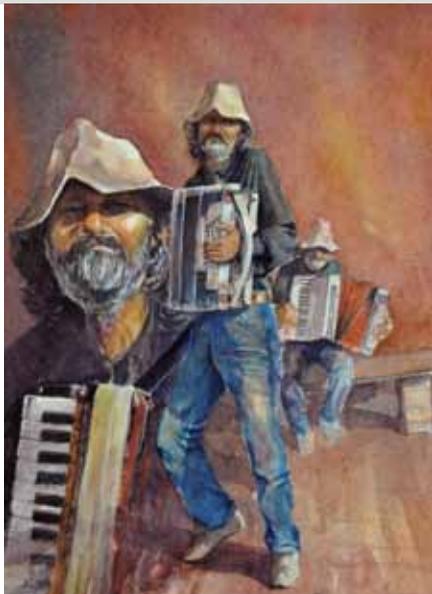
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CULTURE: IN BRIEF



Accordian Maestro (left) and
Kerela Waterway by Frazer Price

OPEN ART SURGERY

Frazer Price, a talented painter and the chair of Art in Marylebone, gives the lowdown on this remarkable local arts organisation's annual exhibition

The fifth annual Art in Marylebone exhibition takes place over 16th-19th June. Visitors to the summer fayre will be able to drop into the American Intercontinental University on the high street and see the work of dozens of talented artists and photographers, all of whom live or work in this hugely creative area of London.

The idea for Art in Marylebone took off some five or six years ago. Getting it off the ground was hard work – it all happened on a wing and a prayer. It began with Gemma Detti, a local artist who produced large architectural paintings. Her husband, Richard Harris, approached the Marylebone Association to ask for backing for a group show of local artists, including Gemma. The association liked the idea, and Art in Marylebone was born.

Amazingly, the association managed to get us the old fire station on Chiltern Street as a venue for that first exhibition. There were five of us

whose work was shown there. It was a beautiful venue, the timing was perfect, and we got some great press. It was a fantastic social event, and the Marylebone Association gathered a really big crowd. They looked at everything, drank everything, ate everything. They didn't buy everything, but you can't have it all.

The second year, we ended up at the old library on Marylebone Road. It was a real challenge, as although it's a magnificent building we weren't allowed to move anything around inside. We had to hang things off the book shelves, which didn't always work too well. There was an old sign in the corner saying 'drinking too much will give you a headache, and please don't remove your clothes'. Hilarious. That wasn't put up as art, but it might have won the competition if it had been.

That year the competition featured 25 artists, and it has been growing ever since. It is an open show, meaning that anyone can submit work – it is a proper community event, open to anybody. That makes curating it a challenge, but it's a sacrifice worth making.

For the past two years the exhibition has been hosted by the American Intercontinental University. Their involvement has given it some real texture and substance. It has also

given us the chance to work with the students, which is great fun.

In 2009 we showed in the fashion school on Paddington Street, which was a really nice space. Then last year they told us that the ceiling needed repairing in that building, so could we put up with the main hall on Marylebone High Street instead? It was amazing. You could not beg, borrow or steal a location as good. The last day of the exhibition coincided with the summer fayre, and the place was packed. That was the final piece of the jigsaw really – the perfect way of getting local people through the doors.

I took over as chair of Art in Marylebone two years ago, after Richard and Gemma moved to Portugal. My first thought was that while the exhibition was an open show, it was only really open if you were a painter or sculptor, which is a hell of a limitation. When I worked at Newsweek in the 1970s we had a feature called A Day in the Life, with the best images from around the world on a particular day. I pinched the idea for A Day in the Life of Marylebone. We ask people to go out and take pictures of the area on St George's Day each year, and the best 50 shots are shown at the exhibition. It has opened up Art in Marylebone to anyone with a camera. This year we are also running a selection of paintings of Marylebone, and we'll be judging the best one through a public vote. The show is being officially closed this year by Dame Rosalind Savill, the director of the Wallace Collection, which is a great honour. It is hard to think of another individual who has done more to enhance the artistic life of the area – and that, after all, is what Art in Marylebone is all about.

LINKS

Art in Marylebone
16 – 19 June

American Intercontinental University
110 Marylebone High Street
artinmarylebone.org

Artist Profile

PHILIP SHORT OF THE COLOMB ART GALLERY INTRODUCES US TO THE COLOURFUL PAINTINGS OF STEPHEN B WHATLEY

Who is Stephen B Whatley?

If you haven't heard about him yet, the chances are you will soon. Over the past 20 years his work has caught the attention of the global press, celebrities and the Queen. His paintings permanently reside within the Tower of London and are reproduced on panels throughout the Tower Hill underpass. In 2004, 30 of his paintings were exhibited in the Tower's banqueting hall. Stephen's portrait sitters include such national treasures as Dame Judi Dench, Barbara Windsor, Julie Walters and Sir Ian McKellen. Across the Atlantic, his paintings, notably his portrait of Barack Obama, have featured in Time Magazine with his tribute to Elizabeth Taylor recently documented by CNN.

Describe his work.

Stephen's paintings are bold and certainly memorable, with a fundamentally expressionist style. Like all great expressionists, he paints subjectively, distorting reality for an emotional rather than a physical truth. Beyond the dramatic lines and vibrant colours are subtle layers and perspectives – he works from collages of photographs taken from different time-

frames, angles and shades to provide this distinct effect. Stephen certainly paints from the heart and with passion, and empathy is a crucial part of understanding unknown truths about the subject. There is certainly an intense emotional and spiritual connection that drives him.

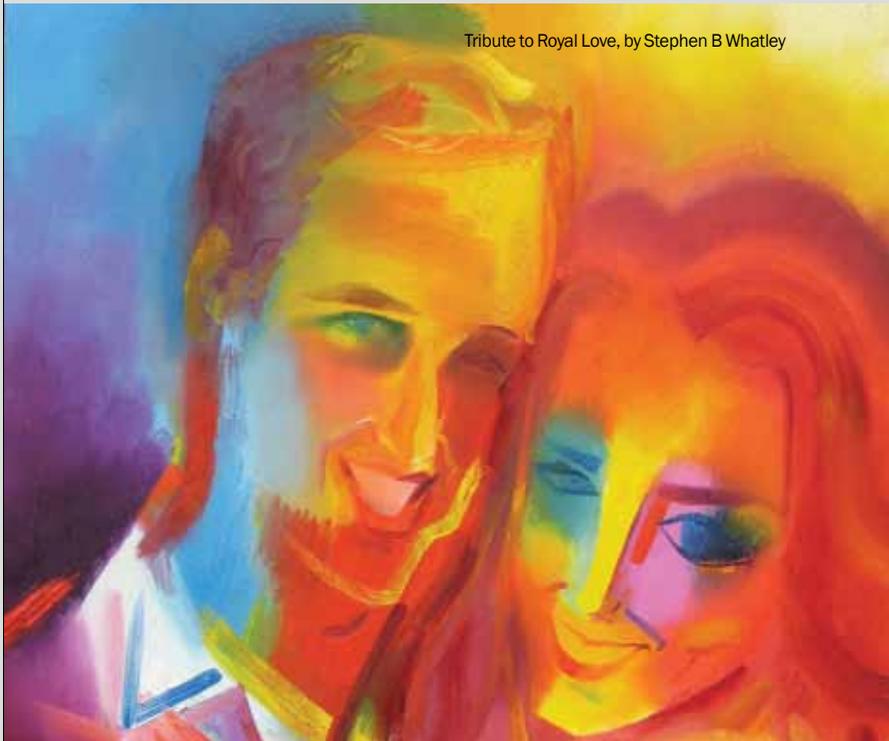
How did The Colomb Art Gallery come across Stephen?

We'd been aware of Stephen's work for some time and were keen to know more. Initially he showed us examples of his architectural pieces, still lives and portraiture. It often takes up to 12 months from confirmation to having artwork in an exhibition, but after seeing the paintings we pushed the process forward and now feature these in our forthcoming spring and summer shows.

What is it about his work that appeals to you?

We pride ourselves on variety and quality of art works. Each of our artists has been chosen for their uniqueness and prominence in their particular style or method – Stephen's paintings undoubtedly stand distinct among our other exhibited artworks. With artists it can

Tribute to Royal Love, by Stephen B Whatley



often be said that to create a niche without being esoteric is an important balance that few can achieve. Stephen certainly strikes a pose somewhere between popular and personal. His paintings are a labour of love and his uplifting palette a welcome addition to The Colomb Art Gallery.

Tell us about his forthcoming exhibition.

His oil paintings on canvas will be exhibited at the Summer Exhibition 2011 starting Friday 17th June. His works will be among a selection of 15 artists represented by The Colomb Art Gallery and York Fine Arts. Also on display will be paintings from the abstract cityscape artist Annie Ralli; works from the realist still life painter Marie Louise Wrightson; sculpture from award winning wildlife artist Adam Binder; and complex botanical watercolours from the remarkable self taught artist Jerry Walton.

Stephen B Whatley
stephenbwhatley.com

The Colomb Art Gallery
52a George Street
020 7487 5118
colombart.co.uk

CULTURE IN BRIEF

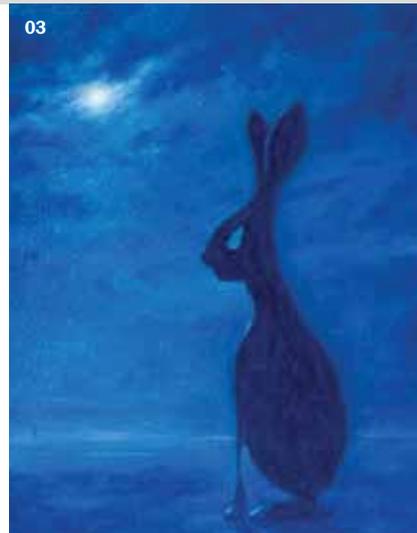
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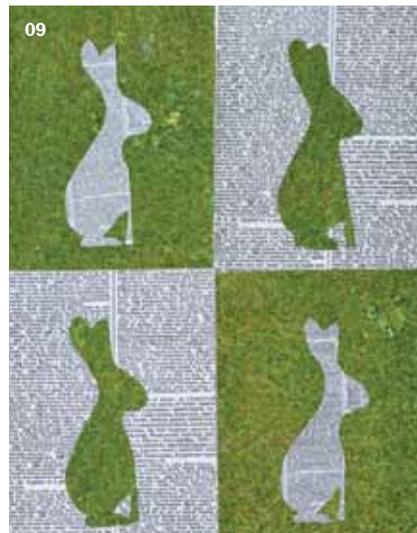
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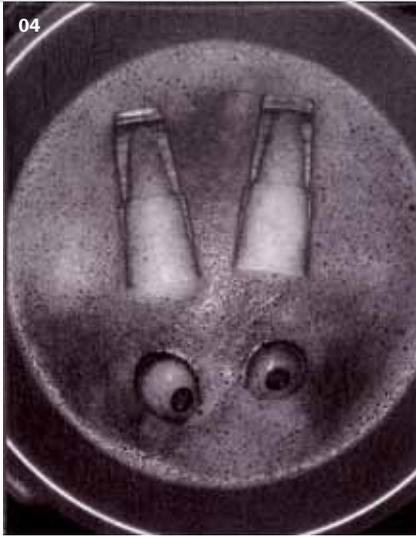
HARES AND GRACES

216 canvases, 216 very different perspectives. The Hare Styling exhibition, recently shown at The Heartbreak Gallery, featured work by celebrities from Cheryl Cole to Alastair Campbell, as well as a range of people from the creative industries. Featuring cute hares, colourful hares and frankly quite disturbing hares, the exhibition culminated in the charmingly titled Hare Ball – a glamour-soaked evening at The Dorchester, at which canvases were

auctioned off to paying guests, with all proceeds going to charity.

The Hare Styling appeal began with Angelica Van Clarke, the daughter of top Marylebone hairdresser Michael Van Clarke, who underwent a life saving operation at Great Ormond Street Hospital when just two days old; now in her teens, she and her dad managed to rally a mind-blowing rollcall of talent to help raise money for the hospital. It was Angelica's drawing of a hare that was used as the inspiration by the high profile contributors.

The campaign has been a huge success, with the funds raised going towards two new operating theatres.



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06



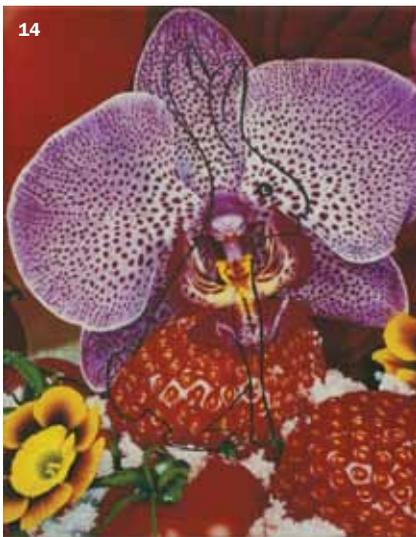
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14

- 01 Sir Alex Ferguson (football manager)
- 02 Tasha Hewitson (artist)
- 03 Derek Hare (artist)
- 04 Aidan McCarthy (photographer)
- 05 Karen Welman (graphic designer)
- 06 Helena Bonham-Carter (actor)
- 07 Alan Newnham (photographer)
- 08 Ari Ashley (photographer)
- 09 Jeremy Paxman (journalist)
- 10 Paul Smith (fashion designer)
- 11 Tracey Emin (artist)
- 12 Michael and Angelica Van Clarke
- 13 Paul Insect (artist)
- 14 Mark Quinn (artist)
- 15 Sarah Harding (singer)

LINKS

Hare Styling
harestyling.com



15

BY SASHA GARWOOD

CULTURE: BOOKS

BOOK OF THE MONTH



“

Sexual harassment is a given, but nobody talks about sex, and a new generation of independent and educated girls have the opportunity to seek both professional success and personal happiness

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by Rona Jaffe

Penguin Books, £8.99

Like everyone else in the western hemisphere, regardless of gender, age, or (in my case) possession of a television, I am obsessed with *Mad Men*. (There's nothing that expresses devotion to a series like watching entire seasons curled up uncomfortably in front of your housemate's computer). Therefore when I say that Rona Jaffe's scandalous 1958 account of single office girls in New York – a book that devotees may recall Don and Betty discussing in Season 1 – is almost as good as the series that prompted its reissue, you will I hope recognise what an accolade this is. And it's only “almost” because you can't see Jon Hamm's eyebrows.

Written with a subtle intelligence and perception that in no way mitigates its honesty, *The Best of Everything* offers both an absorbing narrative of human connections and a vivid evocation of a different world where sexual harassment is a given (and unmarried pregnancy a scandal) but nobody talks about sex, and a new generation of independent and educated girls have the opportunity to seek both professional success and personal happiness, and are determined to do so.

The novel centres on four women taken into the typing pool of Fabian Publications in January, 1952. Caroline Bender is a college graduate seeking to escape her fiancé's recent betrayal by burying herself in a fulfilling job, and soon begins to work her way up towards an editorship despite romantic complications. Gregg, later Caroline's roommate, is an out-of-work actress embroiled in an affair

with a playwright, who escapes the office she hates after his intervention but finds herself increasingly unable to wrestle her demons. April is beautiful but naïve, new to the city, craving romance and marriage but disappointed and confused by her repeated attempts to find it. At 22 Barbara is already divorced with a beloved infant daughter. She lives with her mother and dreams of another relationship – but is stymied both by her life situation and her feelings for a married man.

Despite its period setting, many of the novel's themes are timeless. What makes a lasting relationship? How can you tell when to trust? What is love anyway, and can one combine it with a family and a career? What about desire and its consequences, particularly in a culture where sexual transgression is policed much more strictly for women?

Jaffe is unfailingly emotionally articulate; able to differentiate and develop relationships and reactions with thoughtful precision. *The Best of Everything* is immediately, powerfully believable. Its everyday details – the cocktail bars, little suits, face powder and casual misogyny – simply add to its immersive quality, providing escapism as well as acuity.

Despite the hypocritical culture with which they struggle, the bonds that develop between the girls are affirmative and supportive, and their dedication to each other throughout the vagaries of love and betrayal is heartwarming. Whether read as period drama, incisive commentary or simply compulsively readable fiction, *The Best of Everything* does everything it says on the tin.

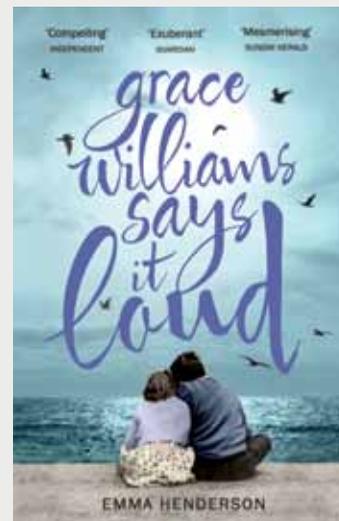
Grace Williams Says It Loud

by Emma Henderson
Sceptre, £19.99

Grace Williams, born in 1947, is “spastic” and the victim of polio. Consigned at the age of 11 to the Briar Mental Institute with “mangled face”, useless arm, club foot and the confused conviction of her own imperfection, she doesn’t see the world like other people. On her first day, however, she meets Daniel Smith: an epileptic with no arms who types with his feet, talks like Oscar Wilde, and doesn’t see the world like other people either. Despite deaths, accidents and separation, there blossoms between the two a passionate and touching love affair, all the more moving

for the odds stacked against them – their confinement, the disdain and disgust of doctors who dismiss them as “ghastly, animal, monstrous”, the imposition of violent and degrading punishments (the scene where Grace “licks the shit from the nurses’ toilet” is a particular horror).

Nevertheless their relationship moves deftly from childhood companions to teenage sweethearts to adult lovers with tenderness, the complications of sexuality and closeness under such circumstances delineated with a raw honesty and occasional brutality that reflects both their off-kilter worldviews and the sore reality of their lives. It’s vivid, sometimes painful and frequently disturbing, but at the same time offers powerful testimony to the capacity of the human heart.

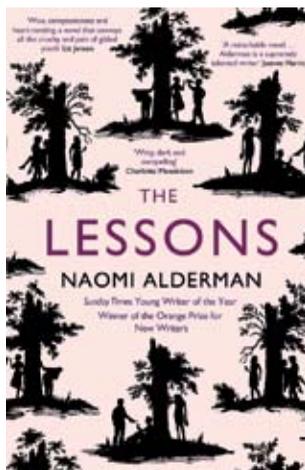


The Lessons

by Naomi Alderman
Penguin, £12.99

The Lessons is an Oxford novel – a love letter in poison pen, a poignant tribute to oak panelling, the hedonistic glory of golden youth and biting satire. Its narrator James Scaife begins his undergraduity a typical high-achiever – only to have dreams of scholarship and running Blue shattered by a fall on the ice. As he recovers, that quintessential Oxbridge combination of continual pressure, neurotic contemporaries and tutors who respond to imperfection with accusations of bringing the good name of the college into disrepute leaves him struggling. When he meets the soothing and sympathetic Jess, however, he is soon drawn into her close circle of friends – studious Franny, political Simon, inscrutable Emanuella and the novel’s antihero, beautiful, unstable, fabulously wealthy Mark.

For a time, the house and luxurious lifestyle they share – Mark’s eager gift to the group – seems an oasis, its crumbling Georgian splendour and lavish indulgence in keeping with the dreaming spires and golden stone surrounding them. Yet as they leave Oxford and try to wend their separate ways through the maze of the real world, the threads of memory keep drawing them



back, binding them into a dangerous web of secrecy, passion and betrayal.

Poised between Brideshead Revisited and The Secret History, Alderman swoops seamlessly between sensitive explorations of relationships and sardonic caricatures of the uncaring absurdity of certain universities. Both James’s ostentatious sister (now “Assistant Deputy Vice-chair of an important committee tasked with investigating soya beans”) and university fellows are caricatured with a humour that doesn’t quite disguise his genuine criticism of a world where tutors refuse to help with work missed through injury, but happily bed their charges. That said, Alderman’s evocation of the hazy utopia of remembered youth is powerful enough to counterbalance Mark’s ability to “list for us in alphabetical order all the members of the Bullingdon Club he’d ever snogged”, and prevents the novel from losing its poignancy.

Mark’s magnetism is matched only by his damage. Unimaginably wealthy from birth, echoing Sebastian Flyte in his mysterious sado-masochism, all his relationships have been blighted by his casual assumption of power. In The Lessons the freedom and luxury of great wealth sits right by its destructive and isolating impact – and what begins as a paean to gilded youth becomes a touching exploration of the price of privilege.

BOOKS

Annabel

by Kathleen Winter
Jonathan Cape, £12.99

In the wilds of Canada in 1968, a child is born who seems to be both boy and girl, his hermaphrodite nature a secret shared only by his parents and the wise, compassionate teacher Thomasina, present at the birth. As the child's penis reaches a certain arbitrary length, the vagina is sewn up and he is raised as a boy named Wayne. In the hyper-masculine hunting culture of remote Canada however, Wayne never quite fits in. His close friendship with ambitious girl Wally Michelin and an acute sensitivity to beauty disquiets and then enrages his father. As he grows up,



Wayne's female side (literally as well as symbolically manifest in menstruation and the risk of pregnancy) is nurtured in secret by his mother and Thomasina, and christened Annabel. Wayne/Annabel's struggle to find an authentic means of self-expression has momentous consequences – not just for the adolescent but for the three adults party to the secret.

Winter is from Montreal, and her evocation of vast, inhospitable landscapes and the men who inhabit them is masterly. But further, Annabel/Wayne's pain, confusion, courage and gradually emergent sense of self are sensitively handled. It's a novel about individuality and what it means, self-knowledge and its price, and about the immense resilience of the human spirit.

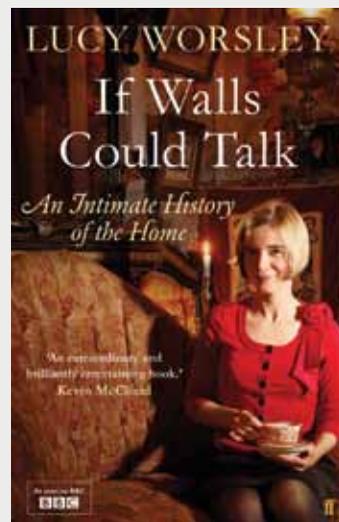
If Walls Could Talk: An Intimate History of the Home

by Lucy Worsley
Faber and Faber, £20

Lucy Worsley's *If Walls Could Talk: An Intimate History of the Home* is as fantastically gossipy as its title suggests. The book of a BBC series that I regret to say has passed me by, it explores the last 800-odd years of English social history through developments in the various rooms of the house. Along the way Worsley covers sex, food, marriages, masturbation, medicine, underwear, animals, carpet cleaning, "the important social distinction between being infested with lice and with fleas" and Lord Byron's habit of "passing round, after dinner, a human skull filled with burgundy". The sheer amount of unexpected detail, even to a social history junkie like me is amazing, and hard to convey without simply quoting random facts. The English and the French have been playing out their differences through cookery since the 11th century. Fashionable 1930s housewives would host "refrigerator parties" to showcase the capabilities of their new equipment. The late 16th to early

18th centuries are the "dirty" centuries, as people believed washing the naked body to be either dangerous or sexually arousing. Tudors cured female sexual dysfunction with goose grease. Women didn't wear knickers until the late 18th century. William III favoured green socks with red vests. The Timely Warning was a 19th-century penis-cooling device that used cold water to "cool the organ of generation, so that the erection subsides and no discharge occurs". (A female equivalent was not mentioned.)

I won't continue, lest I run out of space to eulogise about the easy familiarity of Worsley's writing, and the assurance with which she handles her vastly disparate range of material. The joy of *If Walls Could Talk* isn't just the facts, but the personal stories that emerge. William III (he of the multicoloured undergarments) slept in a servant's pallet bed beside his dying wife so as not to miss a single one of his remaining hours in her company. Mehitable Parker's neighbours complained to her in 1683 because they feared she loved her husband more than God. If this book demonstrates one thing, in all its nosy glory, it's that some aspects of the human condition don't change – and some, thankfully, do.



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MARYLEBONE VILLAGE

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June—July 2011

MUSIC

Wigmore Hall

36 Wigmore Street, W1
020 7935 2141
wigmorehall.org.uk

The world famous concert venue has a packed schedule of the very finest chamber music: Visit the website for more detailed listings:

Sunday 12 June

Kit Armstrong (piano) – 11:30am
Jacqueline Roche (violin); Matthew Jones (viola); Sophia Rahman (piano): Ravel, Bach and Franck – 7:30pm

Monday 13 June

Thomas Hampson (baritone); Wolfram Rieger (piano): Mahler – 7:30pm

Tuesday 14 June

Paul Lewis (piano): Schubert – 7:30pm

Friday 17 June

Dante String Quartet: Haydn, Schumann and Sibelius – 7pm
The Other Ebene: Late Night Concert – 10pm

Saturday 18 June

Yaniv d'Or counter(tenor); Ensemble NAYA; Laurence Cummings (harpsichord); Iain Burnside (piano): Liquefacta Est – 7:30pm

Sunday 19 June

Marianne Thorsen (violin); Håvard Gimse (piano): Mozart and Fauré – 11:30am

Sunday 19 June

Ann Murray DBE (mezzo – soprano); Malcolm Martineau (piano): Ann Murray Wigmore Hall Farewell Recital – 7:30pm

Monday 20 June

Soloists of the London Philharmonic Orchestra: Brahms, Martinu and Beethoven – 7:30pm

Tuesday 21 June

Mark Padmore (tenor); Paul Lewis (piano): Schubert – 7:30pm

Wednesday 22 June

Skampa Quartet: Schubert, Shostakovich and Dvořák – 7:30pm

Thursday 23 June

Mark Padmore (tenor); Paul Lewis (piano): Schubert – 7:30pm

Friday 24 June

The Cardinal's Musick: Palestrina, Allegri, Quaghiati, Casciolini and Frescobaldi – 7pm

Joanna MacGregor (piano): Late Night Concert: Bach and Shostakovich – 10pm

Saturday 25 June

CULTURE: GUIDE

Around the World in 80 Songs (Family Day for age 5 plus) – 10:30am

Philippe Graffin (violin); Truls Mørk (cello); Juliette Hurel (flute); Chen Halevi (clarinet); Stephen Kovacevich (piano); Claire Désert (piano): Consonances in Miniature – 7:30pm

Sunday 26 June

Finghin Collins (piano): Beethoven and Debussy – 11:30am

Martin Cousin (piano): Beethoven, Brahms, Liadov and Glazunov – 7:30pm

Monday 27 June

Wu String Quartet; Maria Marchant (piano): The Monday Platform – 7:30pm

Wednesday 29 June

Angelika Kirchsclager (mezzo – soprano); András Schiff (piano): Christopher Raeburn Memorial Concert – 7:30pm

Thursday 30 June

Trevor Pinnock and Friends with Lucy Crowe: Purcell, Bach and Handel – 7:30pm

Friday 1 July

Ruth Ziesak (soprano); Michael Collins (clarinet); András Schiff (piano): Schumann, Schubert and Liszt – 7:30pm

Saturday 2 July

Florilegium; Ashley Solomon (director, flute, recorder); Rachel Podger (violin, guest director); Julian Podger (tenor): Florilegium 20th Anniversary – 7:30pm

Sunday 3 July

Richard Harwood (cello); Christoph Berner (piano): Beethoven, Shostakovich and Bridge – 11:30am

Sunday 3 July

Florilegium; Ashley Solomon (director, flute, recorder); Rachel Podger (violin, guest director); Julian Podger (tenor): Florilegium 20th Anniversary – 7:30pm

Monday 4 July

RCM Chamber Music Concert: Angels and Demons – 7:30pm

Tuesday 5 July

David Frühwirth (violin); Milana Chernyavska (piano): Romantic Violin – 7:30pm

Wednesday 6 July

Christiane Oelze (soprano); Malcolm Martineau (piano): Decade by Decade, 100 Years of German Song from 1890 to 1990 – 7:30pm

Thursday 7 July

Lars Vogt (piano): Janáček, Schubert and Beethoven – 7:30pm

Friday 8 July

Young Songmakers: A Night in Venice, A Serenade to Serenissima – 7pm

Saturday 9 July

Danny Driver (piano): CPE Bach, Schumann, Debussy, Dale and Bowen – 7:30pm

Sunday 10 July

Jack Liebeck (violin); Katya Apéklisheva (piano): Beethoven, Szymanowski and Schumann – 11:30am

Sunday 10 July

The Brook Street Band: Leclair, Couperin and Handel – 7:30pm

Monday 11 July

Kathryn Rudge (mezzo-soprano); Tim Loeve (cello); James Bailieu (piano): The Monday Platform – 7:30pm

Tuesday 12 July

Christian Blackshaw (piano): Mozart, Schubert and Schumann – 7:30pm

Wednesday 13 July

Jupiter Quartet: Webern, Bartók, Kurtág and Beethoven – 7:30pm

Friday 15 July

Passion and Resurrection: Pre-Concert talk: A musical journey through the events of Holy Week – 6pm

Friday 15 July

Stile Antico: Passion and Resurrection – 7:30pm

Saturday 16 July

Sylvia Schwartz (soprano); Malcolm Martineau (piano): Decade by Decade – 100 Years of German Song from 1990-1910 – 7:30pm

Sunday 17 July

Francois Chaplin (piano): Chopin, Fauré and Debussy – 11:30am

Monday 18 July

Academy of Ancient Music: JS Bach – 7:30pm

Tuesday 19 July

Waldstein Ensemble: Mozart, Fauré and Brahms – 7:30pm

Wednesday 20 July

David Fray (piano): Mozart and Beethoven – 7:30pm

Thursday 21 July

Alexander Chaushian (cello); Yevgeny Sudbin (piano)

Stravinsky, Schnittke, Rachmaninov and Prokofiev – 7:30pm

Friday 22 July

Stradivari Quartett: Mozart, Schnyder and Ravel – 7pm

Friday 22 July

London Handel Players: Late Night Concert – 10pm

Saturday 23 July

Alice Cooté (mezzo-soprano); Julius Drake (piano): Si mes vers avaient des ailes: Love and Life in French Mélodies – 7:30pm

Sunday 24 July

Michelangelo Quartet: Beethoven and Dvořák – 11:30am

Sunday 24 July

Robert Henry (piano): Bach, Debussy

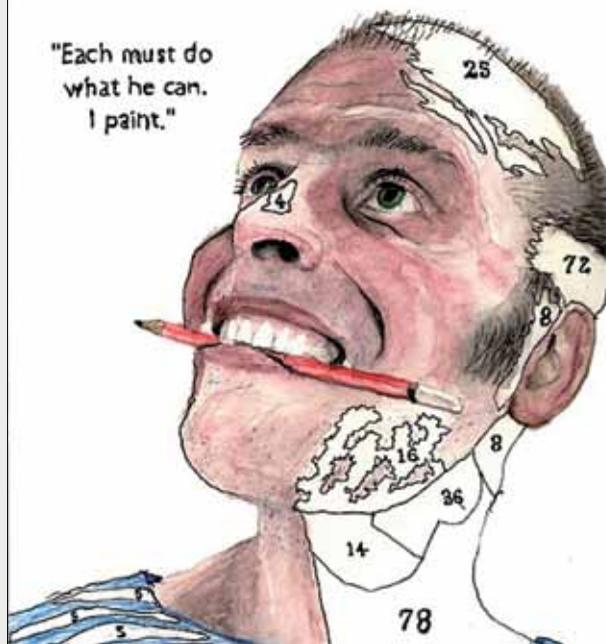
and Chopin – 7:30pm
 Wednesday 27 July
New London Chamber Ensemble;
Angela Hewitt (piano): Mozart,
mechanical marvels and more –
 7:30pm
 Thursday 28 July
Yevgeny Sudbin (piano): Beethoven,
Liszt, Shostakovich, Rachmaninov
and Medtner – 7:30pm
 Friday 29 July
Priya Mitchell and Friends: Cities of
Dreams – From Istanbul to Buenos
Aires – 7:30pm

The Royal Academy of Music
 Marylebone Road, NW1
 020 7873 7300
ram.ac.uk/events

The Royal Academy has a large and varied programme of public concerts, including many that are free of charge. Check the website for full listings.

Wednesday 15 June
Liszt's Songs: Unheard Words for
Piano – 7:30pm
 Friday 17 June
Marylebone Musical Walk
Exploring the rich musical history
of Marylebone and local Academy
figures – 2pm
 Sunday 19 June
British Flute Society/Royal Academy
of Music Premier Flautist Series
 . . . – 5pm

Wednesday 22 June
Karen Geoghegan (bassoon) –
 1:05pm
Royal Academy Opera Scenes – 6pm
 Thursday 23 June
Academy Musical Theatre Company
and Orchestra: 'Follies' – 7:30pm
 Friday 24 June
Leclair Sonatas – 1:05pm
Academy Musical Theatre Company
and Orchestra: 'Follies' – 2pm
Musical Theatre Cabaret – 5:30pm
Academy Musical Theatre Company
and Band: 'Tommy' – 7:30pm
 Saturday 25 June
Academy Musical Theatre Company
and Band: 'Tommy' – 2pm
Academy Musical Theatre Company
and Orchestra: 'Follies' – 7:30pm
 Sunday 26 June
Bach Cantatas, supported by the
Kohn Foundation – 12pm
Academy Musical Theatre Company
and Orchestra: 'Follies' – 2pm
Musical Theatre Cabaret – 5:30pm
 Tuesday 28 June
Violin and Piano – 1:05pm
Academy Viol Consort: Byrd's
momentous six-part Fantasias – 6pm



EVENTS

Patrick Joyce; Royal Society of Medicine

Asia House
 63 New Cavendish Street, W1
 020 7307 5454
asiahouse.org

5 July
Orange Dust: Journeys after the Buddha
 Any book with a glowing foreword written by the Dalai Lama has to be worth its salt. This account of the Buddha's teachings, written by tour guide Kenneth Wilson is no exception. In this talk he deals with such humdrum issues as birth, enlightenment and death.
 6:45pm
 Tickets £6-£10

Hellenic Centre
 16 – 18 Paddington Street, W1
 020 7487 5060
helleniccentre.org

22 June
The Island
 Victoria Hislop discusses the writing of her novel, *The Island*, set on the Cretan leper colony of Spinalonga, and its journey from book to screen.
 7:15pm
 Admission free but confirm attendance on 020 7563 9835 or press@helleniccentre.org

5 July
Cyprus and the Sinai Icons
 Art historian Robin Cormack gives an illustrated lecture on the culture of the Monastery of St Catherine's at Sinai, from Late Antiquity onwards, and its relation to the island of Cyprus.
 7pm
 Admission free but confirm attendance on 020 7563 9835 or press@helleniccentre.org

Royal Society of Medicine
 1 Wimpole Street, W1
 020 7290 2900
rsm.ac.uk

Until June 24
Exhibition: Incurable Optimism
 Artist Patrick Joyce has motor neurone disease. He has set out to paint 100 portraits of the people who have inspired him before he dies. The exhibition is part of the MND Association's campaign, *Incurable Optimism*.
 9:30am-5:30pm
 Free

7 June
Public debate: Genetic Medalling
 This debate looks at the role of genetics in athletic prowess. How might this affect attitudes to sporting ability and fairness? Would it be fair to segregate sports based on 'race' if it turns out that certain 'races' have a genetic advantage? Experts will debate these issues and how they may impact on the 2012 Olympics.
 6.30pm
 Free, but confirm attendance at ssstar@progress.org.uk

Regent's Park Open Air Theatre
 Inner Circle, Regent's Park, NW1
 0844 826 4242
openairtheatre.com

2 – 23 July
Pericles: Reimagined
 Last year it was *Macbeth*, this year the Shakespeare play performed with children in mind is the epic tale of *Pericles*. Redesigned specifically for the whole family, director Natalie Abrahami brings the story of shipwrecks, tournaments and love lost and found to a whole new audience. Suitable for everyone over the age of six.

GUIDE

ART

A&D Gallery

51 Chiltern Street, W1
020 7486 0534
aanddgallery.com

2 June – 8 July
Summer Sale

In June, A&D Gallery will break with tradition and replace its Summer Show with a fund raising Summer Sale. Artists include Jeff Koons and Andy Warhol, and profits will go to The Prince's Foundation for Children & the Arts, and to various projects via the Friends of Pine Ridge Reservation.

Admission free
Mon-Sat 10.30am-7pm

The Colomb Art Gallery

17 Bulstrode Street, W1
0845 508 4624
heart-break.co.uk

17 June – mid-September
Summer Exhibition

Gary and Jerry Walton feature in this lineup of award-winning artists. With painstaking attention to detail, Jerry immortalises the beauty of nature in watercolour, while his brother creates distinctive landscapes with a colour palette and style reminiscent of his inspiration, Salvador Dali.

Admission free
Mon-Fri 9:30am-6:30pm
Sat 10am-5pm

GV Art Gallery,

52a George Street, W1
020 8408 9800
gvalt.co.uk

Until 2 July

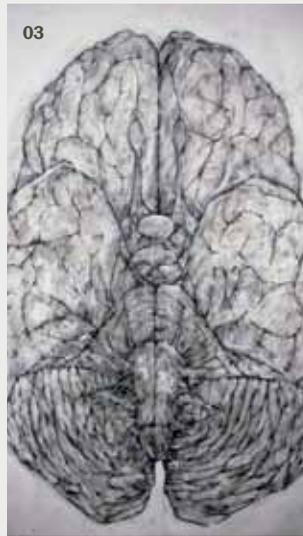
BREATH, Helen Pynor

Capturing the horror of accidental drowning while treating her subjects with a deft tenderness, artist Helen Pynor explores the interior of the body. Her water-buoyed garments, with organs floating from the spectral folds, are transfixing and eerily fascinating as opposed to overtly disturbing.

7 July – 25 September

The Art and Science Exhibition

A new exhibition designed to encourage debate on the topics of science, art and what happens



- 01 Helen Pynor, GV Art
- 02 Helen Pynor, GV Art
- 03 David Marron, GV Art
- 04 Gary Walton, The Colomb Art Gallery
- 05 Daniela Mastandrea, jaggedart
- 06 Paula Zimmerman, Heartbreak Gallery

04



05



06



when the two collide. The show will feature David Marron, an artist who combines the anatomical with the aesthetic. Admission free
Tues-Fri 11am-5pm
Sat 11am-4pm

Heartbreak Gallery
17 Bulstrode Street W1
020 3219 5710
heart-break.co.uk

8 July – 14 August
Paula Zimmerman
Who better to celebrate man's best friend than Paula Zimmerman? Fascinated by the expressions, and the hidden thoughts running through their minds, she captures each dog's personality as well as reflecting the unique bond between humans and their four legged friends. Admission free
Mon-Sat 10am-6pm
Sun 11am-4pm

jaggedart
28a Devonshire Street W1
020 7486 7374
jaggedart.co.uk

15 June – 22 July
Midsummer Magic
From 3D sculptures to prints and canvas, this celebration of the sunny season includes work from stone sculptor Jude Tucker. Claire Brewster's cut outs of insects, flowers and fauna and Patricia Swannell's striking portrayal of nature in focus. Exploring a range of perspectives, and using a variety of media, step in from the heat and celebrate all that is wonderful about the British summer. Admission free
Wed-Fri 11am-6pm
Sat 11am-2pm

Thompson's Gallery
15 New Cavendish Street, W1
020 7935 3595
thompsonsgallery.co.uk

Until 26 June
David Anthony Hall: Solo Exhibition of Photography
David Anthony Hall's landscape photography captures the magnificence, colour and solitude of pastoral landscapes with a powerful simplicity that never falls short of poignancy. Whether

encased in mist or bursting with dappled light, it's the ideal antidote to the chaos of city life.
Mon - Fri 10 – 6 pm,
Sat 10.30 – 5.30 pm
Sun 11 – 5pm

RIBA
66 Portland Place, W1
020 7580 5533
architecture.com

Until 23 June
61/11 Continuous Collective: BDP at 50
In 2011 BDP, one of the largest collectives of designers, architects, engineers and urbanists in Europe, turns 50. This exhibition traces the ethos and work of the practice – from its inception in 1961, when it rode the wave of cultural change breaking over England, to the international design firm it is today. Also book seats for the Gallery Talks series led by Tony McGuirk, the urban designer and chairman of BDP.

Until 6 July
Reinvigorating the North East: Architecture 1945-1979
This exhibition traces the changes in architecture in the north east of England in response to economic challenges, social optimism and political conflict in the aftermath of the Second World War. It features models, archive footage and photography of the key buildings and projects shaping the region between 1945 and 1979. Admission free
Mon-Sat 10am-5pm
(Tues 10am-9pm)

Wallace Collection
Manchester Square, W1
020 7887 8998
wallacecollection.org

23 June – 25 September
Time Regained: Dr Kevin Coates
Associate artist Kevin Coates, the UK's foremost artist-goldsmith, draws further inspiration from The Wallace Collection with his signature technical brilliance. See pp20-23 for more details. Admission free
Daily 10am-5pm

STYLE

From lone believer to industry leader – Shannon Denny meets Chrystina Schmidt, one of the steely Scandinavian minds behind design emporium Skandium’s unprecedented rise to success

Though many Londoners might already have had a passing appreciation of Scandinavian Modernism before 1999, getting their hands on Georg Jensen cutlery, an Arne Jacobsen chair or Marimekko fabric in those days was a different matter. That all changed one fateful day when Chrystina Schmidt and Magnus Englund laid eyes on a set of kitchen tools lying unassumingly on a shelf in a Finnish department store. The pair – who are partners in life as well as business – took inspiration from what they glimpsed, and the result is Skandium, one of the most influential design stores in the UK.

It’s a chilly but dazzlingly sunny day, and Chrystina – true to her native Finnish form – suggests we sit outside Patisserie Valerie in Marylebone High Street so we can soak up a maximum of solar energy. Thanks perhaps to their long, dark winters, Scandinavians lead the world in coffee consumption, so in keeping with this trend we order lattes while she fills me in on the Skandium story.

“We went to Finland to see my parents in summer 98, and that was when Finland celebrated 100 years of Alvar Aalto, the architect.” Everywhere they went they saw tributes to the legendary Finn’s iconic creations, ranging from stools to glassware to buildings. The experience pushed Scandinavian design to the front of their minds. “Then that summer, Iittala came out with a series of beautiful kitchen tools from international designers. It is a very old company; they have glasses from the 20s and 30s that are still in production. By accident, we saw this in a provincial department

store, nothing fancy, just on a shelf. And we just thought they were amazing. So we said, ‘This is like the Gucci of interiors – we should really bring this to London.’”

The pair returned to their adopted city and started contemplating a way to convey “the journey of Modernism” to the British public. At this time Magnus, who is Swedish, was working for the fashion designer Paul Smith while Chrystina was in demand as a photographer in the fashion industry. “Magnus was having second thoughts about fashion,” she explains. “He said, ‘You know, I don’t really want to work in fashion the way it works now, where you have to have new all the time; it’s much better to focus on quality, tradition and craftsmanship.’”

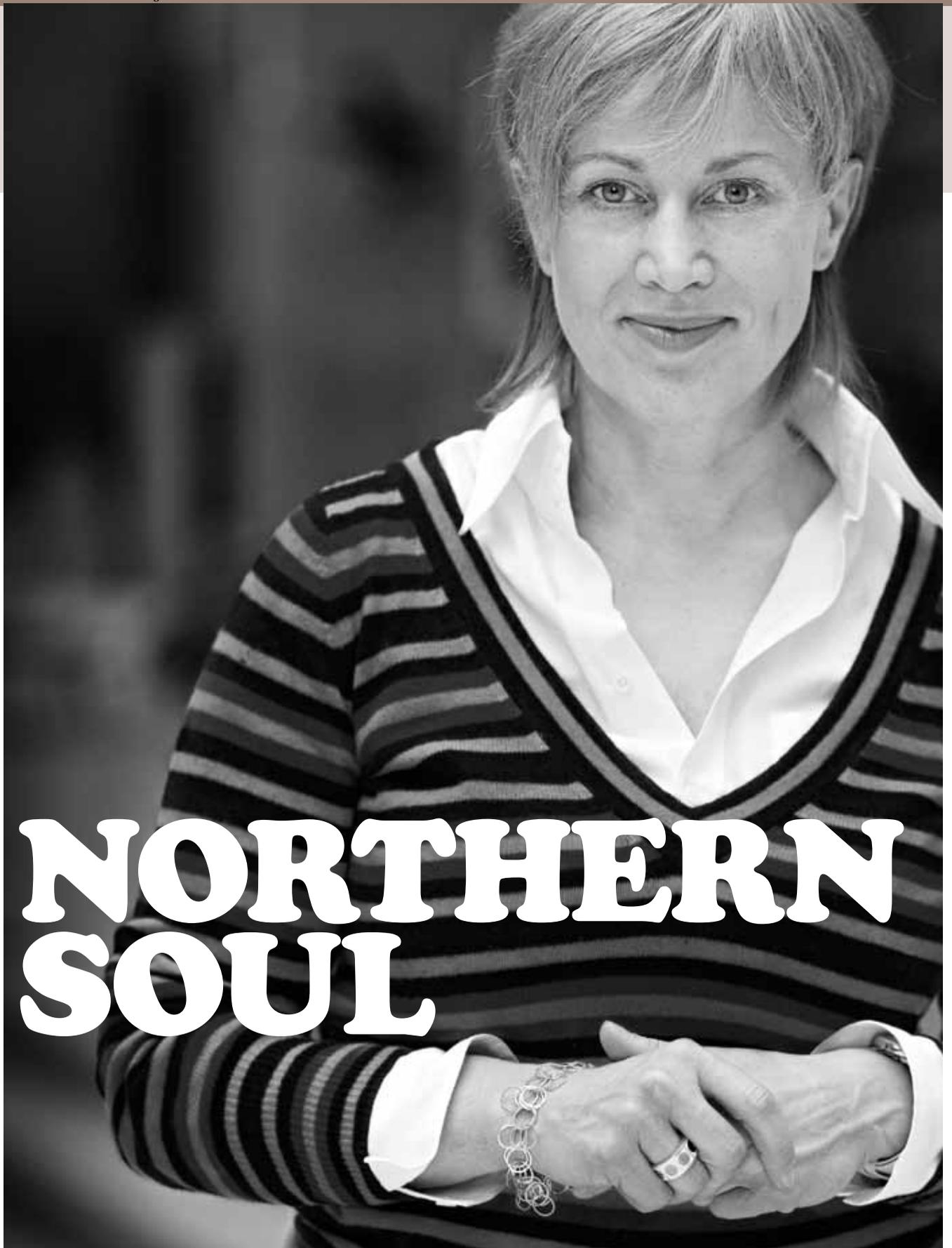
This notion went into the pitch they prepared to deliver to banks with a view to obtaining a loan. “I made a presentation with mood boards on Scandinavian design,” Chrystina remembers. “Wallpaper* had just come out with a supplement on Stockholm, so we had with us the magazine, showing it was something that was in the air and the press had picked up on it. There was no such store anywhere in the world which was a United Nations of Scandinavian design, as we called it. So we presented this to a bank. This guy was sitting behind his desk, very important in his self-righteousness. When we finished he said, ‘I don’t quite get it... What wallpaper do you want to sell?’”

Chrystina laughs endlessly about it now, but at the time it must have been crushing. “No one believed in the concept,” she says. “They didn’t even understand what we

were talking about!” Fortunately the couple met Danish investment banker Christopher Seidenfaden at a party. His mother had owned a design store in Rome in the 1960s, and his grandfather had founded the leading lighting manufacturer Louis Poulsen. “He was absolutely in awe of the concept,” she recalls. The three decided to go into business together and set out to be the best retailer of Scandinavian design in the world.

The choice of location for their venture was made with care. “The thing is, we wanted to be in central London; we did not want to go to Chelsea or Kensington or Richmond. We wanted to be an international lantern of Scandinavian design, and that meant central London.” Money was tight, so they looked to roads off and behind Oxford Street and Bond Street and, after some searching, settled on Marylebone. “Wigmore Street at the time was totally barren and empty with a few stores selling medical equipment!” she recalls incredulously. “We got the premises because no one else wanted it – it was so dilapidated. It had been empty for five years.”

Transforming the rundown location into a suitable backdrop for some of history’s most important design innovations took some doing – Chrystina describes it as a “horrendous ordeal”. “We did that shop on a shoestring,” she says. “The day before we were meant to open, the shop wasn’t ready. The floors were still wet with paint. All our crates from Finland, Sweden and Denmark were lined up Wigmore Street from the corner down to the store because we couldn’t take



NORTHERN SOUL

NORTHERN SOUL



them in and we couldn't afford a warehouse. We had to have trust in the people around us to not walk off with the crates. And they didn't! And I'm eternally grateful to them."

Londoners in turn were vociferously grateful to Skandium for satisfying their yearning for modern Scandinavian furniture, glass, china, cutlery, toys, lighting and stylish household products. "When we opened, Sir Norman Foster jumped out of a cab, ran in and congratulated us." The lauded architect wasn't the only luminary to express his admiration; textile designer Lucienne Day was an early visitor too. Skandium quickly established itself as a showcase for classics from renowned designers as well as products from a new generation of Scandinavian stars. International designers working for Scandinavian companies were also represented, among them Antonio Citterio and Ross Lovegrove.

So while banks had failed to grasp their vision, the public embraced it. Chrystina says the secret is simple. "You want to give quality and long-lasting ideals. Everything that we sell has a story, an identity. I think we are living more and more in a world that gets anonymous. We are not selling items without a provenance; there is something to them. Most of them have

been designed as part of a project or at a time when nothing else around was remotely similar, so they had a very big impact on the wider development of what we today perceive as good, comfortable, modern living."

After four years in their initial location, the Wigmore Street landlords decided to redevelop. By coincidence, at exactly the same time the Howard de Walden Estate invited Skandium to move around the corner. "They said, 'We had someone do market research with a stopwatch standing outside your store, and we were just wondering – are you hiring friends to come in? Because you have the highest volume of customers of all the stores we did research on.'" Chrystina, Magnus and Christopher jumped at the chance to move, and the subsequent success of their Marylebone High Street location led to a similar invitation by South Kensington Estates to open up in their emerging Brompton Quarters.

Skandium also operates a

LINKS

Skandium
86 Marylebone High Street
0207 935 2077
skandium.com

concession in Selfridges, and later this year is launching in Fitzrovia together with the esteemed furniture manufacturer Fritz Hansen. One wonders what the naysayers must be thinking now. "We are doing well and we are really proud," Chrystina smiles. "We proved banks wrong who said it would fail in the first year. We are still here after 11 years and it's going better and better actually. It's good!"

In spite of their growing geographical reach across the capital, Chrystina insists her heart belongs to the district where their vision first took hold. "I love Marylebone. I'm a Marylebone girl, because when we moved to London we were lucky enough to find a place that we rented in Gloucester Place. At the time, Marylebone was not as glamorous as it is now. It was really the backwaters of the universe in a way – totally forgotten. But for us, it was home. And still every time I come from Brompton Road to Marylebone my heart beats a bit faster."

They rented their sunny flat for a decade before the landlord announced that he wanted it back, prompting a move to an Earl's Court mansion block where they have lived for two years. Still, she is able to draw upon memories of her early London years with ease. "I would sometimes walk down Marylebone High Street and be surprised because it was very quaint – but dead. There was nothing of interest, just a few charity shops. It was so central, we thought, 'At some point this must come to life!'"

It's another illustration of Chrystina's knack for forecasting where tastes will lead. She admits she does have some kind of special talent for observation. "My grandmother always used to say to austique.co.uk me, 'Girl, if you don't get anywhere in life you always have your eagle eyes. You were born with eagle eyes. Remember to use them, because that's a gift.'" So instead of asking her about wallpaper, that bank manager would have been wise to listen to her predictions.

STYLE: IN BRIEF

MADE TO MEASURE



The Neville Johnson bespoke furniture company has opened a new flagship store on Wigmore Street. Concepts on display in the impressively laid-out shop include a library (pictured above), a stylish home cinema and a luxurious walk-in-wardrobe, all of which have been designed to demonstrate how versatile the brand's bespoke furniture can be.

Neville Johnson
3 Wigmore Street
nevillejohnson.co.uk

TAILOR MADE



Pauline Burrows doesn't look or sound much like the bespoke tailor of your imagination. She's not old, dusty, formal or a little bit creepy. Instead she's a cheerful soul with a lilting north-east brogue and a bright smile. And the clothes she makes in her new Chiltern Street shop are just as heartwarming – being handmade by a highly skilled artisan they are, as you'd expect, beautifully tailored, but there are other things that make them stand out. Partly it's the attention given to the details – the collars, the cuffs, the buttons, the seams and the backs. "People forget to give shirts a good back," she says, "but it's what half the world sees when you walk along." And partly it's the materials she uses – unusual textures and shades abound. The results, which are coveted by a long list of regular customers, are classic in style but with bags of individuality.

Pauline Burrows
50 Chiltern Street
paulineburrows.com

AUSTIQUE POWERS



Exciting fashion designers have been flocking to Marylebone in recent years, but this time it's not one designer following in their colourful footprints but several smaller brands, all creamed from the very best of contemporary womenswear, lingerie and accessories design and presented under the beautifully purposed New Cavendish Street roof of King's Road favourite Austique. Alongside established brands such as Markus Lupfer, Alice & Olivia and Zimmerman, and the shop's own-label range, you will find plenty of as yet undiscovered young talent. Some of these have names so intriguing you'll be tempted to buy from them regardless of what the collections actually look like – Love Quotes, the Pocket Garden and Sexy Panties and Naughty Knickers being cases in point.

Austique
40 New Cavendish Street
austique.co.uk

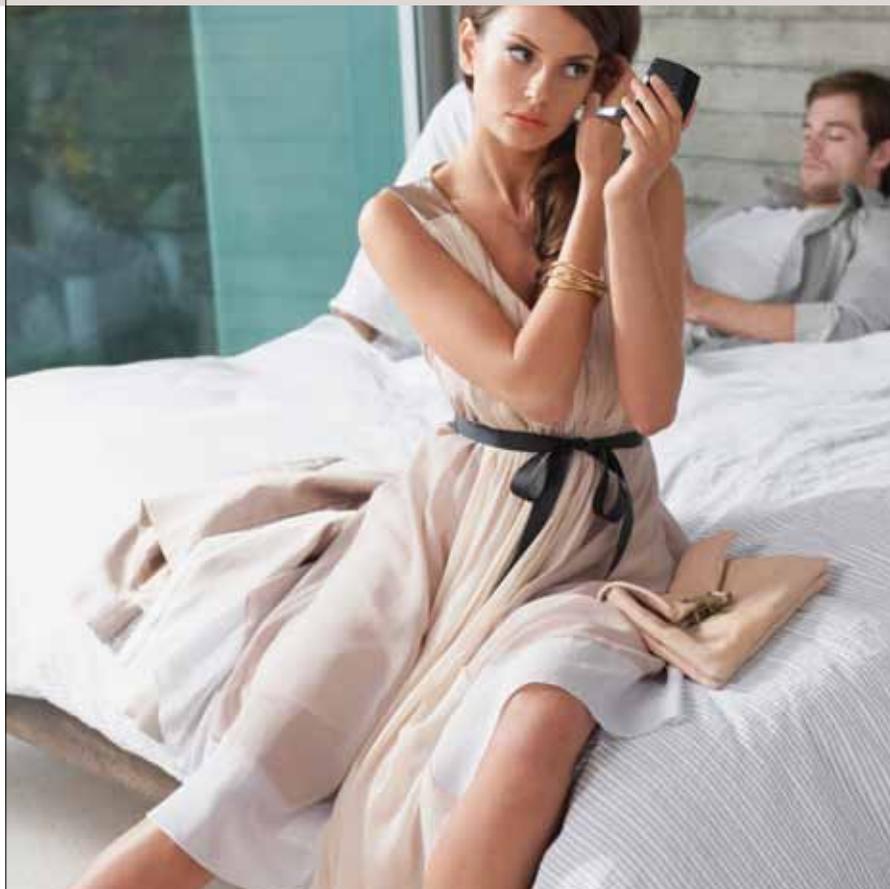
NEW BEGINNINGS

She was the force behind Fat Face and the making of Monsoon. Now Louise Barnes tells Stevie Martin about her vision for Marylebone native Fenn Wright Manson

For all its quality clothes and timeless cuts, Fenn Wright Manson was due for a revamp. “It’s one of those brands you have a warm fuzzy feeling about and can’t quite remember why. It just needed a bit of a polish,” explains CEO Louise Barnes, running around the newly polished rails of a stockroom laden with the fur jackets, beatnik jumpers and polka dot dresses that make up the new, as yet unreleased collection. A shearling coat nestled between two cashmere cardigans is plucked out and stroked, in a manner reminiscent of a child in a dressing-up box. “Oh isn’t it marvellous? Made by a little man in the East End. He’s wonderful.” She looks over her shoulder conspiratorially. “We can’t put it in all the stores, but it’s definitely going in Marylebone.”

Marylebone High Street, where the very first Fenn Wright Manson retail store was established 12 years ago, is at the centre of Louise’s plan to put Fenn Wright Manson back on the sartorial map. To date there are three stores fully refurbished in the UK – Wilmslow and Ringwood are the other two – but it’s Marylebone that spearheaded the transformation. With its airy, boutique style, it’s the same Fenn Wright Manson but more contemporary – and it’s setting the tone for others to follow.

Not only does she plan to roll out 10 stores a year, but Louise wants to emulate that unique, intangible charm captured in the intimacy of Marylebone. Smoked glass lines



the changing rooms, which come complete with Jimmy Choo heels, helpfully placed on hand to eradicate those why-did-I-choose-to-wear-old-trainers moments. “It’s awful isn’t it? On the one day you want to try on a posh frock, you’ll undoubtedly be wearing horrific shoes. Or pop socks,” says Louise. Such flourishes give Fenn Wright a new edge, and there’s no doubt Marylebone suits its new direction perfectly.

It’s that blend of quaint suburbia and thriving city, crammed into one street lined with the chic and charming shop fronts that truly defines the Fenn Wright’s “think global act local” premise – and it makes pinpointing equally suitable locations for stores fairly difficult.

“I was trying to think where else to go in London over breakfast this morning and I’m struggling to think of somewhere like Marylebone. It’s the perfect mix of people that

know us from before and those we’d like to say hello to.” While further strengthening their ties with the big-name department stores such as John Lewis and Selfridges is important, the focus is very much on the company’s own spaces. It’s time to start pulling in customers and establishing this new, improved Fenn Wright Manson.

If anyone is going to achieve this, it’s Louise. Softly spoken, immaculately turned out and with a penchant for caressing coats, she certainly has the credentials needed to give the brand a lift. In 1986, after honing her merchandise and branding skills at The Burton Group and Etam, she was told a little clothing chain wanted a branding boost. Her initial impression was fairly mixed. “It was full of clothes with jingly-jangly bits, and I thought it was a bit weird. But when I met the team, I found something exciting, something a bit magical.” When she

left 11 years later, the company was a household name: Monsoon. This success led to another bout of brand reinvention for two young men who had opened a store in Fulham to make enough money to support their love of outdoor sports. Seven years and 185 shops later the charmingly titled Fat Face was well and truly established, with the owners able to attack as many waves and slopes as they wanted. Now it's the turn of Fenn Wright Manson – a brand founded in 1974 by Colin Fenn, Trevor Wright and Glynn Manson. And the selling point? What Louise calls the 'Nirvana Wardrobe' – which regulars will be pleased to hear has nothing to do with the Seattle grunge band.

Effortlessness is the name of the game, with a splash of cosmopolitan chic for those with a taste for continental elegance. The pieces can be dressed up in heels – Jimmy Choo or otherwise – and dressed down with boots and a cardigan. They are tailored for all occasions. "When I grow up, I want a wardrobe where there's only 20 things but they're all quite perfect," she muses, picking out a light floral summer dress and sighing. "I think all of us open the wardrobe doors and think, oh god! Is this it? My life's work of shopping and all it's come to is this!"

It's this thinking that gives Fenn Wright Manson devotees something to get excited about. Louise is not sat behind a desk, holed away in her office. She's in the thick of it, and her enthusiasm is quite infectious. After the Marylebone redesign she organised focus groups of regular customers to discuss the imminent collection. "They never hold back. They tell you the good stuff and the bad. We don't want to leave behind the people who love us at the moment, but they do want us to be updated."

As with the details of the shop itself, it's the detailing in the clothes that really gives the new style direction some wallop. It's not long before Louise is up again, making



a beeline for a cardigan – "I'm always looking for that bit of sparkle that lifts a tee shirt or a jumper" – and twirling the fabric to set the sequined stripes shimmering.

This, blended with immaculate cuts means Louise and her team are onto a winner. "We want surprises, so when you're trying something on you think, oh! I didn't know that was going to be there," she explains, before darting back towards a ruched black evening dress and beaming. "Look, you'd immediately think, I couldn't possibly wear that, but it's actually incredibly flattering. Ruching hides a multitude of sins, and we've all got sins to cover!"

LINKS

Fenn Wright Manson
95 Marylebone High Street
020 7486 6040
fennwrightmanson.com



Of course it's mainly about the clothes, but the future is not just woven from top notch fabric. With a brand such as Fenn Wright Manson the possibilities are endless. Candles, body lotion, soap, fragrances, sunglasses, watches, luggage – Louise pauses and laughs suddenly. "I'm going to have to buy a B&Q!"

It's all part of the plan. Soon the woman seeking the Nirvana Wardrobe will be able to fully immerse herself into the Fenn Wright Manson lifestyle. "It's funny," says Louise, as she sits back down, "everyone says: 'Hmm yes, I kind of recognise the name, but I can't tell where from. I think my mum used to like them', or: 'Oooh do they do lovely linen things or silks?' It's all positive, and that nostalgia is a great thing to build on." With this sparky CEO at the helm, Fenn Wright Manson is finally getting the polishing it deserves.

CAPE CRUSADERS

Mark Riddaway meets Jane Buckley, a woman who gave up a life of leisure to bring the unique furniture of Muralto all the way from Cape Town to Marylebone

For most people, the idea of retiring while still in the prime of life and heading off to the south of France to wile away the long days basking in Mediterranean sunshine would be an appealing one. But Jane Buckley clearly isn't most people.

"Three years ago, my husband retired, so I gave up my job and we moved to Nice," she says. "It was lovely at first, but pretty soon it started to do my head in. There's only a certain amount of rosé you can drink. I was doing damage to my liver and getting a bit bored. I really missed working."

Being an adventurous soul as well as a restless grafter, she decided that rather than returning to her highly successful previous life in the banking sector, she would strike out in an entirely new direction by opening a furniture business. "This time last year I knew nothing about furniture except what I'd picked up from magazines" she says with a bemused laugh, as we sit among the beautiful modernist pieces on display in her new Marylebone shop, Muralto. But although she was no furniture expert herself, she knew a man who most assuredly was.

Jane's uncle is Rene Haas, a renowned designer and manufacturer of contemporary furniture, based in Cape Town, South Africa. "He's

Swiss," she says. "He moved to South Africa around 40 years ago and began designing and making furniture there. He learned the trade in Zurich, then got on a boat and started a whole new life in Cape Town. He met my aunt, and they built the business up."

Rene's business, which he named Muralto after the region of Switzerland where he had been brought up, flourished. "They opened a couple of retail outlets – they design, manufacture and sell the furniture, which is unusual in this day and age." But despite its enviable reputation for clean design and expert craftsmanship, his furniture was only really being sold in South Africa. After Jane and her husband John paid him a visit, they began to wonder how Rene's furniture could find the wider audience it deserved. "We just thought it had real potential for an international market. I took this leap of faith, and here we are."

South Africa might not be the most obvious source of great modernist furniture, but Jane insists that its credentials shouldn't be overlooked. "When you think about South African furniture you probably think of dark wood and carvings, but there's actually some real craftsmanship there, and they make some amazing furniture. Some of the



architecture, especially in Cape Town, is ultra-modern, very contemporary, absolutely stunning, and Muralto is a perfect reflection of that."

One of the great benefits of the business is the level of control provided by Rene's own factory. This dovetails perfectly with Jane's philosophy of customer service. "It's having that end-to-end set-up that gives us the edge in giving our customers exactly what they want," she says. Like that sofa, but need it to be six inches shorter? Not a problem – they'll get one made that's six inches shorter. Keen on that chair but the colour doesn't match your walls? Fine – just tell them what colour you're after. Browsing the Marylebone showroom is the start of the process, not the end.

This flexibility reached its apogee before Christmas when a businessman came into the shop to buy a painting – one of the many striking artworks by a young South African artist sold exclusively by Muralto. "He was going

LINKS

Muralto
6 Seymour Place
020 7724 3750
muralto.co.uk



down to Mirabel for Christmas with his family and wanted the painting there,” says Jane. “It was during the really heavy snow, and we tried every single shipping company, but nobody was able to get it delivered in time.” The result? Jane’s young colleague Antonia, who manages the shop, hired a transit van and persuaded her boyfriend to join her on a slippery 12 hour drive to the French Alps.

Providing happy endings to potentially disastrous stories seems to be something of a speciality, thanks largely to the energy and enthusiasm transmitted by Jane, a woman who

arrived in London from Northern Ireland at the age of 17, “got off the bus at Victoria station, then walked around until I found a job”. The opening of Muralto was almost a disaster of epic proportions after the shipping containers carrying the stock from South Africa were damaged in transit, destroying all the furniture and setting the opening back by six months. But even this worked out well in the end. “We were able to take a step back and get to know the area,” says Jane. “One thing we quickly noticed is that especially around here, people don’t have the vast rooms that

people in Cape Town have, looking out over the sea, so for the next order we were able to bring over smaller pieces, which worked much better.”

One of the pieces of furniture that will be making that same journey in the not too distant future will mark a new direction for the company – rather than being designed by Rene, it will have sprung from the imagination of a young British designer. Muralto recently launched a new award in conjunction with the Institute of Interior Design, aimed at nurturing young design talent in the UK. “Rene isn’t getting any younger,” laughs Jane, “so we thought it would be good to run a competition for young graduates to design a piece of furniture – a commercial piece, nothing too wacky. We’ll manufacture the winning piece and sell it here. It could be the start of something very exciting.”

The launch of the competition pitched Jane still deeper into the world of professional interior design – yet another rapid education in what has been a year of learning on her feet. “It’s terrifying. But what you put in dictates what you get out. We’re meeting lots of interior designers, and I’m really enjoying getting to know the trade.”

“It’s whole new world for me,” she says, with a big, wide-eyed laugh. “You don’t get air kissing in Ireland.”

FOOD



ROGAN'S



Simon Rogan made his name in Cumbria, turning British ingredients into beautiful, innovative dishes. Sybil Kapoor meets this exceptional chef as his first London restaurant prepares to open

Building work is always regarded with territorial interest in Marylebone. Who is moving in and what are they doing? Many of you will have noticed that Michael Moore's old restaurant at 19 Blandford Street is being transformed into a new restaurant called Roganic. It's being publicised as a two year pop-up restaurant and is the brainchild of Simon Rogan, the Michelin-starred chef and owner of L'Enclume in Cumbria.

Naturally, as a curious Marylebonite, I felt honour-bound to investigate exactly what Rogan planned to do with his new restaurant. But as we sit over a cup of tea at La Fromagerie, it soon becomes clear that Roganic, like all of Simon's projects, is going to evolve week by week. He is not of the old-fashioned Michelin-style school where you create a menu, and then refine it so that it reproduces itself perfectly year after year. Rather, he is someone who is constantly adapting how he cooks in response to his environment, customers and current interests.

Simon set up L'Enclume in the picturesque Lake District village of Cartmel in 2002. Within a year he had a Michelin star and was receiving rave reviews for his beautiful, innovative food. "When we opened I had an idea of how I wanted to cook, and I tested it out for the first eight months," he recalls. "At that time I was very influenced by Marc Veyrat." Veyrat is one of France's most famous chefs, who created wild and

ROGAN'S RUN

wonderful molecular-style dishes using mountain herbs, flowers and roots from his local Haute-Savoie region. "I realised that although the Lake District might not quite be the Alps, a lot of our local produce is very similar to what Marc Veyrat used," he continues. "Then I got a bit side-tracked by the technical side and went through Japanese, Greek and Spanish-influenced phases [think El Bulli rather than paella], until finally, I realised that rather than deconstructing to reconstruct the perfect carrot, I would concentrate on using the best technique to cook the perfect carrot, so that the cooking wouldn't be in your face, but you'd still be eating amazing food."

L'Enclume's menu has developed into an expression of its locality. Where possible, everything is produced locally – much of it on the restaurant's own 15 acre farm – from the rapeseed oil used instead of olive oil, to Herdwick lambs' tongues and wild dandelions. Forget lemons – any acidity in the food has to come from a British ingredient, such as verjuice, cider vinegar or buttermilk. So, is Roganic going to be a taste of Cumbria in Marylebone? "No, not really," says Simon. "For a start, I'm giving Ben Spalding, who is going to be my head chef here, a free hand about who and where he orders from. It seems hypocritical to bring food all the way down from our biodynamic farm in Cumbria when he could buy it more locally, but the food is going to be British, predominantly organic and very seasonal. We'll change the menu every week."

He does intend to bring down certain specialist ingredients from Cartmel, such as Good King Henry, a hardy spinach-like plant which thrives on the farm, or flowers such as scented pinks, ox eye daisies, violas and chamomile.

Simon plans to have a single 10 course tasting menu for dinner (£80), with a shorter version for lunch (£40). The restaurant is going to be restricted to 30 covers, with the

old private dining room downstairs being replaced by more prep space for the kitchen.

Curiously, Ben Spalding has already worked in Marylebone, just a few doors down at L'Autre Pied, where he spent 2008 as the senior sous chef. For the past few months he has been working at L'Enclume, so he's been fully imbued with the ethos of the kitchen.

And that ethos produces some truly extraordinary food. In July, for example, you can expect to eat such delicacies as broad bean and hyssop, fresh curds and beetroot; and vintage potatoes in onion ashes, lovage and wood sorrel. The latter is made by cooking a type of pink fir potato in a low temperature water-bath with rapeseed oil, garlic, herbs and seasonings, before serving it warm on an onion puree with little dots of lovage cream. Richly caramelised onions are mixed with onion oils and maltodextrin and scattered over the top to create the effect of onion ashes. The dish is finished with pretty little lovage twigs (dehydrated and deep fried lovage stems), tiny slices of deep fried potato and delicately sour wood sorrel. In other words, this is not the sort of dish you'd just throw together at home.

Half of the kitchen staff at Roganic will come from L'Enclume, with Simon wanting to ensure that the emphasis on supportive team work and a calm working environment is replicated in his latest venture. This is, he says, essential if you want to maximise creativity while using high tech culinary methods.

Roganic's menu is scattered with references to herbs, flowers and wild plants. Who could resist flaky crab and mallow cream, young

squid and cucumber; or sweet cicely with strawberry, buttermilk and verbena? Especially when the latter is made with a sweet cicely ice cream and served with strawberries that have been compressed in a vacuum in strawberry juice, and served with a cold set custard made from buttermilk, a verbena syrup, verbena leaves and a tuille made from dehydrated strawberry juice?

The Britishness of the menu does not stop with the food. "Obviously we'll have an international wine list, but with an emphasis on smaller, more unusual bio-dynamic and new world wines that are crisp and light, but we'll also have interesting British beers, ciders, juices and infusions," says Simon. "Cumbria has 36 independent breweries and we sell around 30 different beers at L'Enclume. I think at Roganic we'll offer beer from all around Britain," he enthuses, with a dreamy look in his eye.

As he talks about making fruit juices and infusions, as well as sparkling 'wines' such as elderflower 'champagne', I realise that this is a chef whose mind buzzes with endless culinary possibilities. He is not someone who can be tied down. So this September you might find yourself being offered a glass of hawthorne blossom 'champagne' at Roganic. But then again, you might not. You may find instead that he's taken a completely different path, such as specialising in southern ales. Much will depend on how his London clientele respond to his latest venture.

At the moment, he and Ben have penciled in some ideas for delicious sounding tasting menus for the next couple of months. In August, for example, you can expect to be offered sea urchin roe with rye bread, chickweed and apple; along with cured monkfish cheek and charred red onion, dill and courgettes; creamed chicken of the woods (a type of mushroom) with cider vinegar and dandelion, and salt baked plums, meadowsweet granite, sour cream and muesli.

LINKS

Roganic
19 Blandford Street
020 74860380
roganic.co.uk

One of Simon's beautiful dishes from his Lake District restaurant, L'Enclume



“

Simon pulls out his pad and as he does so, some well thumbed seed catalogues drop out onto the table. 'It's sad, I know,' he says, 'but I love reading seed catalogues.'

So, why Marylebone and why sign up for just two years? Simon pauses before explaining that there are many reasons behind the idea. He and his partner Penny Tapsell were offered the last two years of the Michael Moore lease and found that they could afford it themselves without having to involve other backers. This allows them to dip their toes into the London market and see how they're received without any great risk. The restaurant needs redecoration, but they can keep their costs down by using their beautiful Italian furniture from L'Enclume, which is being replaced with locally made chairs and tables, hewn from Cumbrian oak.

Coming to London is more complex. It's clear that Simon Rogan feels that he'll only get the recognition his food warrants if he comes south, but there's more to it than that. "In a way Penny and I are using the business to pay for a London life," he says. "We want our son to go to school in London, and Penny's going to run the business from London rather than Cumbria, as it doesn't really matter where the office is," he explains. As to Marylebone, they nearly got a restaurant here two years ago, but it fell through. "The area is a real jewel with its local feel and the sheer quality of shops and artisan food suppliers," he says. Last, but by no means least, it turns out that they can stay with friends who live in the area until they find their feet.

As we finish our tea, Simon pulls out his pad to jot down some notes. As he does so, well-thumbed seed catalogues and menu notes drop out onto the table. "It's sad, I know," he says, "but I love reading seed catalogues."

"No," I reply, "they make wonderful reading," thinking as I say it that they might inspire some even more wonderful eating. I wonder what scarlet ball turnip and sugar snax carrots actually taste like? Luckily, they're listed on the menu. Anyone for scarlet ball turnip baked in salt, smoked yolk, blite and wild mustard, or sugar snax carrots with ham fat and nasturtiums?



FOOD & ME

TOM MCNEILE, MD OF L'ATELIER DES CHEFS

Have you always loved food?

Yes. I would describe myself as a good home cook, though I'm nothing special – I'm definitely not a chef. Food for me is important. My brother eats cheese three times a day, because he has no interest in food; it's fuel, nothing more. But I like a bit of flavour and to use food the way I believe is correct. It's probably wrong – Andre our head chef would probably kill me.

Have you always run a cookery school?

No, in a previous life I was a salmon fisherman in northern Russia, spending six months of the year in the Arctic Circle – 24 hour daylight, -40C. I ate nothing but salmon – fried, boiled, frozen. And it was a very exciting time. I was in my early 20s and was convinced I was James Bond.

How did that come about?

After I left university, I wanted to travel. I heard about a company running salmon fishing up there, so I went for an interview. I signed up for night school courses in motor mechanics and Russian, so that at the interview I could say: "Yes, I'm doing motor mechanics. Yes, I speak Russian." They sent me out there and it was fantastic, though it scared the hell out of me. I had a very nasty experience with a bear, which convinced me to leave. So I came back to England and got a job in the City as a currency trader.

How long did you work in the City?

For just under four years. I have an entrepreneurial mind – it's in the family – but that spirit wasn't necessarily welcome. I was looking after people's money and it was quite dry, staid and pedestrian.

When did you join L'atelier des Chefs?

November 2009. I heard about the position, in a roundabout way, from Francois Bergerault, one of the founders of L'atelier des Chefs. It appealed to me on every level. It quickly became apparent that I was interviewing for the role of managing director, and the opportunity to run a business based around a passion of mine was far too attractive.

Tell us about the business.

It was set up in Paris in 2004 by brothers Francois and Nicholas Bergerault. They had noticed that over the generations the French had slightly fallen out of love with cooking and that recipes weren't being passed down. L'atelier des Chefs took off very quickly and we now have 17 units in France. We have a joint venture in Dubai and the unit here in London.

Who is the cookery school aimed at?

Literally anybody. It's not vocational. We're not going to turn you into a chef, but what we will do is show you how to do recipes differently and how to expand your repertoire. They will teach you how to make food on a daily basis and show you that food isn't always expensive, doesn't always take hours to make, but can be ultimately delicious. If you're shown how to do things by an expert then they become very simple and second nature. You go home and cook for your family and friends, and your food is better and you're healthier.

How good are the teachers here?

Second to none. Andre Dupin, who heads up the brigade, is an absolutely amazing chef. He was at the

Michelin-starred Chez Bruce, cooked at Claridge's and ran the Four0nine kitchen in Clapham. Satti was the senior pastry chef at Pied a Terre, which has two Michelin stars. Andy Press worked with Gary Rhodes for many years and we have a fantastic Peruvian chef called Fabricio Cano Davila. These guys are real pros.

What sort of courses do you offer?

The range is huge. Our shortest course is the Cook, Eat and Run, where you spend 30 minutes in the kitchen, while our longest is the four-hour Grande Cuisine Master Class. We show our courses on the website for 28 days. If you were to look now you'd see 160 courses.

Do you do special themes?

We do almost everything you can think of: French, Italian, sushi, baking, fish, meat and vegetarian. One that seems to be really popular is British Classics – we clearly love our food and people want to learn how to cook it a little better.

You run courses for children. Is that wise?

For me, it's really important. My son is 15 months old and will eat anything, but I know the stage will come when he'll turn his nose up at certain foods for no apparent reason. But my wife and I are adamant that when he's old enough to sit at the table he's not going to have different food to us. Working with children is great. We teach them to cook real food, for example, salmon en croute. Recently we had local schoolchildren making fish fingers. The children took the gujons of pollock and put them through flour, egg and breadcrumbs. My chef then cooked them in the oven. They were the politest clients we've ever had.

LINKS

L'atelier des Chefs
19 Wigmore Street
020 7499 6580
atelierdeschefs.co.uk

World of Wine

WINE CONSULTANT **ROBERT GIORGIONE** TAKES A BREAK FROM HIS TOUR OF THE WORLD AND LOOKS TO OUR OWN SHORES INSTEAD

You have to admit, there's probably nothing more 'British' than a good old royal wedding. According to my sources on the grapevine, the great house of Pol Roger (the personal favourite tippie of Sir Winston Churchill) was served at the wedding reception of Prince William and Princess Catherine, but apparently the award-winning English wine produced by Chapel Down in Kent also got the royal nod of approval. In fact, it has also been known for the Queen herself to be particularly fond of Nytimber, the now iconic vineyard in Sussex.

This is an amazing endorsement for any brand and is surely a marketing boffin's dream. I'm sure that during the run up to the wedding, the great and the good of the wine industry would have been pitching their finest vinous wares to the palace. In my opinion, it is extremely poignant and entirely appropriate that an English producer was among those that got the nod, as we are now genuinely producing great wines in this country. Like our Royal Family, some of them are truly world-class. Moreover, I sincerely believe that the Bacchus grape has the potential to be an English success story in a similar vein to the New Zealanders with their Sauvignon Blanc.

Nowadays, more attention is being paid to the provenance of ingredients and the importance of 'locavore'. Just by scanning your

local farmers' market, reading a menu or browsing through a wine list, you can come away with more information than ever about the food and drink that you consume. Television programmes are dedicating themselves to British produce, and chefs vie for prominence in promoting the cause. Within these shores we have truly delicious produce, which deserves to be celebrated. We enjoy amazing English asparagus, legendary Jersey Royals and delicious seasonal fruits such as rhubarb, gooseberries, strawberries and raspberries. Britain also has talented cheesemongers, butchers and fishermen, artisans and winemakers, who have all learned their craft. For me, these are the real unsung heroes and their produce should always be the star of the show.

To make this food complete, I sincerely believe that we should try to at least pay more attention to the wines of this country. Much has been written about how our wines have the potential to be world beaters. Already within a short space of time, a small handful of vineyards have won some very prestigious awards and much acclaim. No wonder the Champenois themselves have apparently thought about purchasing land within south-east England to convert into vineyards for the production of sparkling wine.

Earlier this year, I visited award-winning vineyard RidgeView in Ditchling, Sussex. I went there

with English wine enthusiast and Marylebone resident Julia Stafford. The combination of chalk limestone and clay in the Downland area of England bears an uncanny similarity to the Champagne region. As pointed out by owner Mike Roberts the location of the vineyards is actually closer to the region than it is to Luton.

The RidgeView "Merret" sparkling wine is named to commemorate a notable Englishman, Christopher Merret, who produced sparkling wine by what is now known as the 'traditional method' some 30 years before the legendary Dom Perignon did the same in Champagne. Christopher Merret's papers describing his findings were archived at the Royal Society in London in 1662. Champagne has its own protected and de-limited region of origin and Appellation Controlee status, and I sincerely believe that we should call an English sparkling wine "Merret", not only because it has its own place in history and trademark,

LINKS

Robert's blog

robertgiorgione.com

twitter.com/robertgiorgione

Consultancy, advice and bespoke tastings

robert@robertgiorgione.com

Robert's first book, An Epicurean Odyssey – A Road Trip Around New Zealand, is out now. Visit his website for details

which clearly demonstrates its vinous heritage, but also makes perfect sense. I propose we get behind the Merret cause.

Sloping towards the South Downs, RidgeView's soils are influenced by the natural limestone and chalk of the region. The winters are mild and the high, undulating hills to the south keep the micro-climate dry and positively warm in the summer. The vineyards grow the three classic grape varieties that create the finest sparkling wine: Chardonnay for freshness, backbone and finesse, Pinot Noir for body and depth and Pinot Meunier for richness of fruit and an elegant floral quality. The state-of-the-art winery includes a purpose-built underground cellar where the wines can mature gently in perfect conditions, with great care, and end up as wonderful RidgeView Merret wines as a result.

RidgeView was established during the mid-1990s, began commercial sales in 2000 and immediately won numerous national and international awards. By 2003 its status was affirmed by its wines winning medals in Paris and listings in the French Hachette publication 1000 Vins du Monde. The ultimate recognition came in 2005 when RidgeView Merret "Bloomsbury" won the trophy for the best bottle fermented sparkling wine in the world at the International Wine and Spirits Competition.

Mike and Tamara Roberts showed us around the vineyards and winery and very eloquently answered our probing questions. Later on, we ventured back to the tasting room to sample the range. They have given the names of each cuvee something quintessentially English. At the estate they produce five wines: "Bloomsbury", "Fitzrovia", "Grosvenor", "Knightsbridge" and, for you good people of Marylebone, "Cavendish". I reckon little touches like that add extra special provenance to the wines and make the occasion more memorable.

2007 Bloomsbury (64% Chardonnay, 22% Pinot Noir, 14% Pinot Meunier) – dominant fruit character with chardonnay element bringing some tropical notes. Will age beautifully for 3-4 years and would match English asparagus extremely well.

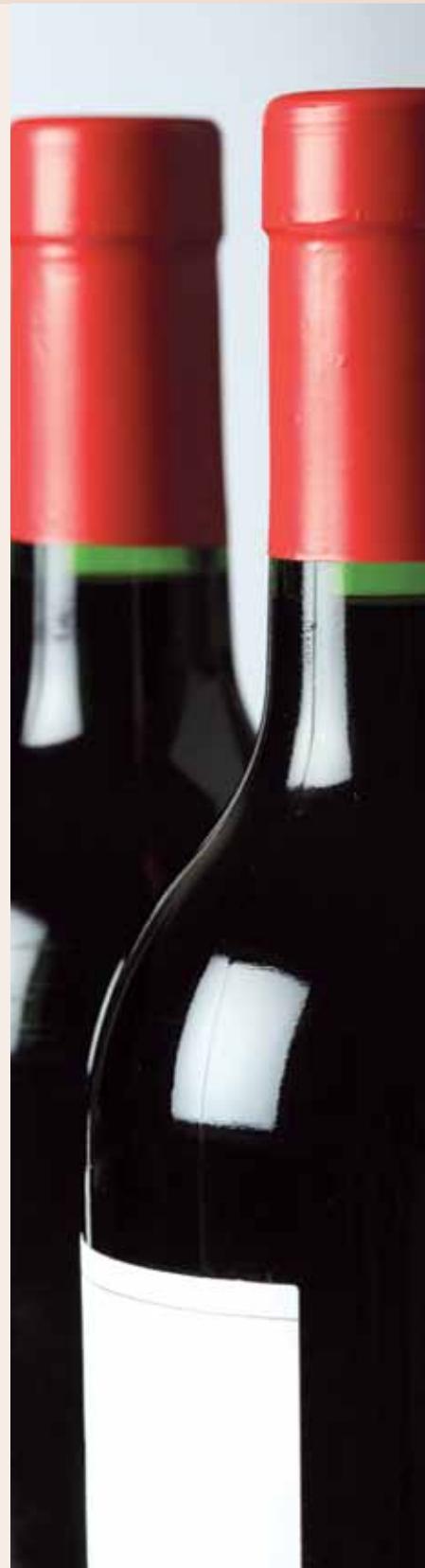
2007 Cavendish (25% Chardonnay, 14% Pinot Noir, 41% Pinot Meunier) – deep golden colour with a lovely fine mousse. Pinot dominance brings depth and complexity. Fresh and floral, with plenty of red fruits and delicious length on finish. Should work well with smoked salmon.

2007 Fitzrovia (46% Chardonnay, 32% Pinot Noir, 22% Pinot Meunier) – delightful light salmon pink colour and a lovely rose wine. The Chardonnay in the blend brings finesse to match a fine mousse. The balance of the Pinots add structure to the palate. Perfect as an aperitif.

2006 Grosvenor (100% Chardonnay) Blanc de Blanc – light gold colour with a very fine texture. The nose displays freshness, delicacy and elegance with some toasty nuances. Fruity with a long, clean and persistent finish with deliciously mouth-watering acidity. This wine has real versatility as it has the freshness to act as the perfect aperitif, yet I reckon would be great with some cheeses. Recently, I tasted the 2000 vintage in magnum and it was superb.

2006 Knightsbridge (51% Pinot Noir, 49% Pinot Meunier) Blanc de Noirs – ripe black grapes provide a full round nose with a generous and well-balanced mouth feel. This wine would work well with fish.

Without doubt, the retailer that carries the best selection of English wines is Waitrose. Its range includes RidgeView, Chapel Down, Hush Heath Estate "Balfour" Rose, Nytimber and Primrose Hill labels.



HISTORY

THE DUKE AND THE DANCER

WHEN THE EARL OF ORKNEY WED A SHOWGIRL IN A MARYLEBONE CHURCH, ALL THE TALK WAS OF THE NOTORIOUS DUKE WHO GAVE HER AWAY

BY TOM HUGHES

The beautiful Nash church of All Souls, Langham Place has seen many society weddings in its 186 years. Few have been quite such clandestine affairs as the nuptials of 19th July 1892, when the Earl of Orkney quietly married Miss Constance MacDonald. That was the bride's name on the register, but she was known behind the footlights as the "celebrated burlesque actress" Connie Gilchrist. For a time at least, she held the unenviable (but traditionally transitory) title of "the most notorious woman in London".

Adding to the sensational events of this summer Tuesday morning, the bride was given away by the Duke of Beaufort, a rakish octogenarian variously described as Connie's erstwhile lover, protector, or, whisper it, even her father. The wedding breakfast was held just a few steps away from the church, off Portland Place, at 4 Duchess Street, where Connie had resided in well-furnished Marylebone comfort for most of a decade, all of which had been openly paid for by the Duke, who was also a frequent visitor.

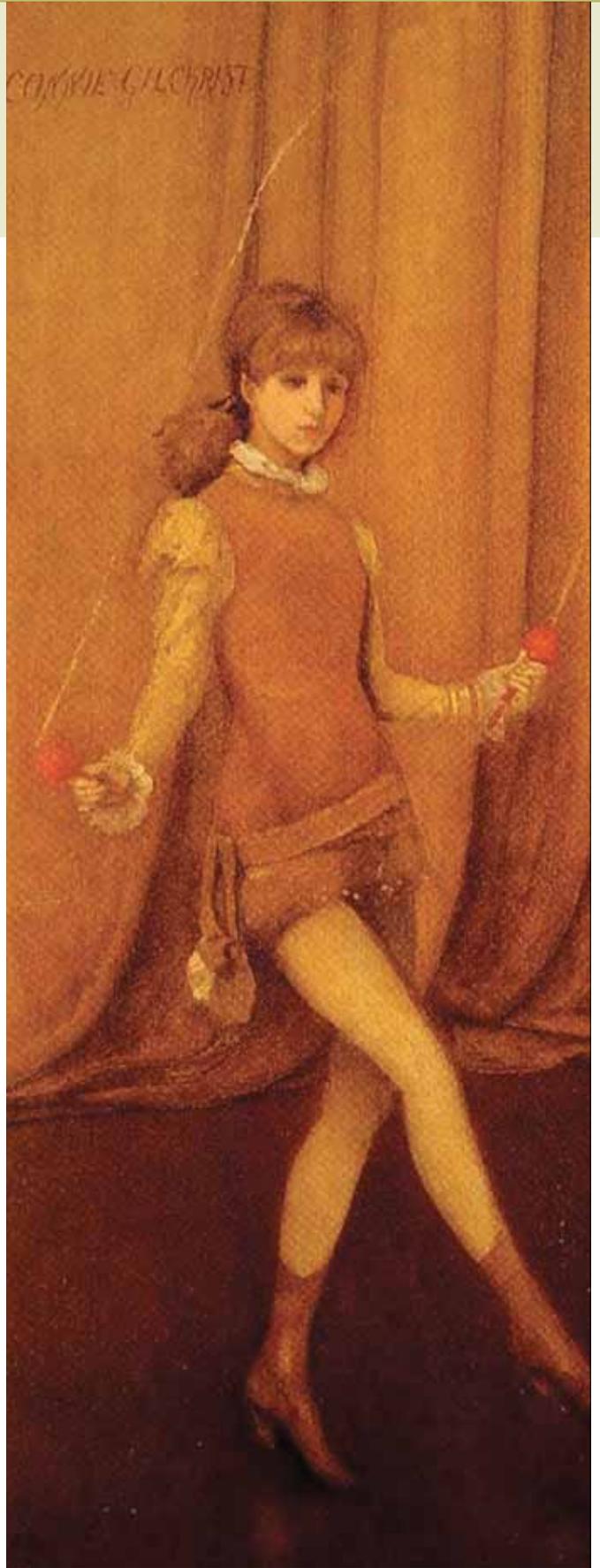
On her wedding day, Connie was 27, if one accepts that she was born in 1865. Her parentage was always a mystery. It was said her mother took in "theatrical laundry". Her father, if not the Duke, was perhaps a civil engineer who rarely came around. As a little girl, Connie's cherubic beauty had attracted the interest of a popular designer of Christmas cards. Her face, surrounded by holly, bows and other holiday flummery, sold thousands of cards annually. Lewis Carroll, whose eye for a pretty little girl was quite well-developed, thought her "one of the most beautiful children in face and figure that I have ever seen".

When Connie outgrew the toddler phase (and Carroll's interest), her mother put her on the stage. She starred in children's entertainments and pantomimes. She also won acclaim for her facility in the greatly underestimated stage talent of rope skipping. So renowned had she become that she was asked to pose for Whistler. In 1877, he painted her (with her skipping rope) as The Gold Girl – a Harmony in Yellow & White.

The theatrical press dubbed her "The Child."

Sadly, for a maturing actress, there were few parts in the West End that included a need to skip rope. But Connie could always rely on her beauty. She was possessed of what one of her numerous admirers described as "liquid blue eyes". John Hollingshead, legendary impresario of the Gaiety Theatre, soon employed Connie in his burlesque extravaganzas. The adorable ingénue would innocently deliver her lines – usually featuring the most ribald double-entendres. And did I mention her legs? The occasional flash of Connie's appendages was enough to fill the boxes every night with her gentleman devotees. Alas for Connie's long-term career, she had no voice. One of the few critics immune to her appeal thought her singing was shrill and her speech was shrewish. And so she mostly danced, behind those eyes and on those legs.

One of those stage-door admirers stood out. The Duke of Beaufort seems to have been a jolly old sort, if you like your peers with a little less of the noblesse oblige about them. His



THE DUKE AND THE DANCER



Edmond was a year or two younger than Connie and – at least according to the London correspondent of the New York Times – he was a ‘flat-skulled, vacuous young noodle’

splendid home was at Badminton, Gloucestershire where he was known to all as, simply, the Duke. The Duchess also kept her establishment at Badminton and rarely came to London. On one famous occasion, a portrait arrived at Badminton. The Duchess asked that it be brought to her – it was the painting of an actress (it may have been Connie). With that phlegm that only a Duchess can display, she told the butler, “His Grace will want that placed in his room, perhaps.”

The Duke was a famous four-in-hand coachman in his day, a legendary supporter of hunting and field sports, and he keenly enjoyed the company of actresses. He lurked backstage at the Gaiety and elsewhere, taking his favourites to supper, gifting them with jewellery and maybe something nice from their corsetiere of choice.

The Duke’s fascination with Connie Gilchrist moved beyond the odd supper. When she was only in her late teens, he set her up at 4 Duchess Street. He furnished the house and superintended the domestic

household. The arrangement excited a good deal of comment, almost all of it of the censorious kind. When she rode in Rotten Row, it was a scene not to be missed. The men ogled, the women tutted. Connie lived in Duchess Street for more than a decade, while the Duke kept rooms nearby, generally a short walk away, often in Mortimer Street. As Connie’s theatrical talents began to wane, her name became less common on the bill. She was now more likely to be seen riding with the hunt in Melton Mowbray. She thoughtfully eschewed pursuing the Badminton foxes, out of respect for the Duchess.

In the Duke’s defence, he always observed all the proprieties of good conduct in public, as he understood them. Connie was always suitably chaperoned when on her hunting weekends. It was understood by any young swell who wished to be introduced to Connie that he must first approach the Duke for permission. This brings the story back to All Souls, Langham Place, in the summer of 1892.

For some months that year, there had been talk in the clubs of a romance. While in Leicestershire, Connie had been seen more than once in the company of Edmond Walter Fitzmaurice, the 7th Earl of Orkney, a Scottish peer. Edmond was a year or two younger than Connie and – at least according to the London correspondent of the New York Times – he was a “flat-skulled, vacuous young noodle”. Regardless, the Duke had not stood in Cupid’s way. Some had whispered that perhaps the Duke had wearied of the bills and thought it time for Connie to make a good marriage. The radical journal, *The Star*, put it plainly: “The heavy expense is more than a Duke with one foot in the grave relishes in these days of agricultural depression.”

The wedding had not been announced until the morning of the ceremony. The curate-in-charge, the Rev Mr Legge would officiate. All Souls was not overly

crowded. The groom’s parents were in attendance. The two official witnesses were the bride and groom’s respective solicitors (a rather crass bit of business, one would suggest). Of course, the Duke was there to walk the bride down the aisle. As mentioned, there had been whispered speculation that Connie was his daughter, as if perhaps that put a rosier tint on the Duke’s interest in her welfare. However, that morning, on the license, Connie swore to be the “daughter of David Gilchrist, civil engineer, deceased”. These are not questions for a wedding day. A reporter from the *Penny Illustrated Paper* had dashed to the scene and wrote later that Connie looked “very well indeed” in a dress of blue bengaline with puffed velvet sleeves and a “very becoming straw hat”. She also displayed a quite sizeable diamond brooch (said to be from the Earl but possibly a parting gift from the Duke?) It was a small but happy group that took the short walk to 4 Duchess Street for the wedding breakfast. The Earl and his new Countess would leave that night for Minehead and their honeymoon.

It’s always preferable to end a romance “happily ever after” and, in this case, it seems to be an accurate statement. Her Duchess Street home was given up. The Earl and Countess settled in the Home Counties at Stewkley, their country house near Leighton Buzzard. Connie grew flowers and grew stout. The Earl, presumably, became an older “vacuous noodle”. They are remembered well in the area for their good works and long lives. Constance, Countess of Orkney died in 1946, the Earl lived until 1951. As for the Duke of Beaufort, he died (fittingly) before the end of the 19th century. The gout carried him off in 1899. One of the Gloucestershire papers acknowledged that Puritan sectors of the public may have found great fault with him, but “we do not think anything petty, mean or unsportsmanlike was ever alleged against him”.

152 HARLEY STREET



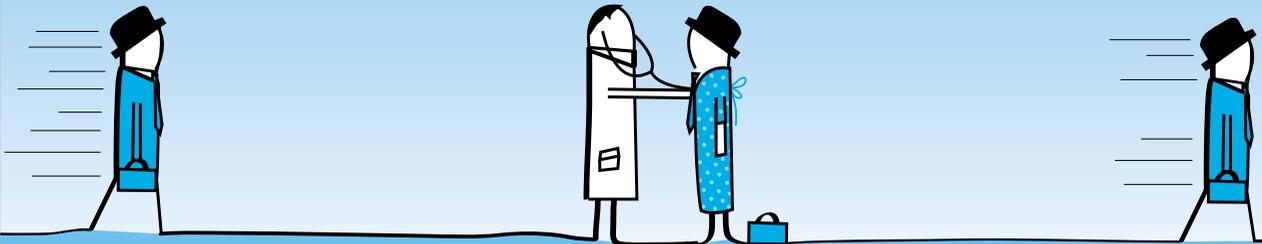
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HEALTH

FACE THE FUTURE JEAN-PAUL AUBIN-PARVU LOOKS AT THE COMPLEX CHALLENGES OF CRANIOFACIAL SURGERY

We are often judged by appearances. So imagine how hard it must be to live with a facial deformity – especially for a child. Hard on a number of levels, because a facial deformity can present functional problems affecting sight, hearing, speech and breathing. And then there are the social and psychological problems.

“Children who have facial difference, if they’re not very well supported, can run into a number of problems with stigmatisation and integrating themselves into society,” says Mr David Dunaway, co-founder and director of the specialist plastic surgery unit at 152 Harley Street. “So our role is to make sure we maximise their functional potential, but also help them integrate into society and build up good relationships.”

Mr Dunaway is a consultant plastic surgeon whose specialisms include craniofacial reconstruction and paediatric plastic surgery. His NHS practice is based at Great Ormond Street, where he leads the craniofacial unit. He is also a member of the craniofacial team at University College London Hospital.

152 Harley Street is one of the few private hospitals to treat children. The craniofacial team see children with a range of deformities of the face and head and are able to perform simple treatments under local anaesthetic.

“Much of their care is co-ordinated by our team here, and it’s a very friendly environment for children,” says Mr Dunaway. “Where more complicated procedures are required – many children with complex craniofacial problems need big teams, intensive care units – we would either treat them at The Portland Hospital or at Great Ormond Street.”

Deformities of the face and head can be caused by birth defects, trauma or treatment of tumours. There is a whole spectrum of congenital craniofacial defects, the most common being the cleft lip and palate. A cleft lip is a split in the upper lip, while a cleft palate is a split in the roof of the mouth. They occur during early development in the womb, when the upper lip or palate doesn’t join together properly. A cleft lip is usually repaired surgically at around the age of three months, while for a cleft palate it’s usually between six and 15 months. As the child grows up, speech therapy may be required.

Hemifacial microsomia, the second most common facial anomaly, is an underdevelopment of one side of the face. It can affect the jaws, eye, ear, skin and nerves. Often the jaws on the affected side are underdeveloped and sometimes a normal joint does not form. “Quite commonly the ear on the affected side doesn’t develop normally – it can be completely missing or just





misshapen. Sometimes the eye doesn't grow enough and occasionally the facial nerve is underdeveloped, which causes abnormalities in movement."

The treatment and management of hemifacial microsomia usually goes on into the teenage years. "One of the problems of treating children is that if you operate on them at a very young age, sometimes the surgery can affect the way the face grows. So you are rather limited in what you can do."

Initially the craniofacial team will undertake an assessment to ensure the baby is able to see, hear, breathe and feed normally. "If all of those functional things are fine, we probably wouldn't do anything while they were a baby," says Mr Dunaway.

Throughout a child's development more and more specialists become involved with their care. "We need to make sure that all of those sensory things stay well protected," says Mr Dunaway. "So there will be an ophthalmologist and ENT surgeon, and once the teeth start to develop we need to involve orthodontic care. When children approach school age there are issues around socialisation and psychological development, so they may need help from one of our psychologists. We may want to do some early surgery just to make things a little better while we wait for the process to go on. And then once they reach older childhood, and a permanent dentition is beginning to develop, we would start a series of surgeries to correct the problems they have."

Surgery is usually a staged process. "If the jaws haven't developed properly then we would make the jaws the right size and shape first so that the foundations of the face are right," says Mr Dunaway. "If bits of jaw are missing then you may need to take bone grafts from other parts of the body. Ear reconstruction may involve taking cartilage from the ribs."

Many babies are born with, or quickly develop, some form of vascular anomaly. A haemangioma – strawberry mark – is an abnormality of blood vessels which usually appears shortly after birth and then increases in size. Fortunately most eventually disappear on their own accord.

Yet some don't go away. A haemangioma can cause problems when it develops on the face. If close to the eye it may interfere with visual development. In these cases treatment is required. "You can give drugs like propranolol, which is actually used to treat blood pressure, but is quite effective in shrinking haemangiomas," says Mr Dunaway. "Sometimes laser treatment is required, steroid injections, and for a small proportion of haemangiomas it's necessary to remove them. Then it's helpful to have a craniofacial surgeon so that we can deal with them in the best possible way and leave minimal scarring."

Mr Dunaway is also involved with two international charities. Facing the World was set up to help children in the developing world who are severely disabled through their facial difference. "Part of the role of the charity is to bring children who couldn't get treatment in their home country back to the UK, so that teams of craniofacial surgeons can help them," says Mr Dunaway. "It also has a remit for education, so surgeons from developing countries visit us to learn how to undertake craniofacial surgery. And there's also a project in Vietnam, where members of the team go out there to train the craniofacial unit."

LINKS

152 Harley Street
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Our role is to make sure we maximise their functional potential, but also help them integrate into society and build up good relationships

The second charity, Facing Africa, was set up to help victims of noma, an acute gangrenous infection affecting the face. Victims are mainly children under the age of six, caught in a vicious circle of poverty and chronic malnutrition. "I travel to Ethiopia once a year and lead a team to treat children with noma," says Mr Dunaway. "We undertake some quite sophisticated reconstructive surgery to repair those defects. It's an ongoing thing – lots of these children need multiple surgeries."

But the charity's work doesn't end there. "The degree of ignorance about the disease is astounding," says Mr Dunaway. Many people from these communities believe it's due to a curse or believe it's a transmissible infection. "These things really compound the problem about facial deformity, because if somebody thinks you are cursed and they might catch the curse from you, or if they think they might catch a disease from you, then you are isolated because people want to protect themselves from you."

Mr Dunaway stresses the need to provide education. "Not only should you operate on the children, but you should follow things up and send health visitors to their home village to say: 'This is an infection, it's gone away, you can't catch it. Don't shun this person – they are a normal member of your society just like you.'"

HEALTH: IN BRIEF

THE FITNESS PILL

JON DENORIS ON HOW TO GET FIT FOR THE GOLF SEASON



Summer is fast approaching, which means it must be time to dust off the old golf clubs. But next time you're in the clubhouse, take a look around at the golfers. Many will be nursing a bad back, unconsciously massaging a stiff shoulder, or agonising over a sore wrist or elbow.

Amazingly, golf is still overwhelmingly thought of as a gentle sport. It's all about skill not fitness, right? After all, the major exertion consists of teeing off, then a stroll up the fairway. If only.

The reality is the golf swing is a complex sporting manoeuvre, which puts almost three times as much pressure on the spine as jogging.

Teeing off involves swinging at a ball at up to 100mph, then bringing the club back to zero – all in just over a second. The strain on knees, elbows, hips and shoulders is enormous, and for most players, it is done without warming up.

Until the last 10 years or so, even the pro-circuit paid little attention to fitness. Tiger Woods and a few others have changed all that by successfully developing the concept of the golf athlete, pioneered earlier by Gary Player.

So how do you know if you're fit enough for golf? Take a look at your scorecards. If you've been dropping shots on the later holes, perhaps a niggling ache has proved distracting,

or fatigue has set in, because the body was not ready for 18 gruelling holes.

As the newer generation of golfers have shown us, the golfer-athlete is taking the game to new heights through enhanced fitness programmes, and thousands more are following suit.

So, are you big enough to handle your Bertha? Don't let a lack of fitness be your handicap.

Five simple steps to better golf fitness:

» To begin with, focus on improving your general level of fitness. The broader and stronger your fitness base the greater the subsequent

level of development and progress possible. Use as much variety as possible (swimming, jogging, weights, circuits), looking to train two to four times per week on a consistent basis. With golf, consistency is the key.

- » Sound body strength and stability are very important in improving your golf. Resistance training, using body weight exercises or gym training with free weights is excellent for developing these abilities.
- » It is important to continue playing while you improve your fitness. This will allow you to take the physical training improvements you have made and integrate them with the specific technical skills and tactical abilities required for overall golfing success.
- » Make sure that when you get to the course you physically prepare yourself to play. Ideally perform some simple joint mobility movements followed by basic exercises to work major muscle groups, and then active stretches for the areas specific to the golf swing. Try to perform 10-15 minutes of pre-play preparation before you hit any balls.
- » To get the maximum benefit from your golf conditioning efforts, seek out specialists to design your training. Having a qualified team assess your strengths and weaknesses allows your conditioning regime to be fine tuned specifically to you for the best results.

Exercise scientist and fitness coach Jon Denoris is the owner of the Club Fifty One personal training studio.

Club Fifty One
51 New Cavendish Street
020 7258 8456
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Profile

MIKI HILDEBRAND ON HOW BAKER STREET COUNSELLING CAN OFFER NEW PERSPECTIVES

It's good to talk. This is certainly the professional experience of Miki Hildebrand MBAC Accredited Counsellor UKRC, the founder and practising therapist at Baker Street Counselling. Miki sees clients struggling to cope with a wide range of issues.

"I deal a lot with relationships – those coping with separation, divorce, bereavement or just having difficulties with their partner or a colleague for example," she says. Others may be suffering from depression, anxiety, an eating disorder, facing problems surrounding sexual identity or may be aware of unresolved issues from the past which keep resurfacing. There can also be a great deal of stress caused by retirement – particularly for men.

"Men often don't realise the impact that retirement will have on them," says Miki. "Women can somehow diverse differently to men. Men almost feel their identity goes when their job goes, and I think that if they can plan for it then it helps them enormously."

So who are Miki's clients? "Absolutely anybody," she says. "Anyone who feels they have a problem – no matter how small. People will often say: 'I know it's silly, but...' But it isn't silly if it bothers you. Talking things through and hearing yourself say the problem, and then working together to find a way of

challenging it helps enormously."

At Baker Street Counselling sessions are 50 minutes and can either be short or long term. Miki can see clients during the day or evening – even sometimes at weekends – which allows them to fit counselling around work and family commitments. During each one-to-one session Miki offers them a confidential, impartial space to explore their difficulties. This allows the client to see problems from a different perspective, to better understand themselves and others and to find strategies to cope and make positive changes.

Miki Hildebrand has been a practising therapist for 20 years. She was originally a volunteer for the Barnet Bereavement Society. "I worked for them at first on a voluntary basis and liked it so much that I just continued on to do it as a proper three-year course. The course was psychodynamic, initially, but they do teach all of the other methods and theories because not everyone fits one system and you have to work with what the client is bringing to you. And it might be just something like how to deal with the in-laws when they come at Christmas time. So they don't want to go back to their childhood necessarily. They want the strategies for helping them to cope."

Miki has always worked closely with the medical profession. "I've worked as a counsellor at four different surgeries in north west London," she says. "Most surgeries have at least six doctors plus their locums, so whatever they send in you learn to deal with. It's very front line, and it's exciting and humbling as well."

Miki knows just how beneficial counselling can be. "It's very empowering to know where a problem has started from, how to deal with it, how to look forward and not always look in the past. People do need to know there is somewhere to go to when they need help."

Baker Street Counselling
Baker Street
020 7724 2191
07817 322 515
bakerstreetcounselling.co.uk

THE THIRD WAY



Viel Richardson pays a visit to Marylebone's newest and most spectacular-looking gym and finds out about energy, architecture and why one of the rooms looks just like his old school hall

I'm not really sure what to expect as I approach the glistening new entrance to The Third Space gym on Bulstrode Place. I mean, just what exactly is a 5-star gym? Inside, the space is bright, spacious and shiny, with machines waiting for the attention of a horde of dedicated fitness members in pursuit of the body beautiful. So later when seated opposite Eric Dunmore, CEO of the company, I ask him what it's all about. "Our ambition was to bring into the sector things that we thought

were missing," he explains. "Energy was one. When you go into many large gyms, even though people are expending a lot of energy the atmosphere is flat. So people leave thinking that the industry as a whole doesn't provide very good service. We want people to feel energised from the moment they arrive and throughout their workout. We also want people to smile while they are here, to have fun. When they smile people feel better and more positive about whatever they are doing. Hence things like the retro gym here or the climbing wall in Soho.

"We also wanted to bring a real sense of quality to the place. We felt that even in the high end clubs, that quality feel was missing – things

not mended, changing rooms a bit grubby, machines a bit worn. It didn't feel like walking into high quality spaces. So here we have used the highest quality finishes, we have the best machines we can get, and we replace them before they get worn out. We also look for different types of machine to help reinforce that sense of energy and interest. Crucially it is also about looking for the highest quality staff. We go to great lengths to find the best people we can and then invest in their training to provide the best possible service from the moment you walk into reception."

This attention to the atmosphere is reflected in the airy feel of the place. It turns out that this was more



than just a design choice as general manager James Lloyd explains.

“One of the things we tried to do was to make a great deal of use of natural light to connect the different areas, so there is a really positive flow around the building,” he says. “We saw the space as more than just a place to put things. So we looked at the size as well as the type of equipment we were going to bring in.

LINKS

The Third Space

The Marylebone Hotel
Marylebone Lane
020 7042 6333
thethirdspace.com

It does not feel like things have just been shoved in a corner, or as many things squeezed in as possible.”

This positive flow of energy that Eric and Dan emphasise is also reflected in the way that those machines are laid out. “The spin class area is on a raised platform in a corner with the trainer facing out into the gym. Behind the spin cycles we have arranged most of the rest of the machines facing the spin class. It means other members can tap in to the energy generated by the class. It becomes a shared experience. There is a great feeling of sharing, and hopefully from that a feeling of community develops.”

Queuing for machines is one aspect of community life that members will not have to indulge in unless they wish to. “We are a 5-star outfit,” Eric says. “We will always make sure that you are not in a position where you have to queue for machinery. We don’t think it’s appropriate that a member has to wait to use a piece of equipment that is part of their programme. We ensure our members are experienced with several types of training, so there is always another way to keep moving if their chosen machine is busy. But we are very careful not to oversubscribe our membership so as not to overcrowd the space.”

So what can the lucky few expect when they first arrive? James Gilbertson, ex-marine and personal instructor is on hand to explain. “When someone first comes in there will be a chat about what they want to achieve, their exercise history, whether there are any medical issues that we want to consider. Then we go through some gait and posture analysis, we also check core strength. It gives us a picture of how their body is working, and can give them the best possible programme, whether it is corrective, strengthening or cardio vascular fitness. About a week later they come back and we have the programme ready for them.”

James’s presence here is especially useful as his special area of interest is the retro gym, a style of training that had been attracting attention from industry insiders and the general public alike. It is based on those tarnished wooden frames and fraying ropes familiar to generations of children from school gyms across the land.

“It’s a bit more creative,” James tells me. “Climbing the rope is a challenge – it becomes a real objective, and people work really hard towards that, making huge strides in their general fitness. Also the retro gym is not so intimidating because of the familiar feel of the equipment. People can go over and under the bars, up and down the ropes, hang off the bars. It’s all a bit more fun, but a very effective training method.”

The Third Space also has a fully functioning medical centre, complete with full time GP, based at its other gym in Soho to which all members have access. “We work with medical referrals, so if someone has blood pressure issues we work with information from their GP, we also have the medical staff at The Third Space who we consult,” James explains. “All this information is available to me on request, so I can keep an eye on things like blood pressure, just to make sure the member is keeping within set parameters.”

The medical centre also offers services ranging from physiotherapy to colonic hydrotherapy. Marylebone also offers a permanently staffed spa – which trainers can programme into your fitness regime – and a 17m swimming pool.

So how has all this been going down? “So far it has been brilliant in Marylebone,” Eric says, and the others nod in agreement. “A real camaraderie is already developing here both within the staff and the members.” With The Third Space, a new kind of 5-star outfit, has arrived in Marylebone, and the locals seem to approve.

SPACE

SPATIAL AWARENESS

GAVIN EYLES OF CORRIGAN, SOUNDY & KILAITIDITY ON HOW TO CREATE A QUART OF LIVING SPACE FROM A PINT POT OF MARYLEBONE MEWS

BY VIEL RICHARDSON

What was your brief at Cavendish Mews South?

The project comprises four properties – numbers 5,6,7, and 8 – whereas the original site only contained two properties. Our initial brief was to demolish both properties and to build new contemporary mews houses. It was quite an open brief, we were initially just asked to see what we could get on the site. We decided on creating four new properties fairly early on. The site was about 22m wide and when you divide that by four you get a bay width of about 5.5m, which is fine for a house. During pre-planning we found that parts of the site were Listed and we were asked by Westminster and English Heritage to keep the front and rear façades of the old number 5.

How did you approach the use of space in the project?

You start off with a clear idea of what you want to do, how you want to bring in the light and air. First we placed the stairwells and the light wells. After that, it is like a jigsaw – we put the main rooms front and back, and then designed the spaces in between. Sometimes you end up with peculiar spaces, especially working with existing buildings, so it is about utilising them as best you can and

working out what you can use them for. It's about thinking on your feet. Buildings like this develop as you go along. For instance, one wardrobe sat next to a dormer. It created a useless space, but we pushed drawers into that space which opened sideways into the wardrobe, and suddenly we had some quirky but very useful storage.

On a larger scale, in the basement of the old number 6 there was an existing right-of-way fire escape from a nearby building that we had to maintain. It came through the centre of the ground floor, right in the middle of some very valuable space. Using some space regained from old vaults, we re-routed the fire escape via the ground floor level. This left us with a very wide stairwell above the new escape route, so we took the opportunity to create a place to put statues, or plants, or to just sit. It sits below a roof light, again bringing in natural light. The stair above this space is set away from the wall with glass in-fills allowing more light to flood down the wall into the heart of the plan.

Again, it's about finding an odd space and turning it into a delight. It is the kind of thing that can only happen as the project develops. It is about staying open minded. It's

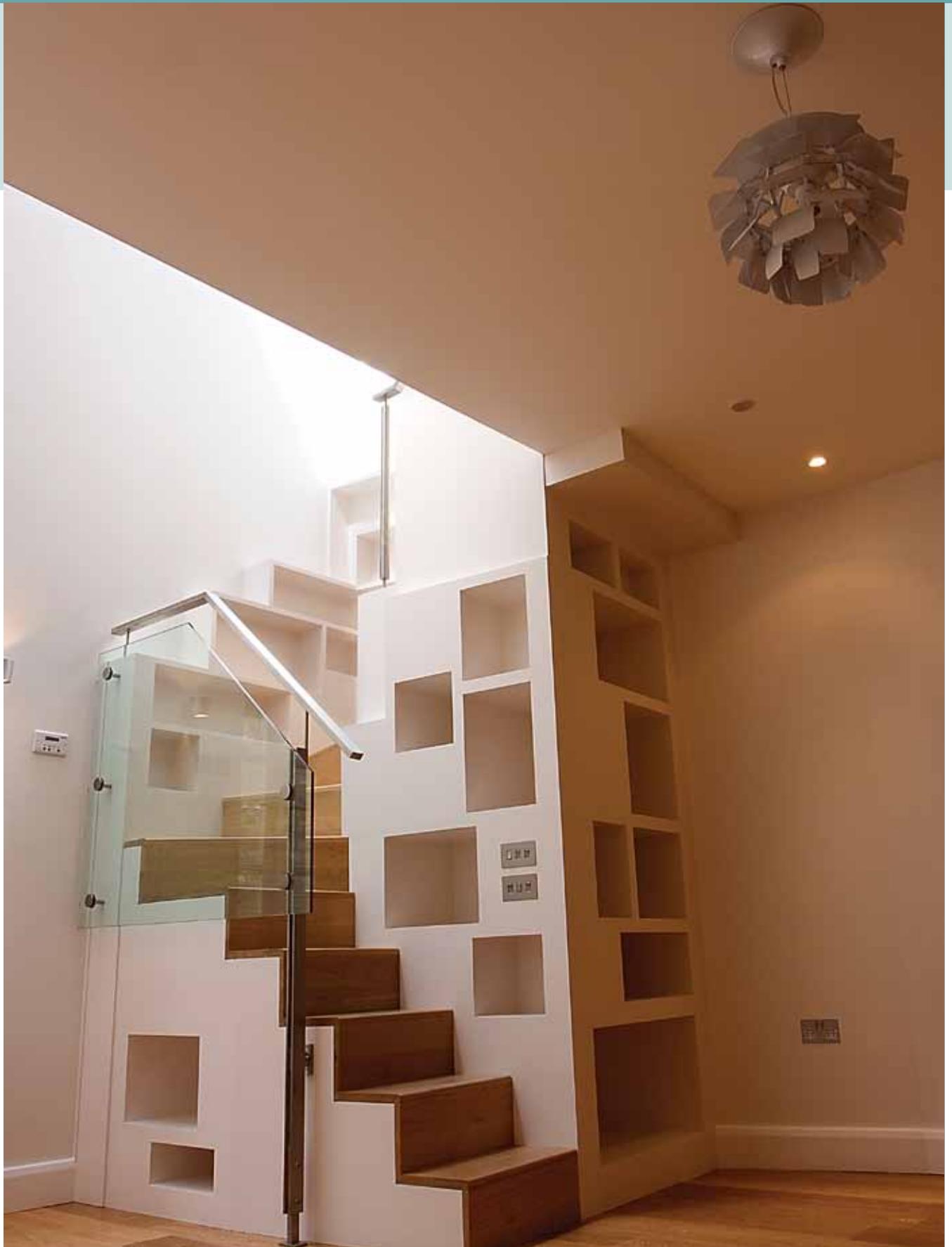
about seeing the opportunity.

This way you can create some really dynamic spaces that you hadn't planned for.

The spaces feel light and airy. How did you achieve this?

We dropped a light well down the front of each building by setting the internal entrance back by about 1.5m from the external facade. This allowed us to get fresh air and natural light down to the basement levels. At the rear of the buildings we put in light wells from the roof level down to the ground floor or basement levels. This is recreated in the middle of the plan with a generous staircase with roof light at the top. The idea was to divide the properties in the middle with a generous stairwell with a large roof light. We used open risers for the stairs so that light can reflect down into the heart of the property, and they also helped with the stack effect.

We have placed the bathrooms off this generous stairwell and made use of the natural light flooding down by putting opaque glass onto the side of the bathrooms. This means when you are in your bathroom you still get a generous amount of natural light, and still feel connected with what is going on outside. The stairwell is a hard-working part of the design,



SPATIAL AWARENESS



not just a means of getting up and down. It helps transform what could otherwise be quite a gloomy space.

You just mentioned the stack effect. What is this?

The stack effect acts like a chimney, and is about getting fresh air to enter and gently circulate through the house. Hot air is less dense than cool air and naturally rises as its density drops. Therefore you can increase the airflow in a space by having openings at both high and low levels – as the hot air escapes

through the upper openings it is replaced by cooler air being drawn in at the bottom. We make use of this by creating tall internal spaces with an opening at the top and then make sure that air can be drawn into them from below. It is a system that has been used through the centuries to ventilate buildings.

There are also light wells at the rear of the house what are they for?

They arose from the request to keep the facades for number 5, though we have used the device in all the

properties. In maximising the living space we added an extra floor at the top with a mansard roof, and changed the floor levels. This meant the windows on the rear façade did not line up with the new floors. What we did was to push the rear façade back by about 1.5m, but only extended the lower floor, creating a gap that allows you to see into the upper. We then topped this new space with a roof light. The gap means the height of the windows is no longer an issue, and there is more light flooding into both spaces. So you have created quite a special triple height space while accomplishing the practical aims of increasing space and light in the living areas.

It has made for an interesting internal dynamics.

Pushing the lower level back further than the upper one has created internal balconies, but we connect the two spaces with a substantial staircase at the back. But they are more than just steps, which I think is important. We have put lots of openings in and around the stairs for people's books or art. It's almost like setting a staircase into a room as a piece of furniture, somewhere else to sit and enjoy the light flooding in. It also created a much stronger connection between the two levels.

So it was more than just a design choice? Absolutely, but it is a balancing act. You have to keep in mind that if you take out too much floor space you are reducing the living area and wasting the client's money. The rear light wells may have been rejected or made smaller by some clients in an attempt to preserve floor space, which is valuable, but then the design would not work so well. But somebody is going to live here, this is going to be their home, what is the point of chasing some iconic statement that doesn't work on a practical level?

It is hugely important to visualise the final use of a space. So storage,

LINKS

The Howard de Walden Estate
020 7580 3163
hdwe.co.uk



We have managed to create spaces that are flooded with natural light in what is a very tightly constrained building

for example, is really important to me – so many modern day houses are designed without any storage. So all the rooms are well served with wardrobe space. We have also put in a sound system, with ceiling speakers all around the property that can be controlled through a central hub. You plug in your MP3 player and you have sound throughout the house. There are also connection points for floor-standing speakers in various rooms, so there are no speaker cables. It is very important to make sure these spaces work as homes.



How did you find working with the Howard de Walden Estate?

They were great to work with. They see the value of good design and understand that it can add value to the rentable space. But more than that, they are very open-minded. They are open to the new possibilities that can arise during the project, which is essential in getting the best out of an existing building. It means you can end up with aspects to the building that you never imaged at the outset, but which really enhance the final space.

What has been your overall impression of the project?

It has been a great pleasure to work on. What I think I like best is the creation of new spaces. We have managed to get light into the centre and the back of the properties, and create spaces that are flooded with natural light in what is a very tightly constrained building. We have tried to make the space flow and interconnect. I think we have created something quite unusual in a mews house. You don't expect to come into a mews house and find spaces like this.

SPACE: IN BRIEF

Places of Interest

THE JOURNAL'S REGULAR GUIDE TO THE BEST HOMES AND OFFICES
AVAILABLE FOR SALE OR RENT IN THE MARYLEBONE AREA



Flat 5, Block J Ossington Buildings

This newly refurbished two double bedroom flat comprises of a master bedroom with separate dressing area and en suite bathroom. The light and airy double height reception room comes complete with beautiful oak flooring. The apartment also features a family bathroom and contemporary kitchen.

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



OPEN SEASON

Many of Marylebone's garden squares, which are usually only accessible to residents, will be throwing open their gates to the public on the weekend of 11th and 12th June as part of the Open Garden Squares Weekend. This London-wide initiative, featuring around 200 gardens in 22 London boroughs, offers people the chance to nose around some of the most historic and well looked after green spaces in the capital, many of which are hosting special events in celebration. Access to all the participating squares can be gained with a single ticket, costing £7.50 in advance or £10 on the day. Visit the website for detailed listings.

Open Squares Weekend
opensquares.org



BIRTHDAY GREETINGS

James Taylor Property Consultants has been celebrating its third anniversary. Founded back in 2008, the New Quebec Street estate agency specialises in residential sales, residential lettings and property management.

**James Taylor Property
Consultants**
7 New Quebec Street
jamestaylorproperty.com

MY DREAM HOME

CLAIRE REYNOLDS OF SAVILLS



Claire Reynolds has worked in property for six years. She joined Savills after finishing university and became an associate director with the company last year. Her main role is looking after Marylebone sales. Claire lives with her husband in Parsons Green.

My dream home is a beautifully restored Grade II Listed Georgian town house on Upper Wimpole Street, dating from the 1780s. The interior of the house was designed by a famous architect whose style is pared-down classicalism. Everything has been restored to its original glory – the panelling, architraves, windows and skirtings were custom-made and all the Portland stone floors have been returned to their original state. It's very minimalist, yet ultra stylish and extremely elegant.

The bespoke kitchen is located on the ground floor. It is very high spec with top of the range appliances. Big

double doors divide the kitchen and dining room, giving you the option of closing off the space for more formal entertaining or just leaving it open plan and informal. The dining room has two balconies overlooking the patio garden, and at night, when they are lit up, it's just beautiful. The library at the back has a huge skylight above the desk and custom-made bookshelves spanning an entire wall from floor to ceiling.

For me, the real wow factor is up on the first floor. The double reception room is three windows wide – quite hard to find in Marylebone – and the cornicing is spectacular.

LINKS

Savills
36 North Audley Street
020 7578 5100
savills.co.uk

The master bedroom, with two dressing rooms and an en suite bathroom, takes up the entire second floor, and there are three further bedrooms and two bathrooms on the third floor. Above that is a top floor studio, which could be used as additional bedroom space or alternatively a fantastic games room or cinema.

The lower ground floor has a separate entrance. This self contained studio has its own kitchen and bathroom, plus a wine store created from one of the internal vaults.

This is arguably one of the best houses in Marylebone and at a guide price of £10 million is the ultimate trophy property. If I lived there I would thoroughly enjoy entertaining friends and family in the fabulous reception rooms, spending summer evenings in the patio garden and taking leisurely strolls to Marylebone High Street and Regent's Park.

MONTAGU SQUARE MARYLEBONE, W1

£3,200,000 – Share of Freehold

JSA Sandfords

One of the finest flats to come to the market in Montagu Square in recent years. This property boasts an abundance of natural light and a superb landscaped town garden with direct access from all the main rooms via French style doors. Viewing is highly recommended.

3 Bedrooms · 3 Bathrooms · Private Garden
Access to Montagu Square Gardens · Very Good
Decoration

Marylebone & Regents Park
020 7486 6338



MONTAGU SQUARE MARYLEBONE, W1

£2,750,000 – Share of Freehold

JSA Knight Frank

A wonderful and very spacious family home situated on this popular but quiet garden square. The property is arranged over the ground and lower ground floors of this period building and benefits from three double bedrooms, three bathrooms, high ceilings, a private terrace and a private decked patio area. There is also access to Montagu Square gardens and the chic shopping amenities of Marylebone High Street are nearby.

3 Bedrooms · 3 Bathrooms · 2 Reception Rooms
Private Terrace and Patio · Access to Montagu
Square Gardens

Marylebone & Regents Park
020 7486 6338





HANWAY PLACE FITZROVIA, W1

£1,975,000 - Leasehold
Sole Agents

A stunning, rarely available loft style duplex apartment arranged over the top two floors (with lift) of this converted school building. Located in a quiet backwater just off Oxford Street, this property benefits from double volume ceilings and a large roof terrace which offers fantastic views of the London skyline.

2 Bedrooms · 2 Bathrooms · 2 Reception Rooms · Upper Floor with lift · Private Roof Terrace

Marylebone & Regents Park
020 7486 6338



GLOUCESTER PLACE MARYLEBONE, W1

£394,999 – Leasehold

A rare studio flat in excellent condition situated within a pristine conversion. This property features high ceilings and an easterly aspect as well as the benefit of low outgoings.

Studio · Excellent Condition · High Ceilings
Service Charge includes Heating and Hot Water

Marylebone & Regents Park
020 7486 6338

LUROT BRAND

DUNSTABLE MEWS, WI

This recently refurbished house is ideal for anyone wishing to enjoy the contemporary design behind the period facade. Over three floors this is a spacious and bright property in a fabulous location!

Reception room, open-plan kitchen, 3 double bedrooms, 2 en-suite bathrooms, en-suite shower room, garage, small terrace.

**£1,500 PER WEEK
UNFURNISHED**

Marylebone 020 7479 1900



WEYMOUTH MEWS, WI

With tremendous kerb appeal, this four bedroom apartment sits on the first floor of a mews house conversion!

First floor reception room, separate fitted kitchen, master bedroom, 3 further double bedrooms, bathroom.

**£850 PER WEEK
UNFURNISHED**

Marylebone 020 7479 1900



@LurotBrand
@LurotBrandSales
@LurotBrandLets



LUROT BRAND



DEVONSHIRE PLACE, WI

An elegant ground and lower ground floor duplex within a grand period building in the heart of Marylebone Village.

Reception room, kitchen, separate dining room, master bedroom with en-suite bathroom, 2nd double bedroom, shower room.

LH £1,695,000

Marylebone O20 7479 1900

DEVONSHIRE CLOSE, WI

A delightful one bedroom 2nd (top) floor Marylebone Village mews apartment with a small balcony within a classically cobbled cul-de-sac.

Dual aspect open-plan kitchen/reception room with French windows opening on to a balcony, double bedroom and bathroom.

LH £499,950

Marylebone O20 7479 1900





JAMES
TAYLOR

+44 (0) 20 7724 4777

property consultants



CRAVEN TERRACE, BAYSWATER, W2

On the first floor of a converted period house in this convenient and increasingly popular location, a beautifully presented and spacious apartment having an elegant reception room ideal for entertaining, and two double bedrooms. The open spaces of Hyde Park are nearby and local facilities are excellent (Lancaster Gate and Bayswater tube stations are within close walking distance). This property is situated above commercial premises. It would make a perfect central London base or rental investment and viewing is recommended.

2 DOUBLE BEDROOMS ■ SHOWER ROOM ■ RECEPTION ROOM ■ KITCHEN/BREAKFAST ROOM ■ LARGE ENTRANCE HALL

Long leasehold

£725,000



7 New Quebec Street London W1H 7RH +44 (0) 20 7724 4777

www.jamestaylorproperty.com



JAMES
TAYLOR

+44 (0) 20 7724 4777

property consultants



BRYANSTON SQUARE, MARYLEBONE, W1

On the third floor of a converted house in the south west corner of the square (at the junction with George Street) a stylish 2-bedroom apartment with a studio-style reception room and an open plan kitchen ideal for entertaining. Bryanston Square is a highly regarded garden square. Marylebone Village and Oxford Street are within easy walking distance, offering shopping, restaurants & leisure facilities, and the open spaces of Hyde Park are nearby.

MASTER BEDROOM WITH EN-SUITE SHOWER ROOM ■ SECOND BEDROOM ■ BATHROOM ■ RECEPTION ROOM ■ OPEN PLAN KITCHEN ■ ENTRANCE HALL ■ LIFT

Furnished

£995 per week



7 New Quebec Street London W1H 7RH +44 (0) 20 7724 4777

www.jamestaylorproperty.com

BRYANSTON HOUSE, DORSET STREET, W1

£1,050 PER WEEK
UNFURNISHED

For further information please
call our Marylebone office on
020 7224 4994

- An impressive, interior designed, two double bedroom apartment.
- Master bedroom with floor to ceiling built in storage and en-suite shower room.
- Double reception room with original fireplace and dual aspect windows.
- Fully equipped kitchen with access to private courtyard.
- Refurbished to a high standard.
- High ceilings, excellent storage and ample natural light throughout.

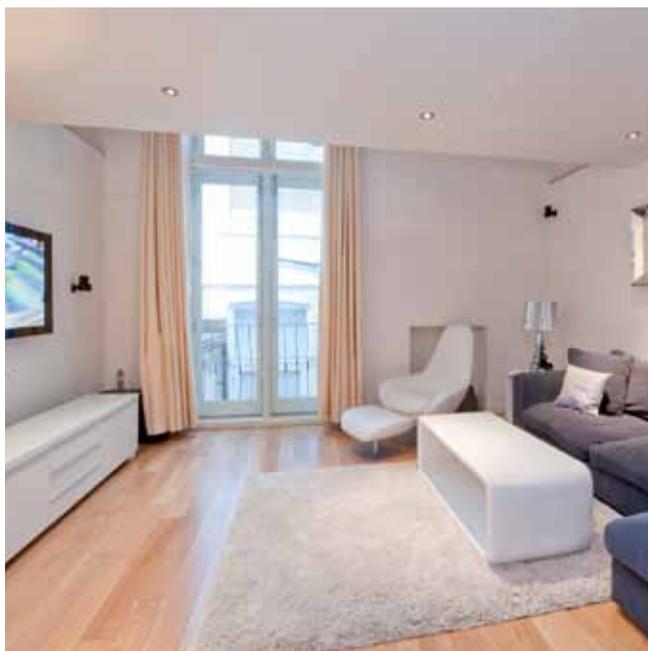


HARLEY PLACE, LONDON, W1

£1,250 PER WEEK
FURNISHED/UNFURNISHED

For further information please
call our Marylebone office on
020 7224 4994

- A unique two bedroom house with a contemporary interior.
- Master bedroom with en-suite bathroom, study/second bedroom.
- Double height reception room and an unusual cantilevered kitchen/dining room.
- 1,300 sq ft of accommodation spread over three floors.
- Situated within a quiet cobbled mews accessed from Harley Street.
- Close to Marylebone High Street and the West End.



Regents Park

213-215 Gloucester Place, Regents Park, London NW1 6BU
T +44 (0)20 7723 9988 F +44 (0)20 7723 9958 E sales@sandfords.com

Marylebone Village

6 Paddington Street, Marylebone Village, London W1U 5QG
T +44 (0)20 7224 4994 F +44 (0)20 7224 4989 E sales@sandfords.com





MONTAGU SQUARE, MARYLEBONE, W1

£3,200,000
SHARE OF FREEHOLD
JOINT SOLE AGENTS

For further information please
call our Marylebone office on
020 7224 4994

- One of the finest flats to come to the market in Montagu Square.
- Master bedroom suite with en-suite bathroom and dressing room.
- Two further double bedrooms with en-suite bathrooms.
- Reception room with an abundance of natural light.
- Superb landscaped town garden with direct access from all the main rooms.
- Leasehold with approximately 992 years remaining and a share of freehold.



UPPER MONTAGU STREET, MARYLEBONE, W1

£1,650,000
LEASEHOLD
SOLE AGENTS

For further information please
call our Marylebone office on
020 7224 4994

- A large reception room, good sized kitchen and a separate dining room.
- Outside space provided by a private roof terrace of 14' x 13'.
- Long leasehold with approximately 107 years remaining.
- Close to Marylebone High Street, Mayfair and Regent's Park..
- A superb bright and airy, triplex, apartment in a period building.
- Three spacious bedrooms, an office and two bathrooms.

Regents Park

213-215 Gloucester Place, Regents Park, London NW1 6BU
T +44 (0)20 7723 9988 F +44 (0)20 7723 9958 E sales@sandfords.com

Marylebone Village

6 Paddington Street, Marylebone Village, London W1U 5QG
T +44 (0)20 7224 4994 F +44 (0)20 7224 4989 E sales@sandfords.com



Portman Towers, W1

Superb location

Located on the second floor of this modern purpose built block is a 3 bedroom, 2 bathroom flat benefiting from 2 balconies and spacious double reception room. This sought after development on George Street has 24-hour porterage and passenger lifts

Entrance Hall, Reception Room, Three Bedrooms, Two Bathrooms, Guest WC

Gross Internal
130 sq m/ 1399 sq ft approx
Leasehold: 166 years approximately

£2 250 000



Portman Towers, W1

Fantastic Finish

A stunning 2 bedroom, 2 bathroom apartment which has been completely refurbished throughout and is finished to a very high standard. Located on the 1st floor of this sought after development on George Street the property benefits from 2 balconies and 24-hour porterage.

Entrance Hall, Reception Room, Two Bedrooms, Two Bathrooms, Guest WC

Gross Internal:
116 sq m/ 1249 sq ft
Leasehold: 76 years approximately

£2 100 000





Wimpole Mews, W1

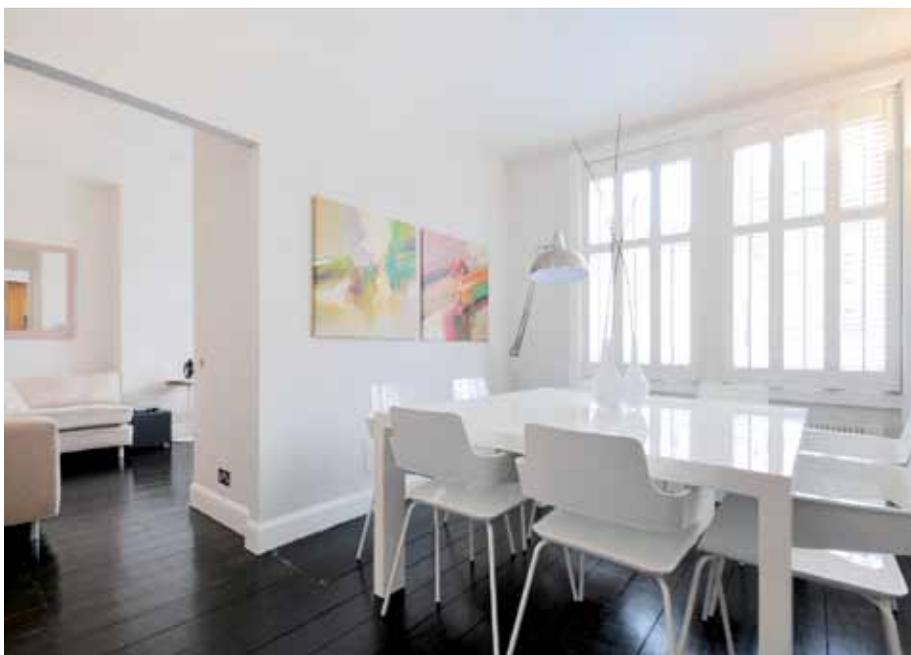
Newly refurbished

A newly refurbished four bedroom Mews House spread over the lower ground, ground, first and second floor. The property offers an open plan kitchen to reception with wooden floors, a large cinema/office on the lower ground, three bathrooms plus a garage. The mews is within walking distance to Marylebone High Street.

Two Reception Rooms, Four Bedrooms, Three bathrooms, Garage

Gross Internal
242 sq.m/ 2605 sq.ft approx
Unfurnished

£2 700 per week



Wendover Court, W1

Designer Apartment

A bright and contemporary two bedroom flat on the second floor (walk up) of this purpose built building. The property benefits from wooden floors to the main areas, a bespoke shaker style kitchen, a bespoke designer bathroom and is minutes from Baker Street underground station and the fashionable Marylebone High Street.

Two reception Rooms, Two Bedrooms, One Bathroom

Gross Internal:
73 sq.m/ 782 sq.ft approx
Furnished

£795 per week



WEYMOUTH MEWS, MARYLEBONE, W1

Mews house in Marylebone Village

This fabulous three bedroom mews house boasts modern, bright interiors, three good-sized bedrooms and an enviable central location. Recently refurbished to an exquisite standard, the house is a bright and spacious living space around the corner from all the amenities of Marylebone Village.

ACCOMMODATION COMPRISES OF:

- Reception room
- Kitchen / dining room
- Three bedrooms
- Three bathrooms
- Garage

£1850.00 per week



CAVENDISH MEWS SOUTH, W1

Newly Refurbished Mews House

This newly refurbished three bedroom mews house has been completely renovated to an exacting standard and would be suitable for a family or sharers. Located in a quiet enclave close to all the amenities of Marylebone Village, the house benefits from an extremely high standard throughout with hardwood floors, bespoke kitchens and bathrooms.

ACCOMMODATION COMPRISES OF:

- Two reception rooms
- Kitchen
- Three bedrooms
- Three bathrooms
- Three terraces
- Garage

£2300.00 per week



Richard James
Lettings

Richard James Lettings is delighted to be involved for the first time with the **Marylebone Summer Fayre** and for such a fantastic cause as the **Teenage Cancer Trust**

Win a fabulous seven days holiday for 2 at Mark Warner's luxurious Lakitira Beach Resort on the beautiful Greek Island of Kos.

The offer includes:

- **Transfer to and from the airport at Kos (20 min approximately).**
- **Half board**
- **Free use of all the sporting facilities and activities such as tennis, aerobics, wind surfing, sailing and too many more to mention.**
- **3 restaurants, bars.**
- **Two private beaches.**

3 easy steps to enter:

- **Visit Richard James Lettings in the purple zone stand 8.**
- **Guess the number of balloons in our G-Wizz car.**
- **Fill out the contact form on the other side and make your donation.**

If there is more than one correct guess, we will draw the winner at our offices on Tuesday 21st June at 5:45pm, you are invited to join and to witness fair play! If no correct guess, then the nearest will be entered into the draw.

Monies raised by Richard James Lettings will be donated to the Teenage Cancer Trust.

Departure date 10th September 2011



www.richardjameslettings.com
Telephone: 020 7935 6808
34 Baker Street London W1U 3EU

*To change date, upgrade accommodation and any other changes or special requirements may incur additional charges that are not included with this prize.

DRUCE



New Cavendish Street, W1

The apartment is offered in good condition throughout and benefits from over 2,650 sq ft with two superb South facing reception rooms overlooking Mansfield Street. This is truly Marylebone's finest street location.

£3,450,000 SUBJECT TO CONTRACT



York Street, W1

An excellent one bedroom apartment located on the raised ground floor of this end of terrace Georgian House. The flat features an exceptional drawing room with high ceilings, Georgian features and an original fireplace.

£565,000 SUBJECT TO CONTRACT

DRUCE ARE DELIGHTED TO ONCE AGAIN BE KEY SPONSORS OF THE MARYLEBONE SUMMER FAYRE, SUPPORTING THE TEENAGE CANCER TRUST

DRUCE

Please visit us at our stall on Marylebone High Street on 19th June 2011
61 Weymouth Street, London, W1G 8NR
020 7935 6535



The Regent, Hallam Street, W1

A rare opportunity to acquire a magnificent three bedroom duplex apartment approaching 3,000 sq ft with a stunning terrace, in a beautiful Grade II listed building comprising of only three lateral apartments.

£6,950,000 SUBJECT TO CONTRACT



Nottingham Place, W1

A really bright apartment is available to purchase on the 3rd floor WITH LIFT!!! The accommodation comprises 2 bedrooms, 2 bathrooms and a reception room with a separate kitchen.

£739,950 SUBJECT TO CONTRACT

020 7935 6535

61 Weymouth Street, London W1

Fax: 020 7935 0933

email: w1sales@druce.com

www.druce.com

DRUCE



Molyneux Street, W1

Refurbishment Opportunity! Freehold house with garden! A charming house is available to purchase in this quiet street on the western side of Marylebone. The house can be extended and enlarged subject to the usual consents.

£1,535,000 SUBJECT TO CONTRACT



Wheatley Street, W1

A unique opportunity to live in this first and second floor maisonette featuring a 20 foot high ceiling in the reception with galleried study area. The apartment is located a stones throw away from the delights of Marylebone High Street.

£1,475 per week



Cavendish Mews South, W1

A fantastic brand newly refurbished mews house in Marylebone. The house comprises of a master bedroom with ensuite bathroom, second double bedroom with ensuite bathroom, third double bedroom with ensuite shower room.

£2,300 per week



Devonshire Close, W1

A charming one bedroom apartment on the first floor of this mews property, located at the end of this very sought after cobbled Mews Street. The property is presented in very good decorative condition. Available furnished

£550 per week



Blandford Street, W1

A conveniently located first floor studio apartment with floor-to-ceiling sash windows in the reception, the apartment also benefits from a modern bathroom and separate kitchen with dishwasher. Available unfurnished.

£380 per week



Weymouth Street, W1

A stunning two bedroom apartment available on the third floor of this new development (with lift) benefitting from, 24 hour security, CCTV, concierge service, house keeping services, flat screen TVs, and many other features.

£825 per week

020 7935 6535

61 Weymouth Street, London W1

Fax: 020 7935 0933

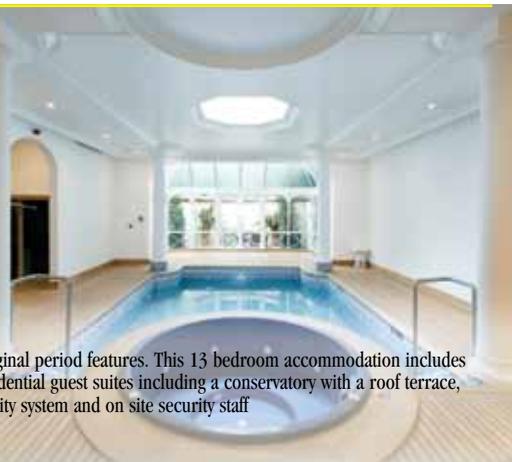
email: w1sales@druce.com

www.druce.com



Holland Park, London W11

A rare opportunity to rent this splendid detached house which has been beautifully restored to retain all the original period features. This 13 bedroom accommodation includes 10 principal bedrooms, 3 dressing rooms, 8 bathrooms (7 en suite), 2 private sitting/dining rooms to the presidential guest suites including a conservatory with a roof terrace, street parking for 4 cars, cinema room, indoor pool, steam room, sauna, shower/wc, gym, state of the art security system and on site security staff
£30,000 per week Furnished



Chiltern Street, Marylebone W1

A spacious second floor refurbished mansion flat, living room, dining room, eat-in kitchen, 3 bedrooms, study, 2 bathrooms, guest cloakroom, 24hr portage
£1,300 per week Furnished/Unfurnished



Montagu Mews West, Marylebone W1

A beautifully presented 1st, 2nd and 3rd floor flat in a mews next to Bryanston Square, reception open plan to kitchen, 2 double bedrooms, 2 bathrooms (1 en suite), roof terrace
£975 per week partly Unfurnished



Beverston Mews, Marylebone W1

Beautifully refurbished, open plan dining room through to designer kitchen, drawing room, study area, 3 bedrooms with en suite bathrooms, guest cloakroom, integral garage
£1,500 per week Furnished/Unfurnished



Molyneux Street, Marylebone W1

Beautiful five storey house in immaculate condition, reception room, kitchen/dining room, entrance hall, 4 bedrooms, 3 bathrooms, utility room, paved garden
£1,750 per week Furnished/Unfurnished



Lord Estates



Bryan Court, Seymour Place, W1

A bright and airy 2 bedroom, double reception apartment in excellent condition on the 1st floor of this small purpose built block situated within minutes walk to Marble Arch, Hyde Park and fashionable Marylebone High Street. Further benefits include a terrace overlooking quiet mews, long lease and low outgoings.

£895,000



Montagu Street, W1

An exclusive and opulently designed, 2 bed/2 bathroom apartment, situated on the third floor (with passenger lift), within a well maintained residential building in Marylebone. Uninterrupted views of a peaceful mews and in close proximity to the stylish boutiques of the Portman village, the exceptional shops of the Marylebone high street and the relaxing spaces of Hyde Park

£1,395,000

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A UNIQUE RECENTLY REFURBISHED PERIOD HOUSE CHARLOTTE STREET, W1

Entrance hall ♦ open plan kitchen/dining room ♦ first floor double reception room ♦ studio room ♦ master bedroom suite ♦ 3 further bedrooms ♦ further bathroom ♦ guest cloakroom ♦ utility room ♦ patio ♦ self contained lower ground floor one bedroom apartment ♦ 365 sq m (3,936 sq ft)

Guide £4.5 million Freehold



Savills Mayfair
Charles Lloyd
clloyd@savills.com
020 7578 5100



TWO NEWLY CONSTRUCTED MARYLEBONE TOWN HOUSES SHILLIBEER PLACE, W1

Entrance hall ♦ first floor reception room ♦ kitchen/family room
♦ master bedroom with en suite bathroom ♦ 2 bedrooms (1 en suite)
♦ shower room ♦ guest cloakroom ♦ comfort cooling ♦ terrace ♦ garage
♦ 176 sq m (1,905 sq ft) and 180 sq m (1,938 sq ft) respectively

Guide £2.45 million Freehold



Savills Mayfair
Claire Reynolds
creynolds@savills.com
020 7578 5100



A BEAUTIFUL FIRST FLOOR FLAT IN PERIOD BUILDING PORTLAND PLACE, W1

Entrance hall ♦ 31' reception room ♦ study ♦ kitchen ♦ master bedroom with dressing area and en suite bathroom ♦ 2 further en suite bedrooms ♦ guest cloakroom ♦ 253 sq m (2,725 sq ft)



Savills Mayfair
Claire Reynolds
creynolds@savills.com
020 7578 5100

Guide £4.95 million Leasehold, approximately 100 years remaining



AN ELEGANT FIVE STOREY GEORGIAN TOWNHOUSE

MOLYNEUX STREET, W1

3 bedrooms ♦ double reception room
♦ open plan kitchen ♦ 3 bathrooms
♦ guest cloakroom ♦ patio garden ♦ self contained studio ♦ 204 sq m (2,196 sq ft)

£1,750 per week Flexible Furnishings



Savills Mayfair

Leonie Bucher
lbucher@savills.com

020 7578 5100



SUPERBLY LOCATED MEWS HOUSE

WOODSTOCK MEWS, W1

2 en suite bedrooms ♦ reception room
♦ kitchen ♦ guest cloakroom ♦ garage
♦ 149 sq m (1,606 sq ft)

£1,950 per week Furnished



Savills Mayfair

Leonie Bucher
lbucher@savills.com

020 7578 5100

Outstanding Track Record



sold

Upper Wimpole Street, W1
Guide £10 million



sold

Bruton Place, W1
Guide £4.25 million



sold

Fitzroy Square, W1
Guide £3.75 million



sold

Chesterfield Street, W1
Guide £3.5 million



sold

Meard Street, W1
Guide £2.75 million



sold

Shillibeer Place, W1
Guide £2.5 million



sold

Aldford Street, W1
Guide £1.95 million



sold

Clarendon Place, W2
Guide £1.65 million



sold

Curzon Street, W1
Guide £1.3 million

Savills Mayfair and Marylebone
36 North Audley Street
London W1K 6ZJ
020 7578 5100

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MARYLEBONE

Marylebone Mews, Marylebone W1

A beautiful, well presented freehold mews house located in prime Marylebone village just moments away from the High Street. This fantastic property benefits from an abundance of light, private garage and large roof terrace.

Accommodation comprises:

2 Bedrooms, 3 Bathrooms, Reception, Kitchen, Utility, Dining Area, Study, Garage, Terrace

£3,950,000 Freehold

Marylebone 020 7486 8866

marylebone.sales@carterjonas.co.uk



MARYLEBONE

Devonshire Mews North, Marylebone W1

Charming traditional mews house with unique features throughout. Tucked away in a quiet cul-de-sac location with prestigious properties surrounding, the house needs updating but is bright and spacious throughout.

Accommodation comprises:

3 Bedrooms, 2 Bathrooms, Reception, Kitchen, Study, Garage

£1,495,000 Leasehold

Marylebone 020 7486 8866

marylebone.sales@carterjonas.co.uk



MARYLEBONE



Cavendish Mews South, Marylebone W1

A stunning, contemporary newly refurbished three bedroom mews house available unfurnished, or furnished by separate negotiation.

Very high specification refurbishment, with solid oak flooring, double height ceilings and top of the range kitchen and bathrooms.

Accommodation comprises:

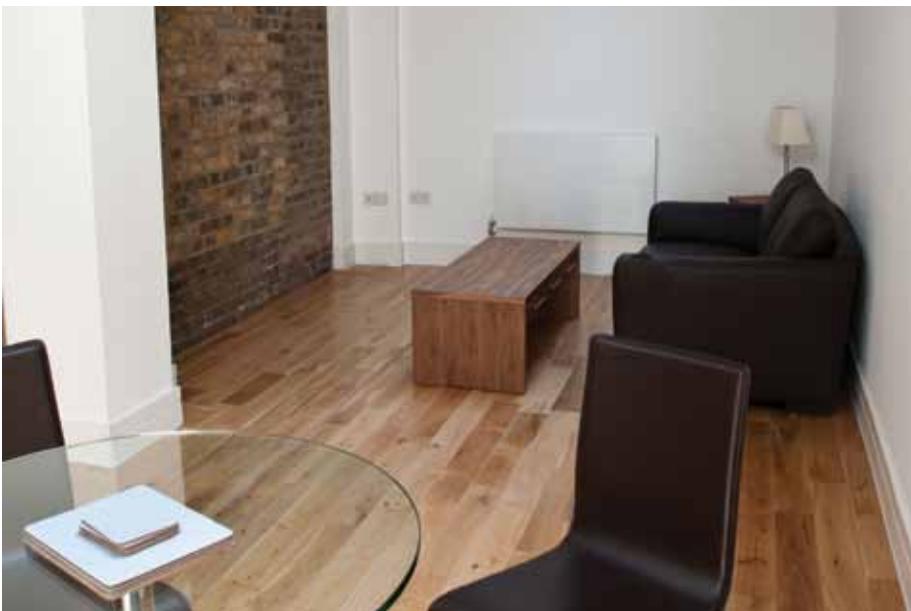
2 Reception rooms one with terrace, Eat in Kitchen, Garden Area, Master Bedroom with En Suite Bathroom and Terrace, 2 further Double Bedrooms with 2 Bathrooms, WC and Garage

**£2,300 per week Furnished / Unfurnished
by separate negotiation**

Marylebone 020 7486 8866

marylebone.lettings@carterjonas.co.uk

MARYLEBONE



Ossington Buildings, Marylebone W1

A modern two double bedroom apartment located in a quiet residential street behind Marylebone High Street. The property benefits from wooden flooring to the reception room and hallway, an open-plan kitchen, two double bedrooms, large bathroom and a private patio area.

Accommodation comprises:

2 bedrooms, 1 bathroom, Open plan kitchen, Reception room and Private patio

**£725 per week Furnished / Unfurnished
by separate negotiation**

Marylebone 020 7486 8866

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Marylebone Street, Marylebone W1

A superb two bedroom penthouse apartment

A rare opportunity to buy a 2 bedroom lateral flat on the Marylebone High Street. This penthouse apartment is situated on the fourth floor offering quiet and secluded accommodation.

2 bedrooms, 2 bathrooms, open plan reception/dining room and kitchen.

Approximately 75 sq m (807 sq ft)

Leasehold approximately 20 years

Guide price: £675,000

KnightFrank.co.uk/Marylebone
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020 7483 8349



Harley Street, Marylebone W1

Potential 2 bedroom apartment on Harley Street

Potential 2 bedroom apartment currently used for Medical purposes and would benefit from being converted back to residential use.

Bedroom, bathroom, kitchen, cloakroom.

Approximately 79 sq m (850 sq ft)

Leasehold approximately 38 years

Guide price: £800,000

(MRY110020)

[KnightFrank.co.uk/Marylebone](https://www.knightfrank.co.uk/Marylebone)
marylebone@knightfrank.com
020 7483 8349

Joint agent
Lindsay Blaaberg,
lindsayblaaberg@medprop.co.uk
020 7935 9947



Blandford Street, Marylebone W1

A three bedroom apartment in the heart of the Marylebone Village

A three bedroom apartment located on the second floor in this very popular modern development with secure underground parking, lift and porter, located moments from the Marylebone High Street and Oxford Street. Approx 79 sq m (850 sq ft)

Leasehold approximately 120 Years

Price: £1,225,000

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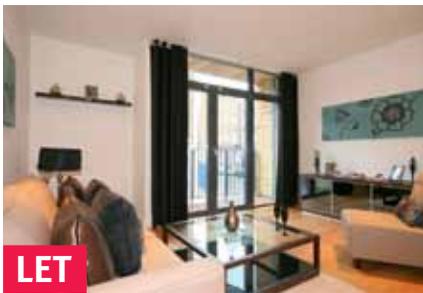
LET

Portman Square, W1H
£625 per week



LET

Blandford Street, W1U
£675 per week



LET

Dorset Street, W1U
£775 per week



LET

Harley Street, W1G
£795 per week



LET

Weymouth Mews, W1G
£850 per week



LET

Great Cumberland Place, W1H
£1,000 per week



LET

Montagu Square, W1H
£1,150 per week



LET

Picton Place, W1U
£1,400 per week

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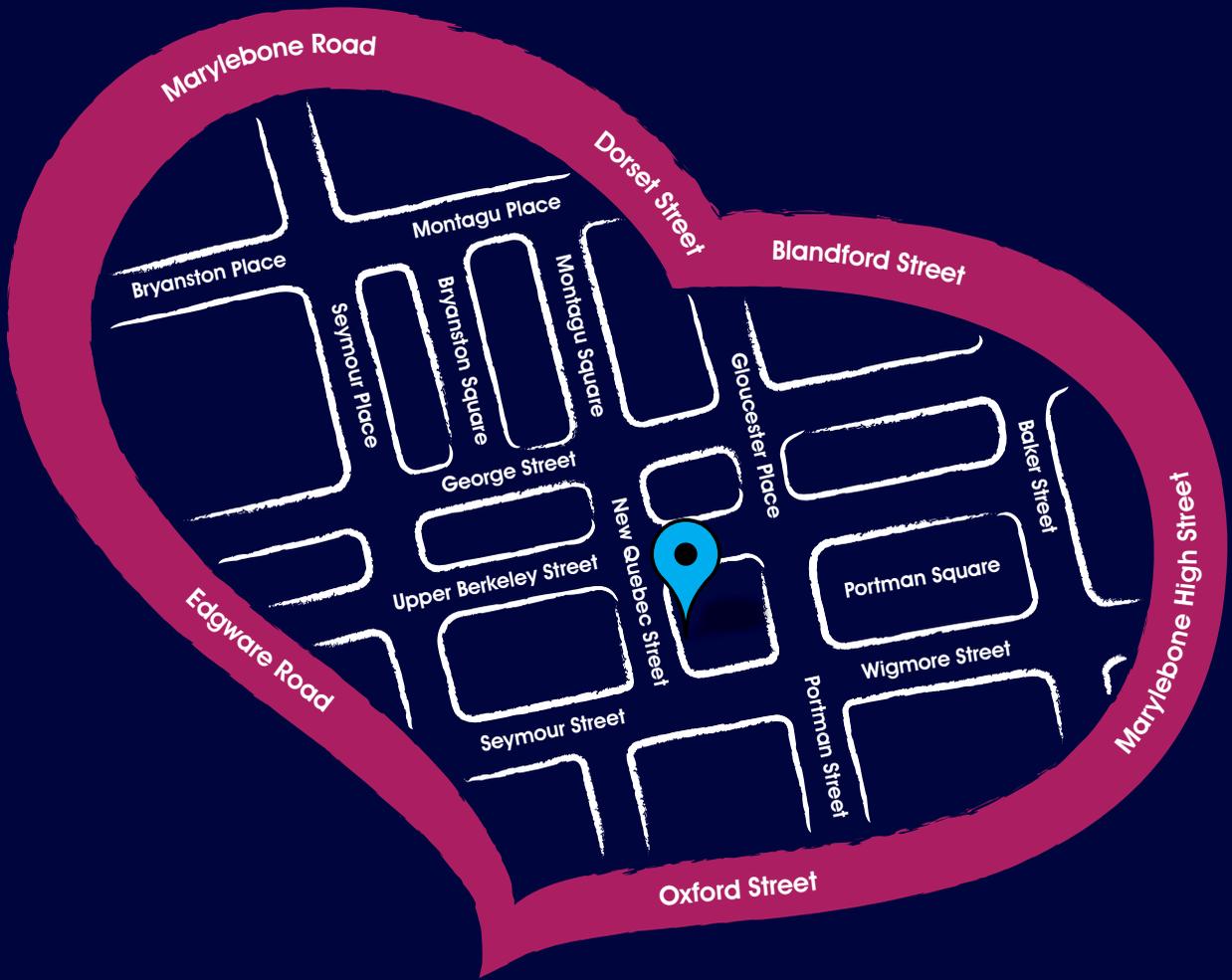


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