

*The Friends of Holland Park*  
*Summer 2009*





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FHP Website: [www.thefriendsofhollandpark.org](http://www.thefriendsofhollandpark.org)

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### OUR ADVERTISERS

That we are able to produce this quarterly newsletter for members is in no small measure thanks to the continued support of our advertisers. We are most grateful to them all and would ask you to show your thanks by supporting them, please!

## The Spirit of Holland Park

Members who were at the Art Exhibition will recognise our front cover as being a reproduction of the winner in this category. Now the artist, Wendy Mackenzie, has made a few prints of this so you can have your very own copy. They have a cream mount and are unframed, measuring 33 x 40 cm including the mount. Do use the order form to obtain yours. They cost only £45, and Wendy is donating one third of this to the Friends. Please do support Wendy and us and give yourself a lasting memento of your favourite park.

## Momentum

Exhibition of abstract paintings by Mary Bate  
in the Orangery  
29 August – 6 September 2009  
11am – 7pm daily

All Friends of Holland Park are warmly invited to the Preview to be held on Friday, 28 August, 5–9pm (refreshments provided).

### Difficult Problems Solved

We are not much good around the garden but...

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## Pimm's in the Park



### Thursday 16 July, 6-8pm in the Youth Hostel Garden

As announced in the Spring newsletter, by popular demand we are reinstating our summer "Pimm's in the Park" party. It will be held in the garden of the Holland Park Youth Hostel by kind courtesy of the manager, Sally Martyn-Johns. Unless you were a youth hosteller, you have probably never seen inside their secluded garden, so this will be a good oppor-

tunity to do so. We understand there is no opera performance that evening, but we might be serenaded by a rehearsal and of course the youth hostel will be buzzing.

Pimm's really is *the* summertime drink, so why not bring your friends and party with us. Janice Miles will also be serving her delicious canapés. Please order your tickets at £12 each on the enclosed order form.

## A House Reborn



### Leighton House and the Studios of the Holland Park Circle

#### Thursday 29 October, 7pm, in the Orangery

Daniel Robbins is the Senior Curator, Museums, with the Royal Borough of Kensington and Chelsea, responsible for Leighton House Museum and Linley Sambourne House. You probably know that Leighton House Museum is currently closed to

the public for a major restoration and refurbishment programme. Daniel's talk will describe the process of recreating the stunning interiors of Leighton's house and put it in context with the other artist studio-houses of Holland Park Road and Melbury Road.

The evening will conclude with wine and canapés provided by Janice Miles. Please order your tickets at £12 each using the enclosed order form.

## Holland House Conserved



Those of you who attended the first production of the Opera Holland Park season will have had the opportunity of seeing Holland House positively shining in its new glory. Unusually, the opera set did not obscure the frontage, but with good reason, because it is looking quite marvellous since completion of the conservation work.

If you have been following this saga, you will know that The Friends have lobbied The Royal Borough for several years to save and conserve what was an increasingly depressed and depressing building. That work has now been undertaken and carried out to a high standard: the House no longer needs to be disguised when in use as the backdrop to opera. Happily, it is due to be removed from English Heritage's "Buildings at Risk" register.

This is a milestone in The Friends' campaign to have the house frontage and terrace opened to the general

public when the opera is not in situ. The final piece of this jigsaw is to landscape the terrace so that it can be opened up, and we are optimistic that this will happen at the close of this year's opera season. Then Holland House will be restored to its proper position as the focal point of Holland Park.

### **THERAPIES FOR WOMEN**

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## The Commonwealth Institute – An Urgent Call for Action



The developers of the Commonwealth Institute building, the Parabola, have submitted a planning application to The Royal Borough. The Friends have grave concerns about the potential impact on the Park if this application is approved. Together with other local community groups we are opposing the proposals, but only in so far as they directly affect the Park and Park users. Reasons for opposition are reproduced below, but our prime concerns are the invasive height of the proposed three new residential blocks spoiling views from the Park, and the proposal to increase openness between the site and the Park. There is also the appalling suggestion of moving the main gated entrance from Kensington High Street to line up with the northern boundary wall of the Commonwealth Institute building, thereby reducing the size of the Park.

We urge all members with real concern for the Park to write to the Planning Department, but by the time you receive this newsletter you will need to write immediately. Please do so. Your support is needed in objecting to this ill-conceived, insensitive and fundamentally flawed development of a Grade II\* listed building and its surroundings. It will be considered by the planning committee on the 7 July, but the planning officer's report will be written some time before that. The application can be seen in the planning department at the Town Hall or online at:

<http://www.rbkc.gov.uk/planning/scripts/documentsdrawings.asp?caseyear=09&case-type=PP&caseno=00839&provider=idox>.

The case number is 00839. The more objections which are registered, the stronger our case will be.

We are concerned at the lack of a proper appreciation and understanding of the building from a cultural, functional and architectural standpoint. To help remedy this situation, and in conjunction with other local groups (see below) who share our concerns, an independent assessment of the building was commissioned. The main points for submission are as follows:

- The applicant has applied for three large, overbearing residential blocks which obstruct the views of the listed building from the Park and the High Street. In doing so the applicant has ignored the specific requirement in the Holland Park Conservation Area Statement, prepared and adopted by RBKC in order to preserve the qualities of the Park. It says that the view to the south of Holland House over the roofs of the Commonwealth Institute should be preserved. No new high-rise building should be erected that could be seen from the terrace of Holland House, and the skylines to the south of the Park and to the west of the Park should not be further intruded upon.
- The illustration at the end of the non-technical summary shows that the new towers will dominate totally the supposedly iconic “tent” of the existing building and be completely out of scale with the surroundings in the High Street. These blocks are enabling development which might well not be justifiable.
- The applicant proposes demolishing parts of the boundary walls to the north and east of the site and replacing them with railings, thus diminishing the tranquillity of the Park and exposing it to the unwanted hustle and bustle of the outside world. This would benefit the new occupants of the site, but would be wholly detrimental to Park users.
- The applicant has not made a proper comprehensive conservation assessment of the building.
- There are potential uses which would allow retention of the buildings generally in their current form and would not require extensive and/or invasive alterations.
- The applicant, while indicating that the Design Museum might be an occupant, has made no commitment to that effect. We could find ourselves with an empty shell and the applicant having had all the benefit of a substantial residential development.
- The applicant, by removing the two supporting buildings, would be left with an unusable main hall and thus, in order to provide accommodation equivalent to that which was demolished, would have to cut out the interior of a building which has been described as being the work of the foremost interior designer of its time.
- The loss of the open space facing on to the High Street will be detrimental to the character and amenity of that street.
- There will be a reduction in open public space and a loss of protected trees.
- The proposed new buildings will be overbearing and harm the amenity of existing nearby residential accommodation. The scale of the building, with unduly high floor-to-floor heights is not in harmony with the surroundings.

We have been working with the Kensington Society, ESSA, the Campden Hill Residents Association, the Earls Court Society, the Melbury Court and Troy Court residents associations, the Philimore Estate and many other local representatives as well as English Heritage, the 20th Century Society, SAVE Britain's Heritage and the World Monuments Fund, many of whom have already lodged their objections. We urge you to add your voice to object to these detrimental proposals and to

encourage the Royal Borough of Kensington & Chelsea to take further steps to protect our environment and maintain a heritage worthy of our Borough.

- You can object in writing to: Planning and Development, Royal Borough of Kensington & Chelsea, The Town Hall, Hornton Street, W8 7NK
- by e-mail to: [planning@rbkc.gov.uk](mailto:planning@rbkc.gov.uk)
- or online at: <http://www.rbkc.gov.uk/planning/>



## Annual General Meeting

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The Annual General Meeting was held in the Orangery on 1 April 2009 chaired by The Friends' President, Sir Angus Stirling, who welcomed all present.

The Chairman, Nicholas Hopkins, presented his report for 2008. He said that despite great efforts the new lighting system for the tiles in the arcade beside the cafeteria was not yet in place and little progress had been made on wall-hangings for the cafeteria. The Friends' website had been totally revamped and was now a much more useful reference and communication source. A section of the One O'Clock Club's play area had been annexed to the Adventure Playground with new equipment for younger children, but there were no toilets yet.

Mr Hopkins commended the Borough's work in conserving Holland House which would be complete for the opera season, but plans for landscaping the terrace were on hold for a lack of funds. Proposals for the future of the Commonwealth Institute building were still far from certain. The Friends had responded to the Borough's revised Draft Supplementary Planning Document and a planning application was expected shortly. The Friends' main objections related to the proposed greater permeability between the site and the Park, and the height of the three proposed residential blocks, which would spoil the skyline views over the "tent" from the Park. The Trustees had voted £1,000 towards a conservation assessment commissioned on behalf of ESSA and other local groups, and supported by such organisations as English Heritage and the Kensington Society. Planning consent had been granted for the rebuilding of

Holland Park School; a final decision was expected later in the year.

A Report of the Trustees incorporating the accounts and the Report of the Independent Examiner had been circulated. Mr David Jeffreys, the Acting Treasurer, commented on some of the figures.

The Secretary, Mrs Rhoddy Wood, reported that there were at present 750 members; 150 more were still due to pay their subscriptions. Two-thirds paid by banker's order and two-thirds used Gift Aid. Over half the new members in 2008 were due to leaflet drops, and some now joined through the website. Mrs Wood thanked all volunteers. She was most grateful to Andy Walker for taking on the organisation of the Art Exhibition this year.

Roger Foreman had resigned as Treasurer and Trustee, but was remaining as The Friends' accountant. Anne Musso and Philippa Kennard-Bent retired as Trustees. All remaining Trustees were re-elected, and David Jeffreys was elected as Treasurer. Joy Puritz had taken on the role of editor of the newsletter. Mr Leslie Du Cane was re-elected Independent Examiner.

Looking ahead, the Chairman said the lighting system for the tiles would be installed shortly at a cost of about £20,000. As Holland Park School was not able to make the wall-hangings other plans for this would be pursued. £2,000 had recently been donated to the Ecology Centre for new equipment. Work by Carrie Starren on a booklet on the social history of Holland House was underway again. Norman Cook, Hamish Pringle, Adrian Paterson and Paul Richards, who were among senior staff

responsible for the Park, were leaving their jobs. Now that Holland House had been so well conserved it was hoped that the Borough would be persuaded to fund landscaping of the forecourt. The Friends had offered to donate movable items such as planters, fountains and shrubs, which could be in place both during and outside the opera season. The Friends would continue to respond as necessary to any developments affecting the Park. Friends had enjoyed a talk on birds of prey at the Winter



## Art Exhibition 2009 Review

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Eighty-five professional and amateur artists joined forces to make the 27th FHP exhibition a fabulously exuberant affair, brimming with memories of sun-drenched landscapes and snow-laden trees, stunning portraits and vibrant flower paintings and a wealth of 3-D pieces from jewel-like stained glass to exquisite necklaces.

Holland Park itself featured strongly, the Friends' annual prize going to Wendy Mackenzie for capturing its spirit in watercolour. Stella Fear's black and white photographic triptychs, however, were a dramatic reminder of the unexpected snow, while Masako Jikihara's coloured etching of a pigeon waiting for spring captured perfectly the moment the first daffodils come into bloom. In contrast, Joy Puritz and Cindy Stern both photographed the park brilliantly in full colour and Peta Prior recreated a breathtaking sunrise with great imagination.

A watercolour of hydrangeas by Gerda Loost was a vision of pure delight. Tracy Marshall was inspired by a candy pink rose, and Margaret Whitehead by a field of bright sunflowers spotted through a window. Ed Everett's view towards Mam Tor was painted with much feeling, as was the rainforest depicted by Pamela Mara, and Andrew Duguid's entry, snapped perilously from a cliff top looking vertically down, was riveting; so was Joanna Irvin's unusual view of rock formations in a highly-accomplished aquatint, while Philippa Kennard-Bent brilliantly conveyed the sheer pleasure of walking a dog.

Aude Grasset, on the other hand, caught the joy of Tiger, the cat, playing with a red ball. Doris O'Driscoll's brown hare was enchanting, and Jeanette Carr communicated a marvellous warmth in a chilly

Warmer. There would be a concert during the art exhibition and in the summer a Park Open Day and a "Pimm's in the Park" party. The autumn event was not yet fixed, but The Tallis Chamber Choir was booked for the Christmas Concert. Mr Hopkins invited Friends to recruit new members. The Trustees were thanked by name for their work and Sir Angus closed the Meeting at 8.30pm with thanks to the Chairman.

scene of bears treading on thin ice.

Bob Barling scooped the show prize with a clever figurative gouache, and Nigel Whitehead was commended for his charming portrait of a young woman. Joan Fiddes Dalley excelled with her gondolier, José Suárez expressed the hardship and happiness experienced by a shepherd, and John Schetrumpf showed a fine sense of movement in his oil paintings, *La Danse* and *L'Étreinte*. Sylvia Cordero's picture of children playing on a beach was entrancing, and Nicky Cundy recalled such fun with her image of a beach hut on the dunes.

Three jugs depicted in orange, pink and plum by Marika Eversfield lived up to their title, *The Three Graces*. Hazel Fennell carried the day for abstract painting with a series of coloured stripes, and Henrietta Garland triumphed with *Transept*, a most unusual framed work in textile.

Stan Stockwell earned high commendation for his seated woman in clay and Vindo Scott breathed life quite magically into her bronze dancers. Elzbieta Stanhope displayed her love of underwater life in her magnificent pots, while Ingela Hedland Claxton demonstrated a passion for insects which appeared unexpectedly dotted around her fantastic ceramics.

Lujain Razouki added another dimension to the show with some fine stained glass, and Catherine Bajour brought her eye-catching mosaics. Yet, if there was a prize for multi-talent, it should surely go to Sheri Rahmanian for her wide range of exhibits from watercolour and collage to a glorious array of handbags and jewellery.

*Alison Beckett*

This year, because Easter was later, we were able to book the Orangery at a time which meant longer daylight hours and, combined with wonderful weather, this greatly enhanced the exhibition. It made a big difference to the visitor count which this year was 2,011, and at times it was buzzing with activity and interest, particularly at the weekends.



*Photo by Andy Walker*

Our very sincere thanks go to Philippa Kennard-Bent who once again did wonderful work on the publicity. We agreed that this year we would stick to the free local magazines and newspapers which do not charge for entries. This process is not easy and involves a lot of time, so we are doubly grateful. Nigel Brockmann did a wonderful job in organising all the steward rotas – not an easy task, but it all went smoothly.

Philippa was also successful in persuading Matthew Meadows and Isabel Langtry to judge the exhibition. Both of them have done this for us before and we are extremely grateful to them for giving their time and expertise to the task. We were also very pleased to welcome Julia Foster, the well known actress, who presented the prizes this year. This was much appreciated.

Alison Beckett did extremely well placing all the paintings, an especially difficult task this year with eighty-five artists exhibiting, and we had to make

use of every inch of space available. We also saw an increase in the number of three-dimensional exhibits. We are most grateful to Rhoddy for her work with the artists' cards etc. which several people commented on as a great asset. The stewards and members of the committee also deserve a huge thank you especially those, plus Joanna Irvin, who helped with the setting up and/or the taking down of the displays. We certainly could not manage without their invaluable help. Thanks are also due to all who helped with the displaying of posters or flyers in shops, restaurants or other places.

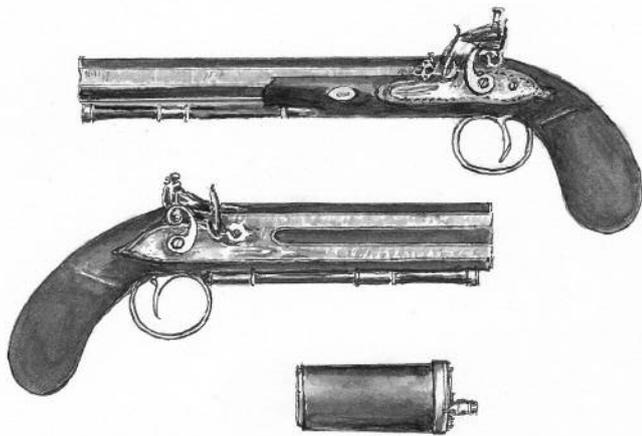
All but one of our buyers who gave their addresses were from London, mostly very local, but this is hardly surprising. The fact that our sales figures were slightly higher than last year, in spite of the financial downturn, is a good sign, and we can only wait for the green shoots to appear in due course. Any suggestions as to how to improve the exhibition

would be much welcomed. We have been able to arrange next year's exhibition for the 18-29 March and we hope for another successful year.

**We would like to congratulate the prize-winners and those who were commended, all of whom are listed below.**

- |                                  |                          |
|----------------------------------|--------------------------|
| <i>Poster competition winner</i> | <i>Leigh Glover</i>      |
| <i>Show prize</i>                | <i>Bob Barling</i>       |
| <i>Highly commended</i>          | <i>Henrietta Garland</i> |
| <i>Commended</i>                 | <i>Nigel Whitehead</i>   |
|                                  | <i>José Suárez</i>       |
| <i>Spirit of Holland Park</i>    | <i>Wendy Mackenzie</i>   |
| <br>                             |                          |
| <i>Three-dimensional works:</i>  |                          |
| <i>Prize-winner</i>              | <i>Elzbieta Stanhope</i> |
| <i>Highly commended</i>          | <i>Stan Stockwell</i>    |

Duelling, which is derived from the Latin *duorum bellum*, a war of two, was current practice in medieval times as a way of settling disputes through knightly combat. The challenged party had the choice of weapon, provided it was one of the arms commonly used by gentlemen: swords, rapiers or daggers. In France, on the first drawing of blood, the matter was considered to have been settled honourably, with the result that fights were rarely fatal. In England, however, particularly in the reigns of Charles I and James II, when duelling was at its height, there were many bloody and fatal encounters. At that time gentlemen wore swords as



*Examples of a single-barrelled and double-barrelled flintlock duelling pistol, together with a powder horn, dating from about 1804. Drawing by Joanna Irvin.*

part of their normal costume, as a sort of fashion accessory. John Evelyn, the diarist, writing in 1686, describes the duel in Hyde Park in which the Duke of Grafton killed Stanlay, the brother of the Earl of Derby, “upon an almost insufferable provocation” and declares that this “unchristian custom” should be banned.

St James’s Park became so notorious for duelling that strict regulations were introduced concerning “quarrelling and duelling”, and it is said that a gentleman’s hand could be cut off if he were caught. However, it appears that the ban was not so strictly applied in the area known as Upper Park, and this became a favourite site for duels. At this time and in the eighteenth century duelling was a very public affair. The playwright Sheridan and his adversary, a Captain Mathews, abandoned their intended duel in Hyde Park because “the crowd was too great” and

repaired instead to the Castle Tavern in Covent Garden, which could hardly have been more private.

By the mid-eighteenth century firearms had become sufficiently accurate and reliable to be used as duelling weapons, and pistols were specially designed for the purpose. In the early days combatants fought at a distance of only eight to twelve paces, at which one would have thought it would be difficult to miss, which is perhaps why it was later increased to twenty paces. In 1762 John Wilkes, a notorious agitator, and Samuel Martin, described as a truculent Member of Parliament, having referred to Wilkes in the House as “stabber in the dark and a malignant scoundrel”, adjourned to a copse in Hyde Park to settle the matter. Wilkes was hit in the abdomen and Martin in gentlemanly fashion helped him to rise.

Duelling with pistols reached its height in the Regency period and in the early reign of George IV, when well known personages such as the Marquess of Londonderry and Beau Brummel met on the “field of honour”. The Duke of Wellington too, in 1829 when he was Prime Minister, fought a duel against Lord Winchelsea over Catholic emancipation. However, a fatal duel between two army officers in 1845 brought disapproval to a head, and duelling was made a cashiering offence in the army. Soon afterwards it also went out of fashion among civilians, although it did not die out entirely until World War I. A well documented duel was fought in Holland Park on 14 March 1804 between Lord Camelford, who was reputed to be an eccentric and impetuous young aristocrat, and a certain Captain Best. The quarrel was apparently over a woman, and the fatal words were spoken at the Prince of Wales coffee shop in Conduit Street. Although he feared that his adversary was “the best shot in England”, Lord Camelford refused to retract his words lest his reputation should suffer. The duel took place near the area known as The Moats, the site now occupied by Oakwood Court, and Lord Camelford was fatally wounded. He was carried to Little Holland House by its owner, Mr Ottey, where he lingered for three days. He told his second that he forgave Captain Best and that he was the sole aggressor; furthermore, before he died he inserted in his will a note forbidding his friends or relatives to take proceedings

against Captain Best. He also asked that royal clemency should be extended towards him should the law be brought in. He asked to be buried at a “spot not near the haunts of men, but where the surrounding scenery may smile upon my remains”. This was done on the borders of St Lampiène in the canton of Bern in Switzerland, where he had formerly spent many solitary hours. The third Lord

Holland erected an antique Roman altar on the site where he fell. History does not relate what happened to Captain Best; perhaps he did not trust the provisions made in Lord Camelford’s will and fled the country as other duellists had done before him.

Kathleen E. Hall

## Russian Virtuosi Concert, 3 April, 2009



There was a full house at the Orangery for the concert by the Russian Virtuosi, Natalia Lomeiko (violin) and Yuri Zhislin (violin/viola), and the audience was not disappointed by the original and eclectic programme and the superb standard of performance. The concert began with *Concertante Nos. 1 and 6*, short pieces for violin and viola, by Antonio Bruni (1757-1821), an Italian violinist and composer who spent a large part of his career in Paris. The first, in 1790s style, started with a solemn *allegro*, but developed with the use of very lively dance rhythms. The second was more lively throughout, echoing Haydn rather than Mozart, again employing dance rhythms in the second half. These were followed by *Sarabande con variazione in G minor*, a piece for violin and viola comprising variations on a theme by Handel, written in 1897 by the Norwegian violinist, conductor and composer Johan Halvorsen (1864-1935): a romantic piece with echoes of Bach’s *Double Violin Concerto*. The first half was completed by a suite for solo violin called *Maluk Pirin* by Dobrinka Tabakova, who was born in Bulgaria (in 1980), but brought up and educated in London. Pirin is a mountain in Bulgaria, and the suite, in three short movements, reflects the techniques used on the Gadulka, a Bulgarian stringed folk instrument, and, using folk music themes, tries to describe the landscape of the mountain. The second half began with the world premiere – an unusual, if not unique, event for the Orangery – of a solo violin suite called *Snow Woman*, dedicated to Natalia Lomeiko, by Cheryl Frances-Hoad (born 1980), a leading young British composer. The suite was based on a Siberian folksong and, although atonal, varied constantly in rhythm and was at times very powerful in feeling. The composer was present to receive a tremendous ovation. The final work was Prokofiev’s *Sonata for*



*Two Violins, Op. 35*, written in France in 1932 shortly before the composer’s return to Russia. An atonal work in four movements, but with the first and third being neo-classical in feeling, not unlike Stravinsky’s neo-classical pieces, and the second and fourth folk-like with staccato rhythms. It was a memorable evening. The Virtuosi performed for us in 2006 and we sincerely hope that they will come back again.

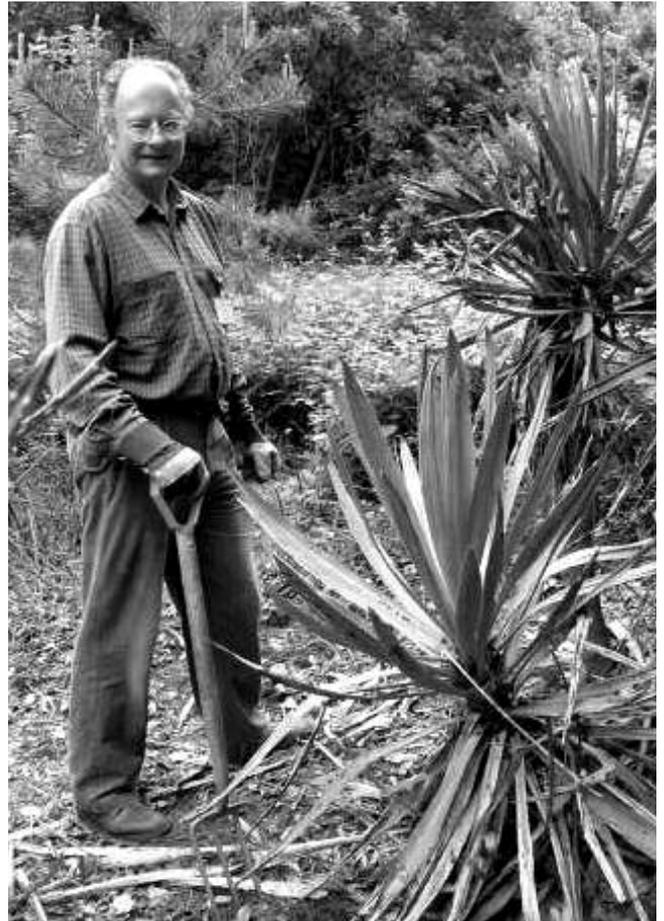
George Law



## Yuccas Liberated

Many of you will have been dismayed to see the yuccas in the Peacock Lawn getting smothered by brambles. Holland Park Volunteer Richard Moore enjoys long-term heavy-duty projects in the park and undertook to clear them single-handed. "I'm in the grip of a strange passion for digging up brambles, which is not something I get many opportunities to do for my local clients, bless 'em. At first sight the task seemed overwhelming, but it's satisfying how much can be achieved with regular stints of hard work for a couple of hours; and it's nice of the peacocks to come and see how I'm getting on from time to time." Let's hope the old wives are wrong about the yucca's blooming frequency and Richard's work pays off with a fine display later this year.

If anyone else shares this passion, Richard does not lay claim to every corner of the park where brambles are encroaching on flower beds or lawns. For those who prefer a little ladylike deadheading, or anything in between, the park also offers plenty of opportunity. Become a VIP (Volunteer in the Park)! Just get in touch with Rhoddy to learn how to go about it.



*Photo by Rhoddy Wood*



## Vandalism in the Kyoto Garden



*Photo by Joy Puritz*

It is sad to relate that the large granite snow lantern by the pond in the Kyoto Garden was damaged by an unknown person or persons early in the spring. It will be a long time before it is restored: it is in too many pieces to be put back together and, for the garden to be authentic, granite must be shipped all the way from Japan. In the meantime herons are using the remaining platform to fish from. (Although the carp are too large for them, the fish are sometimes damaged by the herons' bills, so one is encouraged to scare the birds off.)



This visited Holland Park last summer and again over the Christmas holidays. The Borough has now decided that fun fairs are not appropriate for Holland Park, so we will not be seeing them again for a while.



By now readers may have seen the park's latest acquisitions – and very beautiful they are. They arrived in early May but came with firm instructions that they should be kept in the aviary for at least six weeks to acclimatise them to their new location; if released immediately they would have flown off, looking for their old home. Your secretary witnessed a charming scene when one of the new arrivals was watching a group of our established birds who were wandering around pecking at the dust in the greenhouse yard. A blue peacock came over and gently rubbed beaks with the captive through the netting. No anti-immigrant feeling here.

## Dates for your Diary



All FHP events in the diary are printed in **bold**. Our bird/nature walks (BNW) will continue to take place on the first Saturday of each month (except August) under the direction of our knowledgeable and informative guide, Ian Thomson. Meet him at Lord Holland's statue at 9am. The walks are free and everyone is welcome, not just Members, so please come and encourage your friends: they might become Members too! We recommend you bring binoculars if you can – they make such a difference.

Events organised by the Ecology Service of RBK&C are listed as "ES"; unless otherwise stated they are free of charge, meeting in the Ecology Centre (Stable Yard). It is advisable to ring the Ecology Centre on 020 7938 8186 or e-mail [ecology.centre@rbkc.gov.uk](mailto:ecology.centre@rbkc.gov.uk) for details of any changes, for further events or, especially for the children's activities, to check whether they are fully booked or not.

<b>Sat 4 July</b>	<b>BNW</b>	
Sun 5 July	ES. Summer Wildlife Area Open Day. At the wildlife area.	12-4pm
<b>Thur 16 July</b>	<b>Pimm's in the Park.</b> In the youth hostel garden, £12.	6-8pm
Sat 18 July	ES. Butterfly walk with Tim Freed.	11am
Mon 20 July-Fri 4 Sept	ES. Holiday activities for 5-10 year olds, £3.50 per session. Booking required.	10-1pm; 2-4pm
Tues 28 July	ES. Holland Park Open Day.	10-1pm; 2-4pm
Fri 31 July	ES. Wild Night Out, £3.50 per child.	7-10pm
Tues 4 Aug	ES. Summer tree walk with Alan Harrington.	7-8pm
Weds 12 Aug	ES. Bat walk and talk by Hannah Walker (London Bat Group).	7.30pm
Weds 19 Aug	ES. Talk on the house-sparrow decline, park and garden birds, by Jacqueline Weir (RSPB).	7-8pm
<b>Sat 5 Sept</b>	<b>BNW</b>	
Weds 9 Sept	ES. Pond dipping (adults only). Booking required.	7-9pm
Fri 18 Sept	ES. Moth walk with Tim Freed.	6.30pm
<b>Sat 3 Oct</b>	<b>BNW</b>	
Sat 10 Oct	ES. Nature photography workshop with Bruce Tanner. Booking required. Bring your own camera.	2-5pm
Sun 18 Oct	ES. Autumn Wildlife Area Open Day. At the wildlife area.	12-4pm
Sat 24 Oct	ES. Fungi foray with Peter James.	2-4pm
Mon 26-Fri 30 Oct	ES. Holiday activities for 5-10 year olds, £3.50 per session. Booking required.	10-1pm; 2-4pm
<b>Thur 29 Oct</b>	<b>"A House Reborn"</b> , an illustrated talk by Daniel Robbins. In the Orangery, £12 (see details on page 3).	7pm
Sat 31 Oct	ES. Autumn tree walk with Alan Harrington.	11am-1pm

*\*For legal reasons (no entertainment licence) tickets for Friends' Orangery events may only be used by members and their guests*



# The key.

Recently, we've been talking a lot about local know how. People ask us, what does it mean and why is it important?

Well, we recognise estate agents don't have a great image and yes, it's hard for us to admit that. A reputation that is, perhaps, based more on whizzy cars, than quality of service.

But we also know this; that the best agents are highly valued because they know the area they work intimately. They know the people who live there. They know the different streets and properties inside and out. Where there should be a bus stop,

but isn't. They are able to take the weight off your shoulders and add significant value in the process. To sum up: they get better results.

This is the central principle that our business is based upon. We aim to be an agency that not only understands the local area around our offices better than any other agent, we expect our knowledge to make the difference for you. Which is why the properties we deal with don't stand around unsold or unlet for too long. Ask any local. **Local Know How. Better results.**