

One Create

Lifestyle & Design Zine - Creative Edition

Issue #5



STUDIO X BEYOND INTERVIEW SPECIAL

LINDA LIM / THOM HAYWARD

★ **MARK MAWSON**

UK'S TOP LIQUID AD PHOTOGRAPHER

★ **GARCIA DESIGNS**

INTERNATIONAL INTERIOR DESIGN

★ **MARTIN BLUNOS**

THE BLUNOS GASTRONOMIC GAZETTE - NEW COLUMN STARTS IN THIS ISSUE

★ **DESIGN PAGES - ARCHITECTURAL REVIEW**

STANTON WILLIAMS - LONDON CONTEMPORARY DESIGN

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Lifestyle & Design Zine

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Editor's Note.



Hello and welcome to our super fifth edition of One Create magazine.

We are very excited to welcome back Master Chef, two star Michelin restaurateur and Iron Chef, UK and Thailand - Chef Martin Blunos, who launches his own column exclusively for One Create Magazine. 'THE BLUNOS GASTRONOMIC GAZETTE' starts in this issue, what a treat!

I want to personally thank everyone for contributing, to what are some very special editorial pieces, which we sincerely hope you enjoy. London based Mark Mawson - One of the world's top liquid and beverage advertising photographers. We get a true insight into Mark's world and what it means to work in the very dynamic, exciting and also challenging world of advertising photography, Mark has graciously shared some of stunning work with us.

Cynthia Garcia, of Garcia Designs, One of London's hardest working international interior designers, tells us her story of how she developed a passion for all things design..

Linda Lim and Thom Hayward interview. They open their hearts to tell their personal story in how they met in San Francisco and traveled half-way around the world and ending up In Thailand with Studio X Beyond - Virtual Production Stage.

One Create are proud to support 'Hands Across The Water' a very special charity - Please read their advertorial inside this issue.

Peter Baines OAM, founder of 'Hands Across The Water' charity will be giving One Create an interview on his forthcoming epic 26 day run in December, which will be published in our next edition.

If you'd enjoyed this fifth edition, please do share the link amongst your circle of friends, your family and colleagues if you think they would enjoy it too. Thank you, and see you again in our next issue.
Buzz Langton

P.S. We are still accepting editorial and advertising enquiries for our next issue The Wellness Edition, If you'd like to know more, please write to Info@onecreate.co

Please subscribe [here](#) to ensure you get our very special Wellness Edition coming to you later this year, it's going to be very informative, fun and extremely thought provoking.

Architecture and Interior Design Pages

A Harmonious Retreat - Fitzroy Park House

Words Hugo Wurlitzer

Photography Buzz Langton

Cognizance.



Highgate is one of London's most beautiful and converted historic villages. Sitting above the city centre some 130 metres above sea level.

It boasts many well know traditional pubs, one of note, 'The Spaniards Inn', which was reputedly a destination and hideaway of the infamous highway man 'Dick Turpin'.

Hi turf, riding up and down the Great North Road between London and York, holding up and robbing stage coaches with the call - "Stand and Deliver!" so the fable goes, would bring him past the Spaniards Inn.

His horse 'Black Bess' is thought to have been stabled in the old stable building that stands opposite the pub on Hampstead lane, which causes immense bottle necks twice a day as only one vehicle can pass between the two buildings at any one time.

Harry Stiles (ex-One Direction) bought the adjoining house to The Spaniards Inn, which has been said (local modern day folk law) to be haunted by Dick Turpin's ghost.

Not far away sits Fitzroy Park House, nestled into the edge of Hampstead Heath and Parliament hill, which stand as North London's oasis.

The Heath being very natural and almost wild and not preened like a garden in any of its aspects, and parliament hill which features an athletic track, the home of 'The Highgate Harriers' running club, a children's playground and paddling pool, a band stand and an olympic length public lido.

Hampstead Heath features many large lakes, which attract birds and fowl of many species., an ornithologists heaven.

Two such lakes are given over for swimming, known as the 'ladies pond' and the 'gents pond'.



Due south, at approximately five miles as the crow flies, lies the River Thames. Comparatively speaking it's close enough to the centre of town to easily commute, yet avoids the hustle and bustle of the city centre by its almost impossible rural like ambience on the side of Highgate Hill, where it's church spires can be seen from miles around.

Highgate is well known to celebrities, and many have made their London homes here. Liam Gallagher, Jamie Oliver, Kate Moss, Jude Law, Robert Powell to name but a few.

If you travel south down the verdant Fitzroy Park Lane, in the Highgate Conservation area, which was once part of Fitzroy Farm, adjacent to the beautiful Regency period Kenwood House, you'll walk under a canopy of ancient deciduous trees, such as oaks, beech and hornbeams.

Hidden out of sight behind the tall walls of number 51, you'll find Fitzroy Park House. A contemporary family home designed by renowned architects Stanton Williams



Nestled within the serene Highgate Conservation Area in North London, Fitzroy Park House, designed by Stanton Williams, seamlessly integrates with nature to create a modern family home. Making the most of the site's natural slope, the design team engaged with the landscape at every turn..

Replacing a smaller 1950s house, this three-story residence features a new lower ground floor made possible by strategic site excavations. The house is thoughtfully set back from the street, accessed via a simple yet elegant stone and metal entrance bridge at ground level.

Mature trees surrounding the property offer a leafy, private oasis, while sedum roofs blend the structure into its natural environment.

Upon crossing the entrance bridge, visitors are welcomed into the core of the home, where a living area, family room, home cinema, and pool terrace await. From this vantage point, one can gaze down into a 6.4-meter high living space on the lower level, which opens onto a south-facing garden through expansive glazing that blurs the line between indoors and outdoors.

The landscaping includes a private terrace and heated pool adjacent to the second floor amenities.

The upper floor, accessed by stairs, features four balconied bedrooms that extend into the treetops.

placed skylights ensure an abundance of natural light throughout the year, while the design promotes natural ventilation and superior insulation.

The material palette reflects the home's connection to nature: the street façade features limestone, while the top floor is clad in dark grey painted Accoya.

Oiled Iroko balconies and cedar fencing add to the natural aesthetic. Inside, the home boasts warm, inviting spaces with an oak ceiling and floors finished in limestone or dark oak.

In a setting that feels remarkably rural for London, Fitzroy Park House strikes a perfect balance between protection and openness, offering a tranquil retreat in the heart of the city.









**Linda
Lim**



**Thom
Hayward**



Feature. **Interview**



2 SAN FRANCISCO STUDIO X BEYOND

LINDA LIM & THOM HAYWARD'S INSPIRING STORY FROM VISION TO REALITY

Fate has its own rules; it plays its own games of timing and serendipity in the most unusual of ways. This becomes very evident in the story that you are about to read.

In their interview, Linda and Thom recount their life from the early days when they met in San Francisco through a dating app, a company that Thom had branded and launched some twenty-five years earlier. How both have a love for the spirit and culture of Thailand.

With his extensive travels across Thailand over decades, Thom connected with the culture, appreciating the Buddhist philosophy and the unique spirit of the Thai people.

Linda's journey came from the hard sweat of Muay Thai training, a sport she trained hard at, a sport that takes no prisoners. Linda trained at the very first Muay Thai gym in San Francisco back in the day when it wasn't fashionable or well known.

All her trainers were Thai, they ate Thai, they fought Thai. Linda became part of that family and adopted the Thai way.

You can see where this is going to take you...

So when the both of them met, they had already found simpatico together.

Read on and enjoy their incredible, honest and inspiring interview.

San Francisco to Studio X Beyond



Buzz - Linda and Thom, thanks guys for taking the time out of your ever increasingly busy schedule for today's interview.

Let's start with your back story so we can get a feel of where it all started.

Two questions for you. First off, where did you both meet?

And what initially drew you to each other, both personally and also professionally?

Linda - We actually met online. I should mention that my late mother was convinced I would be single for the rest of my life.

I won't go into her list of why's, but she used to tell me not to be "too smart", "too aggressive", etc. around a man.

Thom was in Canada when we first met online, but after three weeks of texting and talking on the phone, we fell in love before meeting in person. How did I know he was the one? He really got me!

Thom - You know, the ironic part is, we met through a dating site called 'Match.com', which I helped to brand and launch 25 years earlier.

I had never done online dating before and had only been on the site for a month.

What attracted me to Linda when I saw her online photos was that I could see that she was in the best Thai restaurant which very few people knew about.

You had to be in-the-know to discover this Thai restaurant in San Francisco.

Linda - This is important.. because everyone always asks us how and why did you end up in Thailand?

"Why Thailand"? They ask.

Before we met each other, we both separately had a connection to Thailand. Thom had been traveling to Thailand for many decades, nearly 40 years in fact.

Linda - For me, I actually trained at the first Muay Thai gym on the west coast. At that time I trained competitively. So that meant three hours a day in the gym, six days a week.

The Thai trainers and the fighters, they all became family to me.

They were like my brothers.

That restaurant that Thom mentioned, it was in my hood.

I went there every night after I trained. Usually it was packed and there was a long line, but I would just sit in my little chair and then the waiter would come (one of the fighters) and bring me a glass of wine and I'd just hang until I could eat. So that's my connection to Thailand.

Buzz - Do you remember the name of the restaurant?

Linda - It's called 'Thep Phanom'.

Buzz - Let's look at some key pivotal moments or influences in your careers in San Francisco.

Thom - Well, my early influence was my first job out of college working for one of the first software gaming companies that created software for Apple Computers.

So I was on the team that created 'Where in the World is Carmen San Diego', 'Printshop', 'Prince of Persia' And in that group there was 'Lucasfilms, Industrial Light & Magic, Pixar and Apple Computer'.

Those were the people I had the privilege of working with at a very young age.

And that has shaped a lot of my way of thinking to be where we're sitting right now.

Buzz - So technology has been a key influence in your careers?

Thom - I was born into technology even though I call myself a low tech guy living in a high tech world.

But to that point I felt that technology, if used in a creative manner, would give you an advantage over others.

So I've always embraced technology.

I've never been afraid of it, even though most of the time I don't truly understand it. I just explore what it can do for me to get my story across in an impactful manner.

Buzz - Linda, can you give us a picture of your early days?

Linda - I came from the corporate side. The higher I climbed the ladder, the more I realized I didn't belong. I was too direct and didn't have the patience for politicking.

I knew I was wired differently and needed to be in an environment where taking initiative was rewarded, not criticized. But I didn't make the leap until I met Thom, who was a serial entrepreneur. He inspired me to make that leap. We were one of those rare couples that started to work together soon after we had just met, which I don't think most couples could pull-off.

Thom - I was seriously concerned because everybody sees being an entrepreneur as freedom but doesn't realize all the responsibilities that come along with it. When you're with a big corporation, the paychecks are there, the budgets are there.

When you're running your own company, when you're an entrepreneur, there are ups and downs.

I would say, it's very chunky. So I was worried about Linda making the transition from corporate to the entrepreneurial life of uncertainty and ambiguity.

Thom - Her dad's repeated business failures left a big mark on Linda, making her anxious about risks. It haunted her for a long time, and we talked a lot about overcoming those fears.

Linda - We also had a serious conversation about working together as a couple.

We were thinking, if this doesn't work out, like if we hate working together, then what does that mean for the relationship? So it was a huge risk, a double risk, not just for me to make the leap from corporate to entrepreneurialism, but also a risk for us as a couple starting to work together.

And now we've been working together since we became a couple and we haven't looked back.

Thom - One of my superpowers is to be able to identify strengths and weaknesses in team members.

When I met Linda, I looked at her strengths, a professional, and then looked at my own strengths and my weaknesses, it was like hand in glove. We complement each other. Together we are more powerful than not together.

Buzz - Can you just shed some light on that early business?

Thom - Our first business together was started by Linda.

I'm in the middle of packing some stuff up as we were about to move in together, and Linda picked up this product that I invented.

Linda asked, "What is this?"

I said, "Oh, that's called MyBotto." "What does it do? it's hard to tell by just looking at it," she said.

Linda - It just looked like this design-centric accessory.

Thom - I'm a surfer. I'm in the sun a lot, so I use a lot of sunscreen and lotion. I'm also known for my hair, so no surprise I use a lot of products in my hair. Whether you're rich or poor, you want to get what you paid for, right? These bottles with pumps, you lose 20 to 25% in the bottom. I'm a problem solver. I figured out a way to create a patented design that will hold almost all bottles upside down to allow the lotion or cream to get into the bottom part of the bottle for full extraction.

Linda - So I asked Thom, "Well, what happened with it?"
"Did you ever launch it?"
He said, "No, we were just playing around." So being the research queen, I went off and did some market research, and figured out there was a gap in the market. I told Thom, "It's already designed. We just need to get it patented and figure the rest out."

To make a long story short, our first design was actually sold into the San Francisco Museum of Modern Art. That version was very design centric – it looked damn good but wasn't scalable. Eventually, our idea turned into a series of products.

We expanded the product line for the shower, basically replacing the frustrating shower caddy.

And we ended up selling it into Target, the ultimate goal for a product designer! It was a pretty long journey, from initial product design, to manufacturing, to online sales and then finally mass retail distribution.

We ended up with 13 patents, 3 models, and an entire product line. We were even featured on 'Good Morning America', and in 'Oprah Magazine'!

Linda - We ultimately decided we didn't want to be in manufacturing and when you're playing with the big boys (like Target) it's more logistics than anything. We were designers and inventors and that's what we wanted to get back to. This segues into how we ended up in Asia, because we had always dreamt about settling down in Thailand.

We thought, if we don't need to stay in SF and we just need a laptop and internet, then why wait?
Let's get over there sooner.

Buzz - Let's connect the dots from San Francisco through Myanmar and finally to Bangkok.

Linda - Once we decided to come to Thailand sooner, I reached out to my friends and old colleagues in Asia and mentioned I wanted to return to Southeast Asia.

Bangkok was our number one choice, and Ho Chi Minh our second.

A friend suggested, "Myanmar's opening up, you should take a look." We didn't know much about Myanmar at the time, except from Anthony Bourdain's Parts Unknown episode on Myanmar.

Next thing I know I'm having an informational meeting with a gaming app startup.

I came out of my call on a Friday and I said to Thom, "Hey honey, is it okay on Monday if I fly to Ho Chi Minh and Yangon for an interview?"
So an informational meeting turned into a physical interview halfway around the world.

Initially, I have to admit, I was reluctant to take the job because I wasn't sure I could live in Yangon.

Linda - But Thom, in his infinite wisdom convinced me to go, because he said, "Look, what have you got to lose, they're paying you to move you there". We'll be closer to where we want to end up, which is Thailand. So that's what happened. I ended up signing the contract 48 hours later..three weeks later, we packed up and we moved.

Buzz - Thom, can I ask, did you have a plan? What did you say then?

Thom - No, no I had no plan at all. In fact, one of the last things my father asked me before I left, "What are you going to do?" I said, "I don't know, I might get a job, you know, working as a brand manager or something for Coca Cola or something'. He just kind of laughed.

This was January 1st 2014, I spent my first three months just keeping Linda from going crazy because she's a neat freak and a germaphobe. I'm a neat freak myself, but not as much of a germaphobe as she is, making sure that the house was working, rebuilding things that kept breaking.. I'm an architectural engineer by education, so I just fix things. After about three months though, I was itching to do something else.

Linda - We needed to rebrand the company, so I asked Thom to do it. Because when I looked around, there were no branding experts in the country. Thom had actually started out in branding.

Thom - I started out as a branding and a gaming graphic designer and worked my way up.

Linda - So I got the husband discount, which meant free.

Thom - Yes, that's right, she did. I had worked my way up from a graphic designer to a branding professional, a game designer, an art director, a creative director, and then owner of several advertising agencies and production companies. Anything in the creative industry, I had done it!

I was totally burnt out on advertising when I sold my agency in San Francisco. But when I came back after having a hiatus of nearly around 12 or 15 years... everything was fresh again. Everything had gone digital. Everything was different. The market in Myanmar was nascent back in 2014.

There were no established rules, which meant anything was possible. It was the perfect opportunity to create a new agency from the ground up.

Linda - I actually told Thom before we left, "Look, it's going to be like the wild, wild west. It's like starting with a clean slate with no infrastructure, no processes; this is ideal for you. You will thrive!"

That's what I predicted before we left San Francisco. And with plenty of resilience and a lot of sweat and tears – we did eventually thrive.

Thom - The agency was born because the investors in Linda's gaming startup, after seeing the rebranding I did for them, started asking me to work on their projects. I didn't even have business cards or a website at that time!

I built it one employee at a time. We'd get a job, I'd buy a computer.

We'd get a job, we'd add another person. It was really built organically.

Thom - I knew we had to respect and understand the local culture. Many outsiders tried to impose Western ideas without considering local nuances. A lot of mistakes that people make, in my opinion, is not understanding the market. Instead, I immersed myself in the community, learning their preferences and values. This way, we created campaigns that truly connected with the local audience by blending international best practices with local insights to make something special and relevant.

Linda - Fast forward, after my contract ended we had a chat and I said, "Okay, I'll spend 6 months to help you set up the agency, staff up, build a website and everything to get it launched, and then I'll go and get a CEO corporate job." But at the end of those six months, I didn't go back. Because I realized at that point after doing some interviews, I had no desire to return to the corporate world.

I'd been bitten with the entrepreneurial bug and I couldn't go back. Financially, of course with a couple, usually you have one entrepreneur and one person with a stable job.

But in the end we said, "Fuck it! We're just going to put a stake in the ground and create the largest independent advertising agency," which we did.

How production came into play was that we were always doing our own production so we could control the quality.

Then Thom had the genius idea to spin it off as its own brand. So MOONJI was born, and MOONJI had the flexibility to work with other agencies as well as create content for our agency. So that's how we got into creative production.

Buzz - I'm seeing the dots being joined here, which is great.

So obviously you've got MOONJI operating and then now you've got Studio X Beyond, which is the cutting edge of production in film and television at the moment.

I think you mentioned earlier that this is the biggest virtual production stage in Southeast Asia, is that right?

Linda - We never like to use "bigger" or "best" in our messaging (LOL)...

It's not the biggest, but in terms of the technology stack combined with the size, it's probably the most advanced. It's the first of its kind, featuring the latest technology from global brands like AOTO, Mo-Sys, Brompton, and Disguise.

Thom - So, with our partner Arocha Kittivittayakul from L&E Beyond, we built this amazing LED stage that's 22.5 meters wide and 6 meters high, with a 6m x 3m ceiling and a 4m x 3m movable wall. The pixel pitch of 2.31 gives it a real edge over older screens.

We really took our time with the construction, making sure everything was perfect, like soundproofing and structural integrity.

We used the best materials and latest engineering techniques to build a studio that meets international standards for film and TV commercials.

We thought of everything, from the walls to the ceiling to the steel, to create the best possible production environment. I designed the space with my creative director, Martin, and our VP Supervisor, Alex. Plus, my cousin, who designed George Lucas's theater and stages for Skywalker Ranch, helped oversee it.

We spared no expense in building the studio...but the best part is the talented team running the place.

Thom - We went all out in building our cutting edge VP studio. We've got everything—humidity and temperature control, proper electrical setup, and a custom server room for computing.

We also made sure to include customizable lighting, high-speed fiber optic internet, and a solid backup power system.

Buzz - That's because you're going to have lots of incoming business from outside the country coming here, is that right?

Thom - Yes, globally. Initially most of the virtual production projects will likely come from global clients but we hope to work with Thai creatives and filmmakers as well.

Linda - Before we broke ground, we knew one of the main challenges for any LED studio was finding experienced VP operators and professionals.

The most common complaint we heard from filmmakers (those who had 'not-so-great' virtual production experiences) was that they felt the operators didn't have enough experience prior to the shoot.

We didn't want to be one of those studios that assumed, "If we build it, they will come, and we'll magically be able to operate it."

So, we started recruiting and networking early to make sure we had the staff with the right expertise.

By the time the studio opened and we were ready for our first shoot, we had operators in place. We did it in reverse because we knew that was one of the biggest hurdles we'd face in the industry.

Linda - That was probably the biggest complaint from people who had tried it and didn't have a good experience with it.

Thom - We also are exceptionally lucky to have the best partner we could in Thailand because L&E Beyond is our strategic partner in this adventure.

They're second to none when it comes to entertainment, LED displays and lighting. They're internationally known and a publicly traded company and they work at a very high level with a lot of integrity. And so, if I do have a superpower, it would be connecting the dots and seeing the value of what somebody brings to the table.

Khun Arocha and her team come from live production, concerts, shows, producing television, and extended reality.

We come from high-end TV commercials, branded content and advanced post production.

Linda - This is a bit out of sequence, but the journey from MOONJI to Studio X Beyond highlights our other superpowers—which is that during COVID, when none of us could shoot, our team got really creative and learned how to make amazing content without live footage.

That meant expanding into the world of post-production - 2D, 3D, GFX, VFX, and all that.

It was this foundation that later helped us to transition into what we call the world of creative technology or immersive solutions which covers XR/VR/MR, all those acronyms.

The 3D assets for VP were typically created using Unreal Engine. But nowadays, there are more options like 2.0 plates, 2.5, 2.75, that can really shorten your pre-production time.

Linda - And so the journey that we went through during COVID with our team, is that everyone expanded their skills, like we got to the point our graphic designers were not just graphic designers, they were also motion designers.

Everyone knew how to edit, and then some then branched off and learned more 3D, some went into illustration.

That became the foundation for us to then move into this space where we can, provide virtual art department services, pre-visualization, etcetera.

Thom - I think this is one thing that I'm very proud of, and Linda is as well. We are committed to certain values—that we don't lay people off during the bad times.

So when COVID came, sure, we had a couple of months like everybody where we were sitting around going, "What the hell am I going to do? How is our business going to survive?" and so on.

But we put our heads together with our management team, and we figured out how to level up our team so that we could not just survive, but thrive.

Linda - Basically to level up everyone's skill sets.

Thom - I guess our reinvention worked... since the COVID period was one of our most successful in terms of growth.

Buzz - So that was your pivot point.

Thom - Yes!
Because we wanted to control our own fate... so we took matters into our own hands and decided to adapt as quickly as possible.

Buzz - In terms of challenges, can you share some of those regarding putting together this studio?

Thom - Wow...Too many to count!

We had the usual challenges of starting a new business in the beginning.

Finding the space, everything from the landlord and contractors, to partners and finding qualified operators.

But after we met our amazing partner Arocha from L&E Beyond...it was smooth sailing.

For someone wanting to set up a virtual studio...
Just getting these screens takes an act of Congress.

They don't start building them until you buy them.

The tech involves integrating software and hardware from multiple companies so it really helps if you are a tech geek.

It's not like you can just order a VP studio fully built and off the shelf.

And what would a studio do when they have damaged LEDs (and they're not a lighting expert like our partner L&E Beyond, who can fix it on the spot)?

All these products come from separate companies, and so getting everything to work together takes time.

It's not like you just flip a switch and everything automatically works!

Thom - VP is a different type of production - you need the right people and to experiment and tinker as much as possible with the technology... that's what we did before taking the plunge to open our own studio.

Linda - After every shoot, we do a post-mortem. This way we continuously improve and turn problems into opportunities.

With VP, there's no cookie-cutter approach—each project involves creative problem-solving and tight collaboration with the client from the initial brief.

Another challenge is that while virtual production is familiar in the U.S. and parts of Europe, it's still relatively new in Asia.

Many here aren't familiar with how to use it, or they've had a bad experience and are put off.

Putting on my marketing hat, I'd call this phase "education marketing." In the advertising world, creatives and producers are still exploring how to best leverage VP for their projects. That's where we come in.

We've been running workshops to collaborate on how to approach concepting, understand the use cases, and guide them through the workflow from the initial brief.

While VP is becoming more productized, with more vendors and studios opening, education is still needed. Part of our mission is to help creatives and filmmakers figure out how best to use this powerful new tool.

Thom - I think earlier studio operators may have underestimated the experience necessary to really learn how to use VP and that just buying the equipment would be enough.

Buzz - It seems there's a lot of education that goes along side of it, because of misguided expectations.

Thom - A lot of them can do a mix, and then some of them you can't substitute live action shooting.

Linda - Yeah, we look at the brief and we'll honestly say, frankly, you should just shoot it live.

Thom - Or it can be a hybrid shoot, some live and some VP. Or, it can also be a mix of VP plus 3D or CG. With the right workflow, and by applying the best tool for each sequence, by the time you see the final product, you can't tell what was done where and with what tool.

Linda - Sometimes you don't need to shoot.

Thom - Agree. For example, with hospitality or property developers, they don't have a finished product for years which means everything is done in 3D! This is when our advanced post dept can shine.

Linda - It goes back to creative problem solving. You know how it is in production - it's always about time and budget, right?

We usually encourage clients to bring us in early. We review the brief or storyboard and we'll say, 'So for this budget and timeline, this is how we recommend creating these shots'.

Some might be VP, some might be VFX or CG.

So again, it goes back to how to leverage different creative technology tools.

Thom - It's a win-win for everyone. With VP, what's in camera is what you get, which means post-production is shorter because you already have the final product.

Thom - It's a win for everyone –the Director, client and even actors.

As a Director, you see exactly what you're getting through the camera on the day of the shoot.

For clients, it makes visualizing the final product so much easier than with a green or blue screen.

And for actors, being in the actual environment really helps them react better.

Plus, directors can creatively tweak the digital set real-time during the VP shoot, giving them more flexibility.

Buzz - I think that's one of the great benefits of a VP stage is that the actors can get into the environment, they can flip into that mindset, whereas it's much harder to do that with a green or a blue screen, right?

Linda - Right! Because, with virtual production it is way more immersive.

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Buzz - Just coming back to you guys on a personal level, obviously, you're very busy, and you work very well together.

Your knowledge base of what you do is why you're doing so well, especially since you can offer unique solutions for your clients who may be new to virtual production and what you call 'creative technology' tools.

So, how do you relax?

Thom - We're both gym rats, so I might not look like it but I'm a powerlifter. I also give skateboard lessons, and we're both hikers.

Linda - I do weightlifting as well, when I have time, dance and pilates. I love western boxing (or what they call Golden Glove style boxing in the U.S.).

Linda - I switched from Muay Thai to boxing years ago.

I train one-on-one with a French trainer here in Bangkok, at Box Thailand on top of Ambassador Hotel. So going ten rounds with the trainer, that's the best stress release.

Buzz - Hopefully no clients upset you, or don't pay their bills.

Thom - Well she's my boss at work, and then at home she's the Minister of Home Affairs, and she's smarter than I am, and she can kick my ass.

Linda - The first week that we started dating, I invited him to my boxing gym to watch me train (which was right next door to where we lived).

He walked in as I was doing pad training with this really rough looking Irish guy who owned the gym.

Thom - So the trainer said, "She's past the age cutoff to compete, but if I entered her into Golden Gloves, she would win...don't ever fuck up or she'll kick your ass!" But I knew enough about boxing that when I opened the door to the gym, it sounded like a 6-foot-6 guy was hitting a bag. She punches with a lot of power. She's small, but she's mighty!

Linda - Aside from our workout regime, which we are very disciplined about, I'm also a wellness, foodie freak.

So we eat very well and healthy.

We follow the 80-20 rule, that means we work out, we eat healthily, we have great sleep hygiene, all those things that you need to basically have clarity, energy and good health.

Buzz - The opportunity to have some insights into your lives has been so extremely enjoyable, my thanks for your openness both personally and professionally.

SAN FRANCISCO

TO STUDIO X BEYOND



Looking back at San Francisco early days

Studio X Beyond Tech Specs

LED Screen System

22.5m x 5.5m LED Volume AOTO RM Series 2.3PP
6m x 3m LED Ceiling AOTO MXH Series 3.7PP
4m x 3m LED Movable AOTO MXH Series 3.7PP

Technology

Disguise VX4+ Media Servers
Disguise RX II
Brompton Tessera SX40
Brompton Tessera S8
Brompton Tessera XD 10G Data Distributors
Mo-Sys StarTracker System

Facilities

300 sqm building and soundstage
240 sqm stage and operational area
60 sqm multi use mezzanine stage viewing platform
Green room and two separate bathroom/changing/makeup rooms
Sound, humidity and temperature controlled server and electric panel room
7m high ceiling
Ducted central air conditioning system



Best Short Film Winner at The Asian Academy Creative Awards

If you'd like to connect with Linda and Thom and the Studio X Beyond team you can use any of the links below.

Email: hello@studioxbeyond.com

Website: www.studioxbeyond.com

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

Linkedin: [Studio X Beyond](https://www.linkedin.com/company/studio-x-beyond)



GARCIA
DESIGNS

INTERIOR DESIGN SPECIAL



Fulham Project



CYNTHIA GARCIA OF Garcia Designs

TALKS ABOUT HER LIFE
LONG LOVE AFFAIR OF
DESIGN

Cynthia Garcia is an interior designer based in London, UK. She is the director of Garcia Designs, an award-winning practice specialising in innovative residential projects. Hailing from New York, Cynthia studied fine arts and received a BA in Dance and Theatre, performing with various ballet and contemporary dance companies in NYC and Boston.

Her work in the theatre instilled an appreciation of the aesthetics of set and lighting design and the influence these can have on spatial perception and mood.

After relocating to the UK, Cynthia decided to pursue her interest in interior design, receiving a full qualification and landing a position as Senior Interior Designer with Harrods Interior Design Studio where she worked on a variety of prestigious projects including Nonthaburi Palace in Bangkok, Thailand.

She went on to join Private Lives Interiors whose portfolio includes royal residences both in the UK and abroad.

Since establishing Garcia Designs in 2009, Cynthia has applied her experience, expertise and personal approach to each project with beautiful and timeless results.



Fulham Project

I have become more discerning about trends and better able to distinguish between those that will go the distance and those that will quickly become dated



What first sparked your passion for interior design, and how has that passion evolved over the course of your decades-long career, and importantly what keeps your creative energy strong?

From a young age I was always interested in interior décor and was fascinated with vintage objects and furnishings. I was introduced to art and painting by my mother who was an accomplished artist. My father was an aeronautic engineer who also designed electrical products, so I credit him with being the source of my eye for technical detail.

After moving to London I was thrilled to be surrounded by beautiful historical architecture at every turn, and still love discovering details that I hadn't noticed before even in familiar buildings.

However it was while living in Paris for 2 years with my husband and 2 young children that my passion for interior design was truly ignited.

On my return to the UK I decided to study for a qualification and commit myself fully to the field.

As a designer with Harrods Interior Design, I had the opportunity of working in all styles, from minimal modern to very traditional, a valuable experience that led me to be open to new trends and innovations as well as enriching my knowledge of period details and appreciation of quality craftsmanship.

During this time I was able to explore new ideas and learn what worked – And what didn't!

As my career has progressed, I have become more discerning about trends and better able to distinguish between those that will 'go the distance' and those that will quickly become dated.

Knightsbridge Project



In any creative field it is important to find fresh inspiration to avoid falling into a formulaic approach and this is certainly true of interior design. For me, ideas can come about not only from industry sources, but from art, nature, and the aesthetic values of different cultures.

Can you share a particularly rewarding or satisfying project that you've worked on, where you felt you were truly able to educate your client, thus, enabling the project to truly evolve into a remarkable space?

Clients can sometimes be cautious about agreeing to what they perceive to be a bold design solution as it may not be what they are used to seeing in projects that are similar to their own.

This can be true not only of residential homeowners, but developers as well.

When I was brought onto the Knightsbridge project, the plans being discussed for renovating this period townhouse were more or less in line with other similar properties being marketed in the area, the reason being that 'this is what sells'.

It was a challenge at first to convince the client and managing sales agent that a different approach would create a unique appeal to discerning clients who are looking for something special.



Fulham Project



Fulham Project



For example, the layout being proposed for the master suite comprised a traditional walk-in dressing area in between the bedroom and bathroom, resulting in enclosed spaces which felt dark and disconnected. Instead, the wardrobes were run across the length of the bedroom to create a panelled wall effect leading into the ensuite bathroom. A glass pocketing door between bathroom and bedroom allowed light into the space from both aspects creating a bright and open environment with a spacious feel. The space planning for the newly excavated lower ground floor was also a departure from the arrangements usually seen in similar projects. The initial reluctance of the developer and the sales agent to deviate from the norm evaporated when the stunning final results came together and were further validated by a prompt sale of the property when others in the area were languishing on the market.

As a designer, part of the challenge is not only keeping an eye on the bottom line,

but identifying elements which may end up proving to be a false economy and communicating this to client

On the flip side, what has been one of the biggest challenges or frustrations you've faced as an independent interior designer, and how did you navigate that situation where for a better phrase, you have not been given the creative 'carte blanche' to deliver what you knew was possible?

Budgetary considerations are almost always an important factor in any interior design project although it is obviously more of a consideration for some. As a designer, part of the challenge is not only keeping an eye on the bottom line, but identifying elements which may end up proving to be a false economy and communicating this to client.

For example, using the least expensive materials or furnishings may mean that they will not be as hard wearing or well-made and will start looking tired and need replacement much sooner than expected.

This may equate to spending more in the long run. It is important to help the client identify the project goals that can be achieved for less and those it is worth spending a bit more on so that the results can be enjoyed for longer.

Similarly, when appointing a contractor it is often tempting for a client to opt for the least expensive quote but then end up paying more as extra costs mount once the work begins on site. It is important to point this out to the client to avoid disappointment and ensure that the priorities of their brief are delivered within their budget.



Stoke Newington Project

Listening to the client from the outset as well as taking cues from their lifestyle will ensure that you fully understand their brief and what will work best for them

As an independent Interior designer, you likely wear many hats, from artist to business person to project manager. How do you maintain a healthy work-life balance and avoid burnout in such a demanding profession?

The field of interior design is a complex one and as an independent designer navigating the myriad elements of both the design process and business tasks can become an all-consuming juggling act.

As with any demanding profession, it can be difficult to accept that more time spent working doesn't always result in greater productivity. Sometimes it's more beneficial to leave something on your desk for the next morning when you'll be able to deal with it faster and more efficiently than to lose sleep in order to get it done.

Devoting time to other activities and interests outside of the design world can also be nourishing. I do weekly Pilates sessions as well as volunteer work in the cattery at Battersea Dogs and Cats Home which is a great way for me to refocus my energy.

We sometimes tend to view leisure time as a luxury but taking the time to look after yourself mentally and physically can energise and enhance creativity.

What advice would you offer to aspiring interior designers, particularly those looking to follow in your footsteps and start their own independent practices? What are the key ingredients for long-term success in this industry?

It's always essential to keep the end user in mind whether working on a commercial or residential project. While you inevitably want to implement your own ideas so that the finished result reflects your individual design ethos, a satisfied customer is the top priority, particularly for residential projects since the home environment is such a personal space.

Listening to the client from the outset as well as taking cues from their lifestyle will ensure that you fully understand their brief and what will work best for them.

As a designer's experience grows over time, favoured ways of approaching design solutions and aesthetics which will come to define a personal style. While this is a natural process in any creative field, it is important to avoid falling into formulaic patterns.

Being conscious of this when approaching each new project as well as keeping abreast of new innovations and products will help keep the spark of creativity fresh and exciting!

Cynthia Garcia can be contacted
at:

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[IG@garcia_designs_interiors](https://www.instagram.com/garcia_designs_interiors)
garciadesigns.co.uk

A stylized, handwritten signature in dark purple ink, consisting of the letters 'C' and 'G' intertwined, followed by a period.





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THE BLUNOS GASTRONOMIC GAZETTE

Words Martin Blunos

Photography Buzz Langton

MIGHTY FINE

Chatting with a friend, who's not involved in the food business, and after putting the world to rights and the usual sports and other fella banter, we got to talking about food, as you do I guess.

Fine dining cropped up, and we spoke at length about the subject.

The term 'Fine Dining' originated in France in the late 1700's, and was applied to stunning venues with their tables dressed in fine white cloth, serving even finer gourmet goodies for the B's and C's of that period to get a taste of the good life and somewhat ape the aristocracy.



Nowadays the expression, more often than not, means multi-course gastronomic flower-strewn mini Jenga bits 'n' bobs assembled by a team of tattooed focused girls and boys, alongside sophisticated service from well-groomed professional flunkies. All overseen by a 'named chef', who's hopefully in residence and not on a culinary tour around the globe. Who got their knowledge serving time in many other 'named chefs' kitchens before striding out on their own. You will, or should at the very least, experience a top drawer culinary spectacle.

When the bill comes, sometimes several hours after setting foot inside that temple of epicurean heaven, with or without any wine, or the trendy kombucha pairing, it will be a big one even bigger when tax and service are piled on.



'many are hoodwinked into paying dearly for culinary tat, glitter and polishing comes to mind'

Leaving you svelte in the wallet but hopefully corpulent in the belly. For the A's and cash rich, these types of restaurant are the norm for a bite to eat; their pockets are deep and they have the time to kick back and enjoy, leaving the B's and C's to "ape the aristocracy" as it were, on high days and holidays or when funds allow.

The notion of fine dining being represented by having foie gras, truffles and caviar et al on the menu isn't necessarily true.

yes, these are fine ingredients in their own right, but they are expensive ingredients, so don't be confused, and to be fair, you don't need to do a lot to them to make them shine.

It would be worth remembering in the wrong hands all can be turned into something far from fine (dining).

Many are hoodwinked into paying dearly for culinary tat, glitter and polishing comes to mind because underneath it's all doo-doo.

If you think about, it all food can be fine dining when prepared and cooked well.

For example the humble bacon sandwich, a classic go to for trenchermen who are of the particular porcine persuasion.

Yes you can pop down to the local 7/11 and grab some ultra processed long life white bread, sometimes containing up to thirty ingredients in a loaf, including regulators, enzymes and emulsifiers, and a soggy pack of reformed bacon flavoured bits from several animals all held together with meat glue (transglutaminase).

But on the other hand dear reader what you can do, and should do, is ..

Source a real loaf of bread made from just flour, salt, yeast and water, from a quality baker, and get some real 'dry cure' middle cut bacon, that's rashers combining streaky and back bacon that will actually fry when placed in a pan, rather than shrink and bubble becoming insipid and rubbery as does the cheap mass produced so called bacon.

Martin Blunos is a well known television and celebrity chef awarded the title of Iron Chef UK and Iron Chef Thailand, a Master Chef and is also an acclaimed two star Michelin restaurateur.

You can follow Chef Martin on Instagram @martin_blunos_chef

Applying lashings of soft lactic creamy butter to 'door-step' cut slices of that crusty bread, and sandwiching the not overly crisp rashers straight from the pan in between with a smear of tomato ketchup (brown sauce for the heathens).

waiting a moment or two, if you can!, to allow the residual bacon heat to melt the butter which oozes into the bread creating something of beauty to be enjoyed with a mug of steaming Yorkshire tea.

Now my friends that is 'fine dining', **mighty fine indeed!**



THE ART OF WESLEY EDWARDS

The Variant Space



*“In your own bosom you bear your heaven and earth, And
all you behold, though it appears without,
It is within, in your imagination,
Of which this world of mortality is but a shadow.”*

~ William Blake

What is real and what is imaginary? Where does one begin and the other end? In our day to day lives we tend to think of reality as being plain and obvious, I look around at my environment and find I'm surrounded by a world that is coming and going without my participation and the experience of it is real and visceral. So to suggest a question like this sounds silly at first until with further investigation we find out the distinction between reality and imagination is not as clear as we might like to think.

The things that surround me and occupy the space around me are "real" and the experience of them tells me this, but how are we defining what is reality? If we define "reality" as something that is unchanging and constant, never coming and going, then we have to admit then the things around me that I consider real are not real in the sense I think of them as.

We are so preoccupied with the demands of society, the expectations of others and materialism of the modern world that we don't stop and take a second look at what we are actually calling "real". Take the the device you are reading this article on for example, the experience of using the device is no doubt real, but if we had the ability to fast forward time and watch the device change we would see what the mundaneness of everyday life hides from us: that the iPad or the phone you are using is not what you think it is.

Instead it is a form of atoms that has been fashioned to take this form for our brief usage before returning into a state of what one may call "decay", a totally different form altogether due to the virtue of entropy. Everything that we interact with on a day to day basis is in a constant state of flux, changing from one form into another never arriving at any definite state. The world is obscured, seemingly on purpose, by time itself to give the illusion of consistency.

But where did this device come from to begin with? The device in question has been fashioned by the human mind, or to be more precise it came from the imagination. The imagination is something we take for granted and regard as a silly thing that children are preoccupied with until the education system does us a great favor and beats it out of us, and we become adults ready to serve society. But what's even weirder is that the people who deal with the imagination can't tell you where these things come from either.

Look at enough of the biographies of great inventors, artists, or writers and eventually you will find the same answer that these things: they don't know. Or more precisely that the great book, painting or invention seemed to exist independently of them and manifested through them.

The title of the piece at the beginning of this article is called The Variant Space, this is the best visual metaphor I can come up with for how I see the imagination. I see the imagination as a space of infinite doors receding forever into space in every direction. In this liminal space there is no time or space, no up, down, left or right.

Instead just infinite doors leading to infinite universes. It seems to be the only constant and never changing backdrop of reality that everything transient seems to emerge from before falling back into this space of potentiality. So the question is then what are we manifesting and why?

Words & Art ~ Wesley Edwards



Wesley Edwards is a comic artist and writer living in Chiang Mai, Thailand. Currently he also runs a podcast and a comic series called The Philip K Dick Files, a Twilight Zone anthology series based on the short stories behind the writer of Blade Runner.

For more information check out Wesley's website or search his user handle for @wesleyedwardsart on social media.

Wesleyedwards10@gmail.com

If you would like to support Wesley's work, please consider checking out his art [prints for The Variant Space here](#)

For Wesley's full shop of paintings and illustrations [look here.](#)



Mark Mawson's
Stunning Visual Narratives
LIQUID ELEGANCE.

Mark Mawson is a London-based advertising photographer renowned for his breathtaking liquid photography. With a career that spans several decades and continents, Mark has honed his craft to create mesmerising images that

blend technical mastery with artistic vision.

His journey from a young photographer in Nottinghamshire to a sought-after professional in one of the world's most competitive markets is a testament to his talent, perseverance, and dedication to the art of photography.

Born and raised in Newark, Nottinghamshire, Mark's curiosity was piqued when he picked up his family's camera as a child. "I was fascinated by the mechanics of it," he recalls. "Turning the focus ring, seeing the lens move, and the sound of the shutter" it was all magical to me."

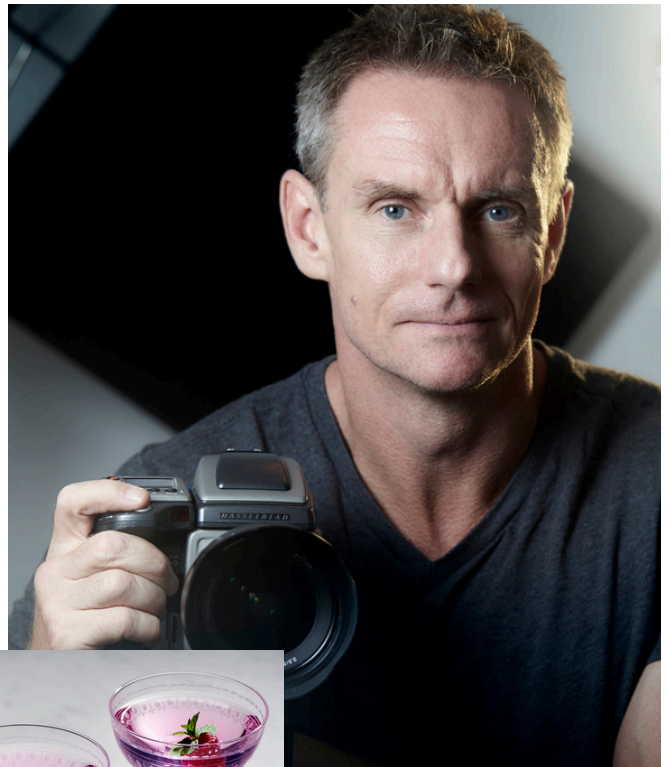
By the age of 13, Mark had acquired his first analog SLR camera, a 'Petri', and began experimenting with light and shadows, capturing textures and shapes.

Mark's journey into professional photography began with a stint in photojournalism.

"I started shooting for the local paper when I was around 16," he says. This early experience provided a solid foundation, and after studying photojournalism in Sheffield, Mark moved to London, where he worked for local and national newspapers. "I was covering everything from royal events to high-profile court cases," he explains.

However, the repetitive nature of news photography eventually led Mark to seek more creative outlets.

By the mid-90s, Mark had transitioned to studio photography, focusing on portrait and fashion work. "I bought myself some medium format gear and started shooting celebrity portraits and fashion editorials," he shares. This shift allowed Mark to explore the creative possibilities of lighting and composition, further developing his skills and style.



"Lighting is everything, It's what creates the mood and atmosphere in an image."

His work during this period was influenced by photographers like Annie Leibovitz and Gregory Crewdson, known for their cinematic and meticulously crafted images.



In 2004, while living in Australia, Mark began experimenting with liquid photography, a genre that would eventually become his signature style.

"It started as a fun personal project," he says.

Despite initial skepticism from the Australian market, Mark's liquid images gained significant attention online. "Everyone was loving it except people in Australia," he laughs.

"But it got a little bit of press and even made the cover of an art magazine."

Mark's move back to London in 2011 marked a pivotal point in his career.

"Australia's market was tough," he explains.

"They wanted happy, sun-soaked images, which wasn't my style."

Back in the UK, Mark's work began to flourish, drawing inspiration from vintage photography, cinematic lighting, and artists like Edward Hopper and Caravaggio.

"Lighting is everything," he emphasises. "It's what creates the mood and atmosphere in an image."









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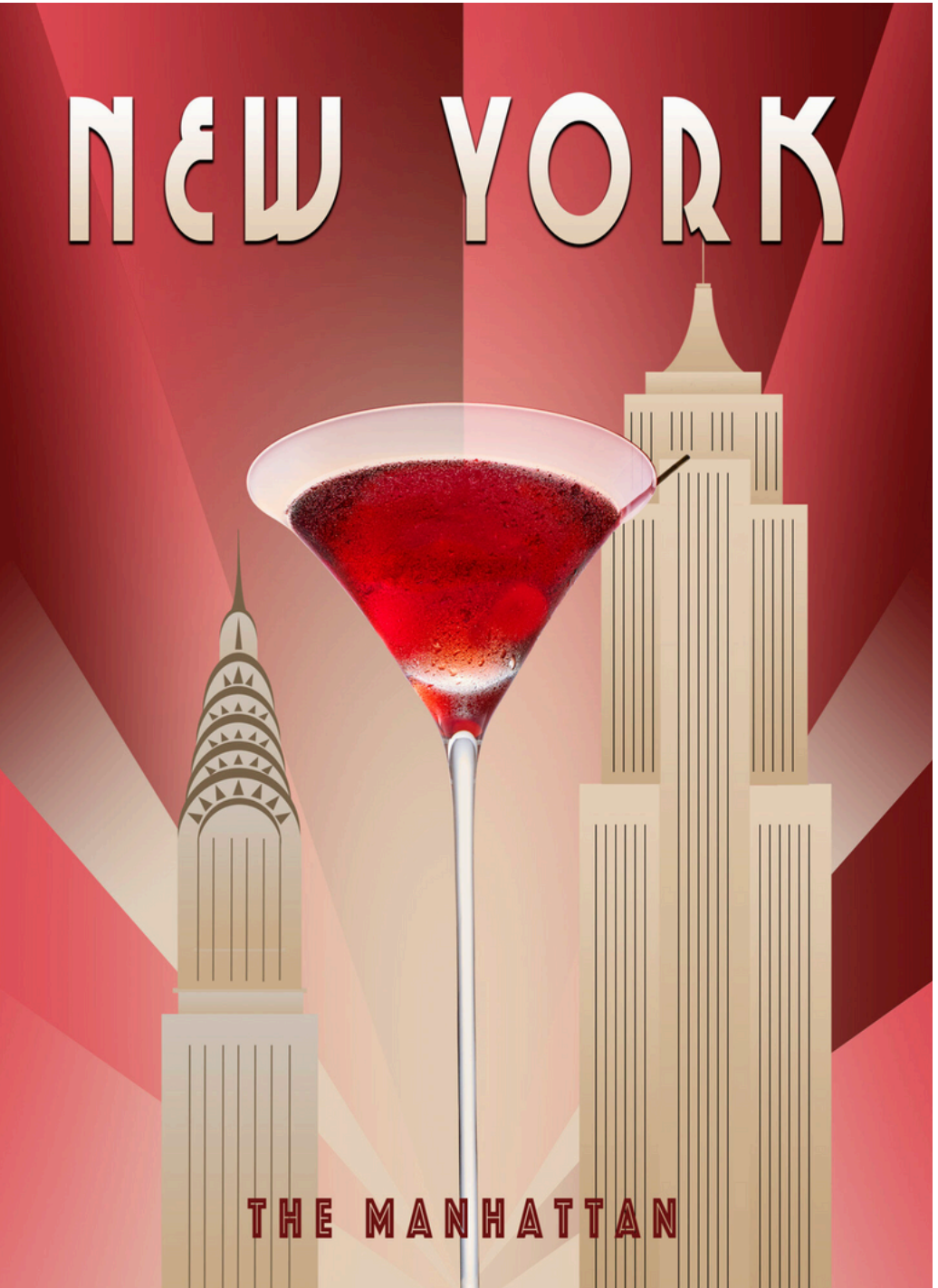
Mark's liquid photography is a testament to his technical expertise and artistic vision. Setting up these intricate shots can be time-consuming and challenging. "It depends on the scale," he says. "Sometimes I'm shooting in small fish tanks, other times in large tanks that take hours to set up and clean."

The process often involves meticulous planning, creative problem-solving, and a bit of trial and error. "For one series, we had to glue smashed glasses back together and pour the liquid through the cracks," he explains. "It was a lot of compositing work."

Mark Mawson's journey from a curious child with a camera to a master of liquid photography is inspiring.

His dedication to his craft, willingness to experiment, and ability to adapt have all contributed to his success.

As he continues to push the boundaries of what can be achieved with a camera and a creative vision, Mark remains a leading figure in the world of advertising photography.



Images and Contact Information

Mark has graciously agreed to share some of his stunning liquid images for this feature.

These images, along with a selection of his advertising work, showcase the depth and breadth of his talent. For more information or to view Mark's portfolio, visit his website at markmawson.com.

Mark, thank you for sharing your story with us. Your work continues to inspire and captivate, and we look forward to seeing what you create next.



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Every once in a while, an artisan of incredible skill is unearthed.

Thananut Nutthapong is one of those rare finds.

Khun Boy, as he is known in Thailand, is a vintage denim aficionado.

He has a true love of early vintage denim, specifically 'Levi vintage' denim made between the years between 1920-1960.

His passion has taken him from admiration and love of early Levi vintage denims, to teaching himself the whole process of being a cutter, tailor and stitcher - Khun Boy has mastered the style produced between that fifty year period down to its finest details.

Khun Boy uses Japanese denim materials that are dyed with real indigo, which fade beautifully over time.

The machines that he uses for his stitching are not modern. He has hunted down antique machines that are up to one hundred years old, and that would have been used to make the vintage Levi's he so adores, ensuring the whole process from cutting the fabric to fabrication and stitching is as faithful now as it was back in the day at the Levi factories.

If you want a pair of made to measure jeans or a jacket, that are made to exacting standards and are a beautifully made facsimile of those made early last century, look no further.

Khun Boy can be contacted on:

Facebook - Hoshi Denim

IG@hoshi_denim

Email: Hoshidenim2015@gmail.com

And yes, he accepts international orders.







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£1,558 per week Tenant Info

The Haybarn, Church Road, Little Berkhamsted, SG13



Property Details

4 Bedrooms / 3 Bathrooms / 2 Receptions We are proud to present to the market this architecturally designed by Studio Tashima Architects, an immaculately presented four bedroom 3063sq ft / 264 sq m, new build barn conversion with picturesque uninterrupted views of fields, set within the heart of Little Berkhamsted, regarded as one of the most sought-after Hertfordshire villages.

This stunning family home has been newly built to the highest of standards which features triple high vaulted ceilings, exposed beams, a 29ft spacious open plan living room with wooden flooring, large feature windows and bi fold doors leading directly onto a private decked garden area, with far reaching views.

The property comprises a Masterclass fully fitted kitchen with Bosch integrated appliances including a full size dishwasher, large integrated fridge, integrated freezer, integrated microwave and oven, water softener, hot water tap, Ceasarstone concrete cloudburst quartz kitchen work tops and under floor heating throughout.

The property further comprises, office, four double bedrooms, including a principal room with separate dressing area and contemporary en-suite bathroom with far reaching views, and a further separate family bathroom, Also including beautiful architecturally designed integrated joinery hallway storage cupboards, linen cupboard and integrated bedroom joinery.

This stunning property, offers flexible accommodation and further benefits include oak wooden flooring throughout, air conditioning to all bedrooms, under floor heating,, fully integrated hot water system, enhanced security including double electric gates, security cameras and alarm system, there is ample parking for a number of vehicles, separate utility room with separate fitted washer and dryer with further side access to the garden areas and front of the house, Sky satellite and internet recently installed and under stairs storage.

The Haybarn is located moments from the heart of Little Berkhamsted which has an array of amenities including an abundance of independent restaurants, hair dressers and local shops as well as the ever popular 5 Horseshoes and Bee Hive Pubs.

Also there is a local cricket club, village shops, St Andrew C of E Church, Brocket Hall & Essenden Golf clubs and Silver Leys Polo Golf club. Cucumber Fields Yoga/Retreat, Horse Livery Yards including Warrenwood, Bayford Hall Farm, Woodside and Asherdene Stud.

A network of rural stunning foot paths and bridleways for those who enjoy long picturesque walks.

In addition it is within, the school and nursery catchments of these highly regarded schools including Haileybury, St. Albans Boys and Girls, Bishops Stortford's, Sherrardswood school nursery, Apple Day care nursery, Dame Alice Owen, Richard Hale, Simon Balle, Bayford Primary School and Harpenden St. Georges.

Only moments from public transport links including local bus routes from the village, Bayford Railway station and a short drive away from Hatfield train station, which is within 25 minutes of Kings Cross.

This is a unique one of a kind property, rarely seen on the market. We would strongly recommend booking viewings early to avoid disappointment. Council Tax- (Band G, East Hertfordshire) Deposit- 6 weeks rent





JONATHAN
ARRON
RESIDENTIAL



Church Road, Little Berkhamsted , SG13

Approximate Area = 3063 sq ft / 284.5 sq m

For identification only - Not to scale



Floor plan produced in accordance with RICS Property Measurement Standards incorporating International Property Measurement Standards (IPMS2 Residential). © nichecom 2024. Produced for Jonathan Arron Residential. REF: 1124914

JONATHAN ARRON RESIDENTIAL 18, Blenheim Terrace, St Johns Wood, London, NW8 0EB



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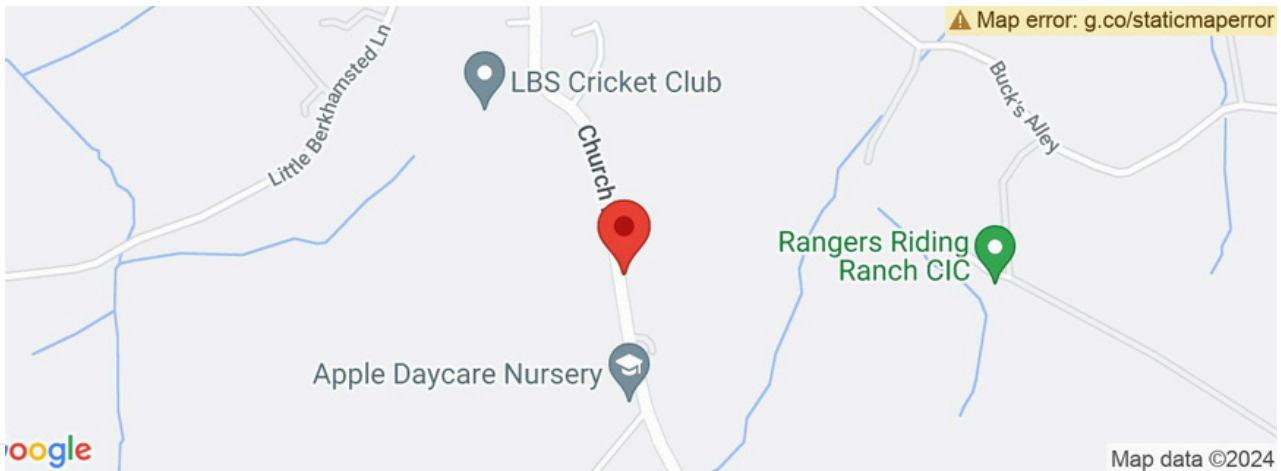
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£1,558 per week Tenant Info

The Haybarn, Church Road, Little Berkhamsted, SG13

| Energy Efficiency Rating | | |
|---|-------------------------|-----------|
| | Current | Potential |
| Very energy efficient - lower running costs | | |
| (92+) A | | 90 |
| (81-91) B | | |
| (69-80) C | 76 | |
| (55-68) D | | |
| (39-54) E | | |
| (21-38) F | | |
| (1-20) G | | |
| Not energy efficient - higher running costs | | |
| England, Scotland & Wales | EU Directive 2002/91/EC | |

Location:



Office Contact:

Joel Woudstra MARLA

Lettings Manager

020 7604 4611

joel@jonathanarron.com

JONATHAN ARRON RESIDENTIAL 18, Blenheim
Terrace, St Johns Wood, London, NW8 0EB



020 7604 4611
<https://www.jonathanarron.com>



 **HANDS ACROSS THE WATER**



20
HANDS ACROSS THE WATER
RUN TO REMEMBER

THE EVENT

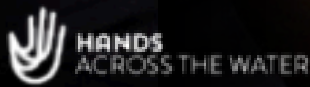


Starting on the 1st of December 2024, the Founder of Australian charity **Hands Across the Water**, Peter Baines OAM, will embark on a 1390km run. The “**Run to Remember**” will leave from the town of Yasothon in the North East of Thailand and continue for the following 26 days to the town of Takua Pa in the South. Peter will be running a daily average of 60kms over the 26 days to reach his destination of the **2004 Boxing Day tsunami memorial**. The timing of his arrival, the 26th of December 2024, will coincide with the 20 year anniversary of the event that claimed and changed so many lives. At the conclusion of the “**Run to Remember**”, Peter, will return to Thailand a few weeks later to lead the 20th Anniversary bike ride over 800km from Bangkok to Khao Lak, this time accompanied by 50 fellow riders and supporters of **Hands Across the Water**.

SPONSORSHIP OPPORTUNITY

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www.handsacrossthewater.org.au



THE STORY OF HANDS, OUR KIDS, AND PETER BAINES

Peter Baines OAM, was a forensic specialist who was sent to Thailand as part of the Australian contingent that was charged with the task of leading the international identification effort of the 5,395 bodies that were recovered after the 2004 Boxing Day Tsunami.

It wasn't the death that inspired him, but the hope and the opportunity to do something for a small group of kids living who had lost their families and homes. Much has changed with the growth of Hands over the last two decades.

In addition to meeting their immediate needs there is a focus on creating opportunities to live independent and meaningful lives for the children.

The work of Peter and the charity has a focus on supporting those who support the charity. They achieve this by aligning shared experiences to the ESG goals and targets that many of their corporate partners hold.

The goals of the charity of obtaining sustainable growth is indeed aligned to the business values of many of those who choose to partner with the charity.

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THE WORK OF HANDS

Whilst Hands started as a result of the Boxing Day tsunami, the work and reach quickly grew throughout Thailand. For the areas we serve in Thailand we are regularly the first port of call of Government agencies seeking to place children without family options. We measure our success not in the number of kids or the homes built, but in creating a life of choice, rather than one of chance. We attribute a lot of our success to the building of communities both in Thailand and within Australia.

HERE'S WHAT WE HAVE ACHIEVED



We have raised over AU\$30,000,000

100%

Until Covid, 100% of donors funds went direct to the kids and communities *



Largest annual contributor of any Australasian charity to Thailand



Support or Operate in seven different locations across Thailand



Provided funding to 35 of our kids who have now graduated from University



Since 2009 Hands has hosted 40 charity bike rides in Thailand



Over 1000 riders have travelled from 7 different countries to join our rides



500,000 people have engaged with our riders on their journey **



Our combined riders have traveled over 1 million kilometres on the roads of Thailand

WHY HANDS

Hands Across the Water enjoys strong social credibility backed by a high level of transparency, governance and compliance. The charity is registered and enjoys tax deductibility status in Australia, Thailand and New Zealand. The personal profile of the founder Peter Baines, enjoys similar credibility and high levels of recognition. The events surrounding the anniversary of the 20th year of the tsunami and the run that will be undertaken by Peter will only further add to the awareness and credibility of the charity and those supporting it.



SETTING RECORDS

Whilst the timing of the run will conclude with the anniversary of the tsunami, it is that very event 20 years previous that led to the formation of Hands Across the Water. During the years that followed the establishment of Hands, the charity and its supporters have achieved remarkable success and change for the children and communities they support.



To the best of our knowledge we believe that Peter will be the first person to run the 1320kms from Baan Home Hug the home supported by Hands in Yasothon, to Baan Tharn Namchai the home hands built in Takua Pa. It is with certainty that no Australian has ever run this route. The run will be a one-off event timed to coincide with the 20th anniversary of the tsunami.

Peter has elected to undertake this ambitious goal to celebrate his own 20 year commitment to the people of Thailand that started with his deployment as a forensic specialist in the days after the tsunami to lead both the Australian and International teams in the identification of the victims who died.

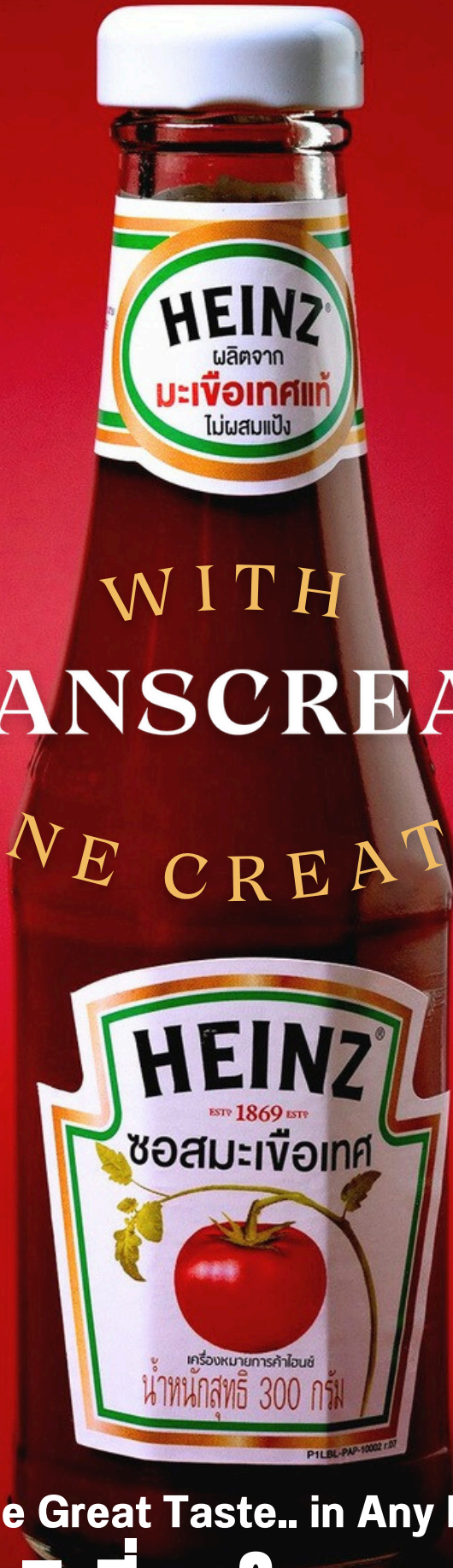
Peter sees this as a chance to undertake something significant, bringing attention to the charity he founded in the aftermath of the tsunami to support those left behind and a personal ambition to challenge himself on a level he hasn't previously experienced.

In Peter's words "It feels like a nice way to acknowledge the journey over the last 20 years and the incredible work that has been done by Hands. Each step will remind me of the progress the kids have made and the journey that lies ahead for them."

The significance of the starting location of the run at Baan Home Hug in Yasothon, is this is a home that Hands has been supporting since 2010.

Hands has contributed significantly to the welfare of the children and community since their involvement in 2010. The route for the run will leave Yasothon in the north east of Thailand and head south west through Bangkok before continuing south picking up the Gulf of Thailand. Peter will follow the coastline before he heads west crossing over the mountains to the west coast and finally arriving at Baan Tharn Namchai in the Pang Nga province of southern Thailand.





WITH
TRANSCREATE

ONE CREATE

The Same Great Taste.. in Any Language
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