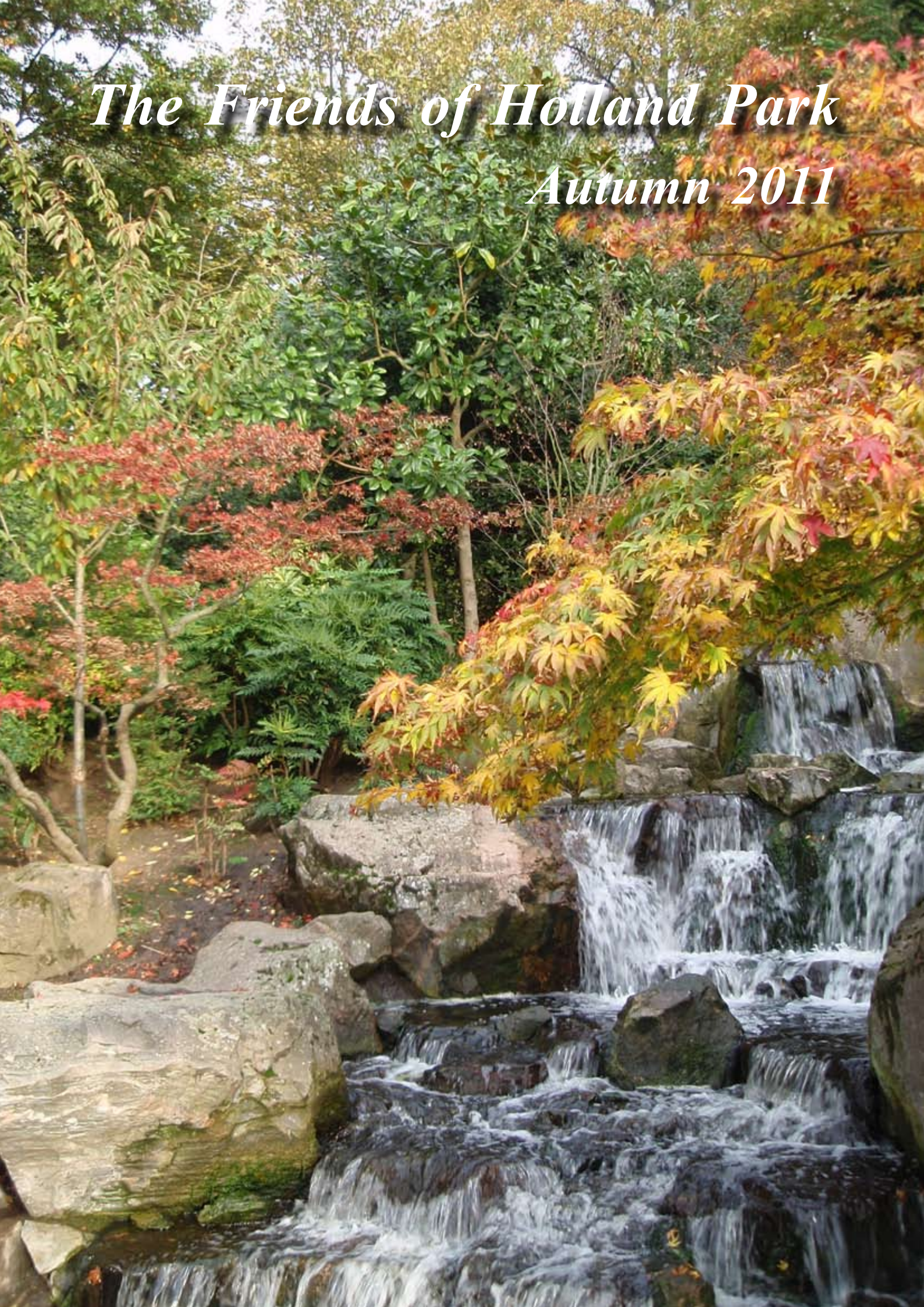


*The Friends of Holland Park*  
*Autumn 2011*







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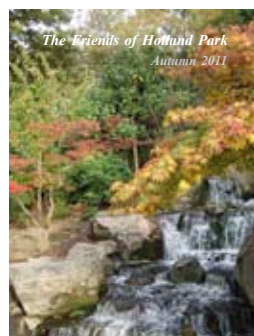
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## Crab Apple Jelly

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Season of mists and mellow fruitfulness, and it always gives your secretary especial pleasure to be able to use crab apples grown in the park to make delicious tangy jelly. It is best eaten as an accompaniment to lamb or pork but it is also refreshing on toast. The apples have to be of the wild greeny kind – anything else is too sweet – and there is only one tree of the right bitterness left in the park, so its fruit has to be supplemented from elsewhere. We anticipate gathering them in the last week of September so do ring 020 7602 0304 after that to enquire about availability and prices and to arrange collection. Here's hoping for a bumper crop!



Your editor's picture on the front cover, of the cascade in the Kyoto Garden, was photographed before the recent visit of the Japanese gardeners when various rocks were added to the cascade and others rearranged.

Thursday, 27 October, at 7pm in the Orangery

Bees play an absolutely crucial role in the life cycle of plants and trees on which we and other animals rely for food, but they are under threat and we need to know more about them if we ourselves are to survive.

We are looking forward to an illustrated talk by Dr Luke Dixon, who keeps bees on some of London's most prestigious rooftops, including Kensington Palace, the Natural History Museum, the London College of Fashion – and The 3



*Dr Luke Dixon at work*

Stags Pub in Kennington. He has co-written a paper on urban beekeeping which has been accepted for presentation at this year's APIMONDIA, the international beekeeping congress, and his book, *Urban Beekeeping*, is to be published next year.

The evening will include wine, and delicious canapés provided by Janice Miles. Tickets at £12 each may be ordered on the enclosed order form or via our website, and applications are not restricted to members.

## Christmas Concert



*The choir at Wymondham Abbey*

The Tallis Chamber Choir (TCC) and their conductor, Philip Simms, are delighted to be invited back by the Friends to perform our Christmas Concert in the Orangery for the twelfth year in

succession. This is our most popular annual event, so we hope you will put 7.30pm, Sunday, 4 December firmly in your diary.

In the last year performance highlights for the choir have included recording the *Beethoven Experience* with Charles Hazelwood on TV and radio, and *Sunday Worship* on Radio 4 with the English Chamber Orchestra. In June this year TCC was again invited to perform in Wymondham Abbey, Norfolk, in a very successful fund-raising concert in aid of YMCA Norfolk, conducted by Philip Simms.

As always we advise early booking. Tickets are £17 to include wine and canapés, and these can be obtained using the enclosed order form or via our website, and applications are not restricted to members.



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*East Wing, Holland House*

We have already had one enquiry for a large number of cards, so now is the time to start thinking about them. Listening to comments we have had previously and taking into consideration the economic situation, we are trying an experiment this year which is to produce our new design in a smaller format. It is called "East Wing, Holland House" and is the view of the house from the youth hostel lawn where we so recently drank Pimm's. This will be 3 $\frac{3}{8}$  x 6 ins compared to 6 x 7 $\frac{3}{4}$  ins, and 55p each compared to 75p. Overseas postage will be reduced. In the small size we have also reproduced an older and very popular design of the stable yard. The only large one we have of Holland Park has the picture of the alcove in the formal garden. Last year the assorted packs of 10 for £6 were so popular that we have none left of our park for this year but the idea has been extended



*The Alcove, Holland Park*

to other neighbourhoods and there are mixed packs of views in RBK&C with Battersea. The standard greeting is "With best wishes for Christmas and the New Year" but most designs are also available blank.

Members will remember that Mountbatten Cards return us 25% of the profit if you fill in our name as your preferred charity. We also get a small extra discount if



*Stable Yard, Holland Park*

you order directly from us, using the form enclosed with this newsletter, rather than from Mountbatten using the form at the back of their catalogue. We give free delivery to those who usually receive their newsletters by hand without a stamp, but have to charge £1.25 per pack to other people. Mountbatten do hand delivery free over a larger area (see their brochure), and if you want overprinting it is best to go straight to them. The Friends' minimum order is 10 cards and Mountbatten's is 35.

Sadly, for health reasons, this is the last year that Terry McKivragan will have been able to paint his delightful London scenes for the cards. So if you appreciate them, now is your opportunity to purchase a selection or just go for an extra quantity. Happy Christmas!

## New trustees

We are very fortunate and delighted to have found two prospective new trustees willing to take over two of the more important roles within the organisation, but our success in having attracted them to the work of The Friends is very slightly tinged with regret that the body corporate of our almost 1000-strong charity could not produce a single candidate for these positions.

Gordon French, an enthusiastic Australian anglophile, has run Gallery 19 in Thackeray Street since 1995, creating a niche market in its promotion of Kensington. Gordon has a strong track record in television development, but he is also a painter and has been painting the buildings of London for 25 years. Who better to organise our annual art exhibition in the Orangery. The plan is for Gordon to take over from Andy Walker, who has managed the exhibition for the past three years with increasing confidence and growing success, and we pay grateful tribute to her for that. It is also excellent that she will be able to hand over to Gordon in an orderly fashion so that he can hit the ground running in preparation for next year's exhibition.

Carron Batt, an American who has lived in London for ten years, also has a strong artistic streak. She has a breadth of experience in advertising and marketing, most recently for Sotheby's, and for three years in a voluntary capacity for the Art Fund. However, Carron has generously offered to take on the challenging position of Treasurer from David Jeffreys, combined with the Assistant Treasurer's role from Nigel Brockmann. David has kindly agreed to induct Carron

in the peculiarities of our accountancy software, and between them they will decide on an official handover date.

It is, however, good to report that one of our members, Jennie Kettlewell, has also agreed to join the committee. Jennie is as keen on the plants of Holland Park as Rhoddy is and we have wanted another committee member who shares this interest, but we have said that while being interested in plants is an advantage in a trustee, it does not of itself justify a place on the committee. Fortunately, Jennie is an almost-retired management consultant so she has plenty of experience in self-starting and organising and also considerable people management and IT skills. She is well able, and willing, to take on the occasional project for the Friends of the type that has recently been managed by the chairman; recent examples have been the various seats and benches and getting our two new booklets printed. These take a considerable amount of time and energy, which the chairman might be better using in other directions. Also, it might be easier to find a new chairman if he or she knew that they would not be burdened with the day-to-day execution of similar projects.

This news item is a little premature because Gordon, Carron and Jennie cannot be co-opted as trustees until your committee meets in September, after this newsletter has gone to press. However, we have little doubt that all three will be warmly welcomed as trustees of The Friends, and Carron and Gordon as the new holders of two of our most high-profile roles.



Not a bad year for our moorhens overall, given, among other things, the work on the Kyoto Garden including the draining of the pond. April began on Kyoto with one additional adult to our resident pair, and by mid-April six chicks had appeared. By the beginning of May the chicks were down to three, and so they remained until the closure of the garden towards the end of June. When the garden reopened in July only two juveniles were seen but the third could have moved elsewhere. The Kyoto pond was also home from about October last year until May to a large, white domestic duck. It was very aggressive towards mallards but tolerant of moorhens. At the end of May it (sorry, I don't know its sex) decided to move to the youth hostel pond.

On the wildlife pond five moorhen chicks hatched at the beginning of May, down to three a month later. These three matured and were joined in early July by a second brood of three, reduced to two a few days later, and these two seem to have survived.

On Lord Holland's pond the resident pair were, as usual, late starters and were not seen sitting until the end of June. It was not until mid-August that two chicks appeared, still there at the time of writing in early September. In mid-May five mallard ducklings had hatched on Kyoto but were gone within two days. And in early June nine mallard ducklings were seen on the wildlife pond but they too had gone in a matter of days. In mid-July, however, five ducklings appeared on Lord Holland's pond and, at the time of writing, now fairly mature, had moved to the wildlife pond.

I am again indebted to Michael Martyn-Johns for



*Photo by Sally Martyn-Johns*

*Taking cover at Pimm's in the Park*

On the evening of 21 July the Friends enjoyed a particularly friendly or, one could say, cosy Pimm's party in the youth hostel garden. This was due to the gently falling rain. The party was saved by Park management as well as youth hostel manager Sally Martyn-Johns who both kindly provided gazebos to shelter the guests. As can be seen in the photo taken by Sally, the Friends were thus encouraged to stand close to each other and make new acquaintances. The successful moorhen family and the large white domestic duck were very much in evidence.

information about the youth hostel moorhens. They have had a good year: two broods of six chicks and, although only three of the first brood survived, they helped to feed the second brood (classic moorhen behaviour), enabling them to thrive. Michael has confirmed the presence of the white duck, apparently just as aggressive in its new home as before.

*David Jeffreys*



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Twenty years after the Kyoto Garden was built, the Royal Borough has had to say farewell to the extreme generosity of the Kyoto Chamber of Commerce who have funded its specialist maintenance. That arrangement came to a fitting climax this summer with their final gift of a team of gardeners (including two of the original team), 26 tons of rock and equipment and the internationally renowned garden builder and designer, Yasuo Kitayama. This amazingly youthful-looking 64-year-old heads the Kyoto Gardens Association with whom the Royal Borough now has a service level agreement.

The Kyoto Garden is a personal interpretation by first Shoji Nakahara and now Yasuo Kitayama, of



*Cascade*

a set of gardening principles that were first written during the Heian period of Japanese history (785-1184 AD). Written by an unknown hand on two scrolls that have survived intact, the book, *Sakuteiki*, arguably remains the “holy grail” of Japanese garden design. It is also the oldest known gardening book in the world. So what of our garden? Is it not just another garden laid out attractively in the Japanese style? Indeed it is, but beneath that is also a fascinating multi-layered structure of ancient philosophy and allegory interspersed with poetry and myth. For example, **the cascade** is the predominant feature of the garden. Nakahara-san constructed it deliberately in the north-east corner and ensured that the outflow of the pond was located in the south-west corner. That was no accident. Indeed he had to find a site in Holland Park that enabled him to do that because “the waters of the Blue Dragon shall follow the path of the White Tiger”. One of the four principles of the *Sakuteiki* is that the gardener must observe the principles of geomancy (now popularised as *feng sui* – or *fusui* in Japanese). Like Heian Kyoto, the garden is protected by four Guardian Gods: the Black Tortoise in the north, the Blue Dragon in the east, the Scarlet Bird in the south and the White Tiger in the west. In old Kyoto, refreshing springs

were found in the hills to the north east, and flowed into the swamps to the south west.

A second principle is that the gardener should follow Buddhist traditions. Buddhism in Japan sits comfortably alongside the traditional Shinto as both a religion and philosophy. Kitayama-san brought with him a massive rock with which to “bend” the cascade’s fall half way up the “mountain”. It took hours of adjusting. Why? I asked, to which he replied: so that it looked good, and gave me that mischievous grin of his while pointing to the books he had given me: “Go, read, work it out”. I think I have (well, started to anyway).

Looking down on the cascade from the point where he showed me that the new “borrowed view” is located, I have now come to realise I was not meant just to see scenery but, more poetically, the *kanji* symbol for *fudu myoo*.



*Fudu myoo*

That is the name and symbol for Acala, a god revered as one of the Five Wisdom Kings of the Womb Realm in the Shingon sect of Buddhism. Sculptured as a fierce-looking character and reputed to live in cascades, he is responsible for showing people the teachings of Buddha as well as assisting them in self control. He, the “immovable one”, is himself always unmoved, particularly by carnal attractions. A third principle is that the garden extracts a certain aesthetic essence from nature: “Visualize the famous landscapes of our country and come to understand their most interesting points. Re-create the essence of those scenes in the garden, but do so interpretatively, not strictly.”

Water and mountains were perceived as the two most fundamental building blocks of the natural world and accordingly the rocky cascade with its torrents of water is the most striking scene in this “stroll garden”, but what we now see therefore is essence, not a replica or copy.



*Acala*



*“Mountains”*



The final principle is that the gardener must observe a complex code of taboos: “To make a garden by studying nature exclusively, without any knowledge of various taboos, is reckless.” In building the cascade both our designers have clearly gone to great lengths to ensure that they do not turn a stone into a “Phantom” stone: “Using a stone that once stood upright in a reclining manner or using a reclining stone as a standing stone. If this is done, that stone will definitely become a Phantom Stone and be cursed.”



*Tortoise and crane*

**The pond** is shaped like a tortoise (*kame*) “since water will take on the shape of the vessel it enters.” This probably contradicts

the prevalent idea that it is the two islands that are meant to evoke the tortoise and crane (*tsuru*) legends. The tortoise is revered as a haven for immortals, thus symbolising longevity, good luck and support, while the crane is the symbol of eternal youth and happiness, having taken at least a thousand years to reach the sun. “Tsuru was en nen, kame wa man nen” (“cranes live a thousand years, tortoises live ten thousand”).

Evil thoughts travel in straight lines which is why **the bridge** crossing the pond, similar in design to one in Tenju-an, in Kyoto, is staggered. Unable to change course, they drop into the water and are thus prevented from reaching the tea house that would be at the end of the “stroll” in a traditional garden such as this one.

**The well** is a new feature of the garden. Kitayama-san emphasised the importance of this feature by showing me photographs of similar ones that he has incorporated in temple gardens in Kyoto. Alluding to the importance of water to sustain life, its square shape draws on the famous “circle-triangle-square” calligraphy of Sengai Gibon (1750-1837). Zen Buddhists believe that all things in the universe are represented by these forms.

Note the date: Sengai Gibon lived nearly 800 years after the *Sakuteiki* was written. While gardens in Japan are still designed



*Circle-triangle-square*

following the text of hand-written scrolls whose name translates as “the setting of stones”, they do not actually remain “set in stone”, they evolve. Our 20-year-old garden is evolving and will continue to do so. Yasuo Kitayama has left numerous instructions on plantings for us to complete before he returns next year while he, in the meantime, turns his attention to an 800-year-old garden in Kyoto. It is indeed anything but “just another garden”.

*With grateful thanks to my mentors Yasuo Kitayama, Marc Treib, Steve Hagen, Prof. Jiro Takei and Marc Keane.*

*Barrie Maclaurin, Park Manager*





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On 17 September 1991 Prince Charles and the Crown Prince of Japan opened our Kyoto Garden to celebrate the 100th anniversary of the founding of the Anglo-Japanese Society. It was sponsored by the Kyoto Chamber

of Commerce and many other Japanese and British institutions and societies. A small by-product was the production of a guide to our garden which included an explanation of the principles underlying Japanese gardens, a description of a walk round it and the story of its construction.

Sir Hugh Casson painted a picture for the cover. It was produced in such generous numbers that the Friends still have copies to sell at a nominal £2. It provides a record of the thinking and planting at the garden's inception but a number of changes have happened over the years culminating in the most recent one described by Barrie Maclaurin in this newsletter. This article is a reflection on what has happened between the two.

Some tensions arising from putting a Kyoto Garden in a London park, open freely to all, were apparent from the start. The Japanese considered that, as a garden for them is an extension of the house, one can hardly have a true garden unless there is some building at its centre. The Borough, while keen to have the garden, declined any form of building on the grounds that they would be unable to protect it from vandalism. On a lesser scale, the route to the bridge from the north was designed as a series of stepping stones bordered by moss. The public found the moss easier to walk on, especially with pushchairs, and soon there was no moss. So after a short time the moss was replaced with a hard-wearing surface of embedded pebbles. The result still looks a little awkward and added on, as indeed it is.

The real problem is that the general British public have no appreciation of the Japanese ideal of a garden as a place of peace and quiet. Toddlers have been allowed to push their scooters round the

bushes, teenagers run up and down the cascade and, arguably the most destructive of the peace, are the happy family groups picnicking on the lawns. The park staff have tried many ways to control

this; notices have been ignored and low ropes stepped over. The notices and ropes are themselves intrusive but without them the public claim they "didn't know". The best hope is for human control, and the Borough has now agreed to have two gardeners on duty. Also, the latest lot of Japanese gardeners introduced the good-looking split bamboo hoops to delineate the paths. Unfortunately the gardeners' time ran out before the

hoops were completed but our own staff have been instructed how to make them and we hope will soon fill the gaps. Readers are reminded that if the gardeners are not there the police, on 020 7938 8190, will come if called.

Another tension is how much a Japanese garden in England can, or should, be Japanese. Observers have commented that in Japan gardens do not have lawns, many having raked gravel instead. Kew has such a garden but that never sees the crowds that Holland Park does because Kew charges, quite substantially, for entry. The Borough was sure from the beginning that it would not be able to keep gravel properly raked. The original creators of our garden were quite relaxed about incorporating local traditions. They accepted that lawns were an English thing which were made possible by our climate that they do not share; the rocks and plants were sourced locally and many of the plants were not of Japanese origin. We did query them when they planted a few small dahlias at the foot of two pine trees where even to us they looked incongruous. "Oh, we were trying to tie the garden in with what is already here and we saw your good display of dahlias." But they were pleased to be told we did not want them.

There is also the question of colour. The Japanese traditionally love their spring cherries, but in hot



*Photo by Nigel Brockmann*

*Re-opening of the Kyoto Garden on 8 July by Mayor, Cllr Julie Mills, Cllr Nick Pager-Brown, Tsumeoki Okihara (President of the Kyoto Chamber of Commerce) and Yasuo Kitayama (Head of the Kyoto Gardens Association Team)*





*Photo by Rhoddy Wood*

*Mexican orange blossom in flower*

Japanese summers cool green is most appreciated; in English days that are often dull, we want the bright shades provided by flowers. So the Japanese prune to make interesting shapes, reminiscent of landscape features in miniature, while the English are inclined to let shrubs grow naturally to display the maximum amount of bloom. The English sometimes wonder why the Japanese choose flowering shrubs at all if they are going to remove all the flowers. The explanation that different species have different textures when close clipped is not entirely convincing. The overall treatment of our garden has to some extent swung backwards and forwards depending on how recently the Japanese have visited and restored it to their vision. Three or four years ago when they were appalled by the Englishness of its condition, they did give a master class in Japanese maintenance to some of the park staff, and this spring they said they were impressed with their performance. Even so it has been a bit of a compromise; the azaleas are allowed to flower naturally but the hypericum and abelia hedge is clipped so that few flowers are ever visible. The Mexican orange blossom and forsythia can both be made to keep their mounded shapes while producing abundant short-stemmed flowers on what now become white or yellow balls. Whether this satisfies either camp is open to doubt.

The English can appreciate the “cloud pruning” of many of the Japanese maples where all the down-pointing twigs are removed. This leaves elegantly layered small trees which it is easy to magnify in the imagination to forests on the mountains.

Your secretary is always keen to increase the number of unusual plants in Holland Park and on one occasion bought at a plant fair two maples with mottled red and green leaves. The seller explained that natural populations of *Acer rubescens* included some variegated plants and he had bred selectively to produce a cultivar he named “Rosea” to accentuate this. Park staff placed these gifts near the

stepped entrance but the Japanese never liked them and banished them to a less prominent position in the south-east corner of the garden. They grew well there until they were destroyed in the most recent refurbishment.

It is not surprising that not all the trees listed in the Kyoto Garden booklet are still there after twenty years. The original Japanese said it was unusual and stimulating for them to design a garden round mature trees rather than on an empty site. Of four good trees listed, the headache tree is a few yards from the edge of the pond and was probably not affected by the construction of the garden. Ten years on it started to die back and was heavily pruned to rejuvenate it. Now it is again thick and healthy-looking though no longer a champion. The other three trees all abutted on the new pond so that their roots were necessarily trimmed. The Japanese sought to reduce the stress on the trees by pruning the branches to compensate. The silver birch had its leader reduced; the tree presently regained its vigour though the shape has lost its natural elegance. The Norway maple survived for a few years until honey fungus invaded it which is always more likely to happen to a stressed tree. It was replaced with a liquidamber which grows slowly but steadily. The tulip tree started to deteriorate immediately and was soon replaced by a young tree that has grown well and flowers profusely. One other tree, the corkscrew willow, had been growing right where the pond was destined to be and though quite sizeable was successfully transplanted to near the top of the cascade. For 15 years it continued to enlarge and then suddenly collapsed and has not been replaced.

A garden is a living thing and in the twenty years of its existence, our Kyoto Garden has given us much of beauty to admire and much of interest to ponder.

*Rhoddy Wood*



*Photo by Nigel Brockmann*

*Kyoto Garden restored*

The Borough commissioned a survey of mammals (excluding bats which have their own survey) in all its parks, which they intend to repeat at ten-yearly intervals. The results are now in but, not surprisingly perhaps, mainly negative. Holland Park has the most species, which include the yellow-necked mouse and the more common wood mouse though there are six other kinds of hoped-for mouse, shrew and vole of which there was no sign. Not for lack of trying, traps, carefully designed to make any captured animal secure and comfortable until released, were placed along transept lines, and the researchers sought diligently by daylight and torchlight along the same lines for footprints, hair or scats. No sign of hedgehogs anywhere in the borough. There is a badger sett in Holland Park but the builders moved out many



*Muntjac*

years ago and even the foxes no longer use the sett as an earth, having found more convenient quarters in neighbouring gardens. (Closer to dustbins?) The foxes do still visit Holland Park, and the resident grey squirrels are estimated to be between 50 and 100. The one real surprise was a muntjac slot. It would be charming to see a muntjac emerging from cover at dusk or returning at dawn, but deer can be terribly destructive of gardens, and if they ever became established in the park would spark a lively discussion about how to get rid of them. Meanwhile we can all listen for a sound between a cough and a bark from the heart of our thickets to tell us one is present.

To read the survey report in full, go to [www.rbkc.gov.uk/ecology](http://www.rbkc.gov.uk/ecology)

*Rhoddy Wood*

## Poetry Seat



*Norma Barwis in the Poetry Seat*

As foretold, though a little later than was expected, the Friends' latest gift was installed in July by Mtec who are specialist installers of art works. We dealt with their Dave Williams who was helpful and generous in making it all happen. The seat has caught the imagination of a number of passers-by who can be seen photographing each other on it. You

can see why another name for it is the "Umbrella Seat". It has been carefully positioned to give a view over the arboretum and meadow which is especially colourful at daffodil, bluebell and campion times. The English oak from which it is carved has been left untreated so that it will weather to a natural grey, melting into the wooded background. It is held in place by a single steel pile, two metres long. This method of fixing was chosen to slip past any tree roots, causing the minimum of disturbance. The chair does rock slightly but we are assured that it is entirely secure and as theft-proof as possible. The sculptor, Martin Pigg, earns his living as a tree surgeon and says it gives him great pleasure to salvage wood from trees he has had to cut down, and

give them another lease of life where they will be again appreciated.

The reasoning behind its name was that poetry books would be left there to be read or borrowed by anyone passing. No books have been seen but anyone can bring their own. In our photo Norma Barwis from South London had been enjoying a tour with our editor to look at Holland Park's uncommon trees – an interest of Norma's. Naturally they were referring to our tree walk booklet "The Notable Trees of Holland Park", so used it as a handy prop for the photo. She and Stuart Swann (also from South London and a lover of plants), can be seen using it to identify the *Dipelta yunnanensis* with its curious seed pods opposite the youth hostel. (If you have lost your copy or never had one, it is only £2 plus postage, obtainable via the order form.)



*The editor with Norma Barwis and Stuart Swann, identifying a tree*

If you have not yet seen the seat, do go and have a look at it from all sides; you will find it near Lord Holland's pond.

*Rhoddy Wood*  
*Photos by Maggie Quill*



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 the meeting place is the Ecology Centre (Stable Yard). There is a charge for those marked £. It is advisable to ring the Centre on 020 7938 8186 or e-mail [ecology.centre@rbkc.gov.uk](mailto:ecology.centre@rbkc.gov.uk) to book, for details of any changes or for further events.

Sat 1 Oct	<b>BNW</b>	
Sat 1 Oct	ES. Photography beginners class £	10am-4pm
Sat 8 Oct	ES. Photography master class £	10am-4pm
Sat 15 Oct	ES. Fungi day course £	10am-4pm
Sat 15 Oct	ES. Autumn Wildlife Area Open Day & Taskforce 4	
	Nature launch event	12-4pm
Sat 22 Oct	ES. Fungi foray £	2-4pm
Thur 27 Oct	<b>Bees and Urban Beekeeping</b> , an illustrated talk by Dr Luke Dixon (see p.3). In the Orangery, £12.	7pm
Sat 29 Oct	ES. Drawing on nature (drawing skills) £	10am-4pm
Sat 5 Nov	<b>BNW</b>	
Sat 3 Dec	<b>BNW</b>	
Sun 4 Dec	<b>Christmas Concert: Tallis Chamber Choir</b> (see p.3). In the Orangery, £17.	7.30pm
Sat 7 Jan	<b>BNW</b>	
Sat 28 Jan	ES. Winter Wildlife Area Open Day	12-4pm



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