



The Friends of Holland Park
Summer 2011

Photo by Joan Bovarnick



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The Saddlebacks are Back

Once again British Saddlebacks have been installed in the Park to encourage wild flowers, this time in the Oak Enclosure, immediately south west of Lord Holland's statue. This area, which was full of brambles and nettles, will have its soil turned over and its bulbs "chipped" by the foraging snouts of six weaners. The hope is that in the summer of 2012 we will see more vigorous growth of wild flowers, this meadow then supporting birds, small mammals, butterflies, grasshoppers and bees.

The Annual General Meeting was held on 30 March 2011 in The Orangery. The President, Sir Angus Stirling, welcomed all those present. There were no apologies. The minutes of the previous AGM were approved.

The Chairman, Nicholas Hopkins, gave his report for 2010. He said two oak benches had been donated to the Park. The plan for wall hangings for the cafeteria had had to be abandoned. Listed Building consent had been given for the Commonwealth Institute scheme, but planning permission would still be needed for work on the interior. A revised plan for the apartment block on the Holland Park School playground site would be unlikely to affect the Park adversely. The proposal to build a new house against the Park boundary wall in the grounds of Park Close had been granted on appeal. The 2010 Art Exhibition by over 70 artists had raised ca £1,000 for The Friends. Mr Hopkins described the other events of the year. The oak-bench maker had failed to refund The Friends' deposit, and repayment was being sought through legal channels.

The Treasurer, David Jeffreys, pointed out some points of interest in the Report of the Trustees incorporating Accounts for the Year to 31 December 2010 and the Report of the Independent Examiner, both of which had been circulated previously. The fund balance was £74,619.

The Secretary, Mrs Rhoddy Wood, presented her report. She said there were 780 paid-up members and ca 150 might still renew. About three-quarters had signed up for Gift Aid. Mrs Wood thanked all volunteers and especially those who were helping with the art exhibition.

All existing trustees were re-elected with the exception of Deborah Newberry who was standing down. A former trustee, Manuela Gardner, who had recently been co-opted, was re-elected as Hospitality Officer. Leslie Du Cane was thanked and re-elected as the Independent Examiner.

The meeting approved a resolution that joint membership for couples should be £20 or £15 for seniors. A second resolution, that there should be a life membership category, was rejected. A third, that

“senior” should mean aged 60 or over, was amended by vote to 65 or over.

Looking ahead to the current year, Mr Hopkins said that the texts of the two new booklets about the history of Holland House and the development of its gardens were almost complete. Holland House terrace would now be open to the public for the winter months. Funding had been obtained for a new Ecology Centre adjacent to the Adventure Playground. Pigs would again be employed in the Park during the summer. A poetry seat was being donated by The Friends and they might be asked to contribute to stone seating beside the outdoor chess board and to conservation of the fountain trough in the Dutch Garden. The Friends might also take over responsibility for some Ecology Centre events due to the current lack of funds. The Borough would carry out maintenance work on the circular tree benches and the ceramic tiles. The Council's Feasibility Study into the Holland Park Estate had employed outside consultants to look at possible “better” uses for all its buildings. The Friends would mount strong opposition to any unacceptable proposals. Mr Hopkins appealed for a new Treasurer to replace Mr Jeffreys, who wished to stand down, and pointed out the need for succession planning for other senior trustees.

There were questions and answers about the Council's Feasibility Study. Sir Angus Stirling declared the Meeting closed at 9.10pm.

Pimm's in the Park

Thursday, 21 July, 6 – 8pm
in the youth hostel garden

Don't forget to book in advance for our summer party. This is now our only event of the year which is exclusively for members and their guests. The youth hostel garden is a unique setting in the Park, rarely accessible to the public, and we are especially fortunate to be allowed to use it for the evening.

As ever, we shall look forward to Janice Miles's delicious summer canapés to complement the Pimm's cocktail. Please use the enclosed order form to book tickets at £12 each, or book through our website.



Photo by Rhoddy Wood

Members will have seen the outdoor board of granite slabs installed on the lawn between the dahlia and sundial gardens. Stone benches for spectators are on their way by slow boat from China and the Friends are investigating a possible gift of chairs for the players. Meanwhile the pieces are put out daily, as long as it is not raining, and their use is free and

no booking is required. The Borough was inspired to install the board by a generous offer from the experienced players, some of them grand masters, who have long used the café tables for their games, to give instruction to young players on Saturday mornings. They wanted to provide opportunities to play face to face rather than alone at home with a computer.

Overlooked by The Black Queen, our picture shows the Mayor, Councillor James Husband, and Councillor Nicholas Paget-Brown being advised by Samir Samadov who won the English Primary Schools Chess Association's most recent under-9 competition. He has also been the runner up in the British under-8 championships. Samir and his family come from Russia (where else?) and had been living in Lancashire for two years before moving to London. He was thrilled to find new chess contacts in Holland Park.

Russian Virtuosi Concert

Those who did not attend on 2 April missed a fascinating evening of musical performance of the highest quality with a varied programme. Our old friends Natalia Lomeiko (violin) and Yuri Zhislin (viola) were supplemented by another Russian, Zoya Vyazovska (flute), and Richard Harwood (cello), who is British.

The first piece was *Duo Concertante No.2 in G* for violin and viola by Antonio Bartolomeo Bruni (1757 -1821), an Italian violinist and composer who composed some 20 successful *opéras comiques* and over 200 chamber works, and spent the years 1785 to 1801 in Paris. The *Duo* started with an *allegro con moto* in which the melodic line of the violin was at times very like an operatic aria. The second movement, *andante*, started with a simple melody on the violin which was developed into some half a dozen skilful variations, some on the violin and some on the viola. The second piece was Beethoven's *String Trio in c minor, Op.9, No.3* written in 1798, one of the most impressive of his early works. It follows the four-movement model of the traditional quartet and, most importantly, features the key of c minor which inspired some of his greatest works, including the *Piano Sonata No.5, Op.10, No.1* and the fifth symphony. In this trio the journey from c minor to C major is dealt

with gently, with the major key coming in at the end of the *finale*. The piece also displays masterful handling of chamber music texture, and demonstrates Beethoven's unusual ability to transform simplicity into nobility, the common into the universal. After the interval we started with the *allegro* of Schubert's *String Trio in B flat major, D471*, written in 1816, which was the only movement of the trio completed. It is an example of classical *sonata-allegro* form and has an engaging freshness and charm. We finished with Mozart's *Flute Quartet in D major, K485*, a piece made famous some years ago by James Galway. It was written between 1777 and 1778 for an amateur flautist, Ferdinand Dejean, a wealthy Dutch merchant. Mozart constructed the work as if it were a string quartet with the flute replacing the first violin. Dejean's requirements seem to have been modest, and Mozart produced a work where the emphasis is on an easy-going and relatively uncomplicated style. However, the second movement, *adagio* in b minor, is a delightful study in brevity, with the flute producing a melody with similarities to Gluck's *Dance of the Blessed Spirits*.

It was a memorable evening and we hope that the Russian Virtuosi will come back to entertain us again before too long.

George Law

The Friends of Holland Park is a community-based charity; it relies on the voluntary input of its trustee committee to function as an effective voice for the conservation and good management of the Park, for the enjoyment of local residents. Now that committee needs greater help and support from the membership if it is to continue as an efficient administration and maintain its activities. Currently we need replacements for our treasurer and art exhibition organiser respectively, but other positions will emerge before very long. With our membership approaching 1,000 it must be possible to find within it competent, confident and, above all, willing people to take up these roles on behalf of The Friends.

If you can help The Friends and the Park, please contact the chairman to discuss the positions more fully. If you know anyone who might be interested in supporting the work of The Friends and ensuring that our glorious Park continues to benefit from our efforts, please encourage them to apply.

Treasurer

This is an important role and we are keen to find a replacement quickly to enable a period of shadowing the present incumbent, followed by a smooth handover.

The treasurer is responsible for the safe and secure management of The Friends' annual income of some £30,000 and financial assets currently standing at around £80,000. This includes the receipt of annual subscriptions, donations and other revenues; cheque payments for all approved outgoings; banking, investment, licence and insurance arrangements; and preparation of the annual accounts. A former treasurer and chartered accountant assists with the annual accounts, and an assistant treasurer helps with day-to-day banking.

The treasurer is also our main channel of communication with the Charity Commission, ensuring compliance both with their requirements and our own Constitution. Accounting or book-keeping experience would of course be desirable, but it is not a prerequisite. However, a head for figures and the ability to use a basic computer accounting program is a must.

Art Exhibition Organiser

The Friends have run an annual, open art exhibition in the Orangery shortly before Easter for 29 years. It provides a welcome opportunity for more than 60 local artists to display and sell their work, and additional income for The Friends. The organiser is a full member of the trustee committee though almost all of the work takes place, with a gradual build-up, between November and April.

The position involves the receipt of applications for the exhibition and for the advertising poster competition; production of the poster and catalogue; promotion; liaison with stewards and helpers; oversight of the erection of exhibition panels and display of works; on-site receipt of exhibits and return of unsold work; record keeping and accounting. This work is, to quite a large extent, shared by other trustees and Friends.



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I have been acting as a “postman” for the Friends for several years now delivering the newsletter at quarterly intervals. In fact, I am recognised by some of the recipients as heralding the seasons (“I see spring is here” or “oh, winter must be on its way”). My round does not change much, roughly the same subscribers, add or lose a few, so I play a game with myself to avoid the monotony, and I wonder whether my daily postman does the same. I divide the round into three sections and allow myself half an hour to cover each of them. This can only be done by never retracing my steps or crossing the road unnecessarily. This works well for Addison Avenue and St James’s Gardens where I can do a circular route.

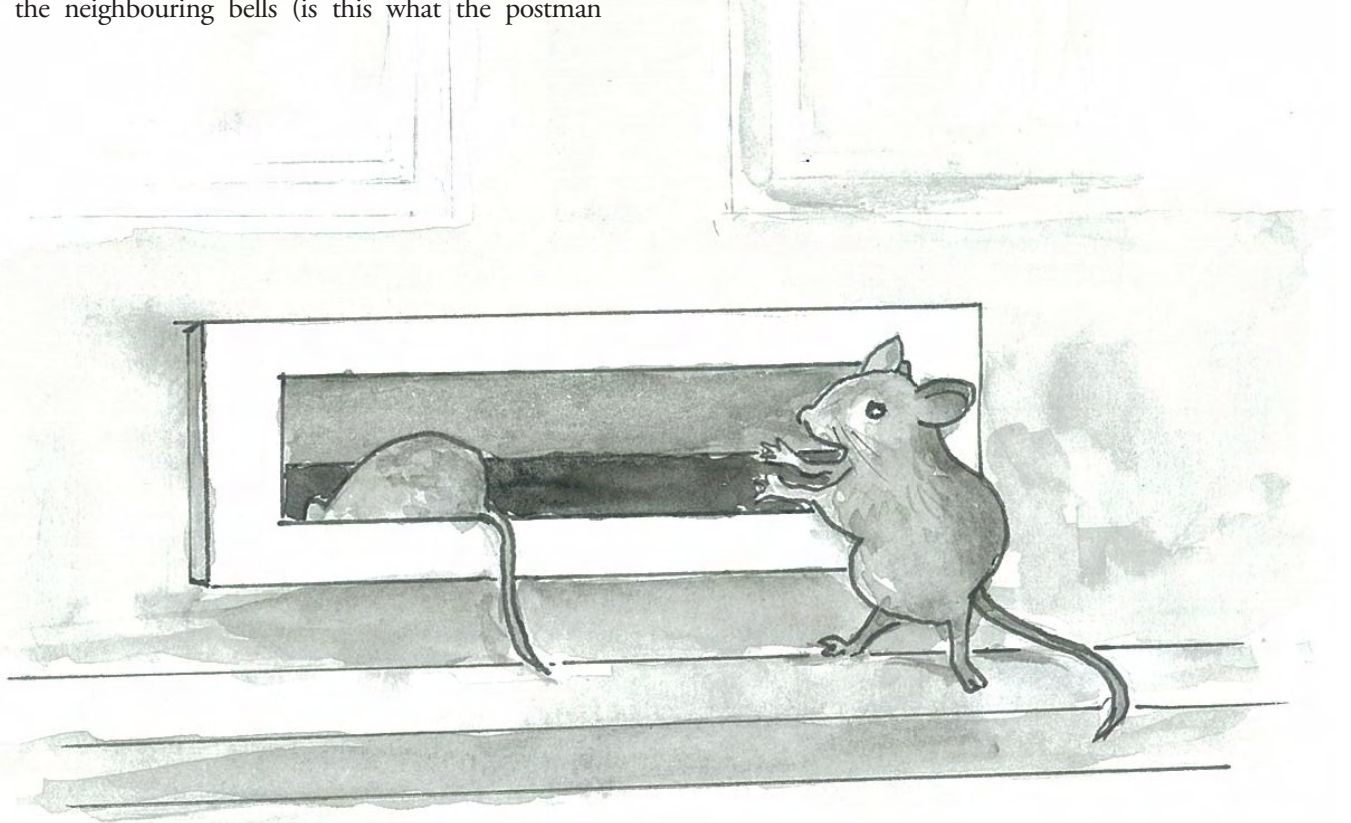
I have also become extremely observant and notice when houses, and particularly front doors, have been repainted or need repainting. Woe betide anyone who changes the colour of their front door or, worse still, omits the number, as this means I have to do a double check, which slows me up. While my round is composed mainly of Victorian houses, some in single occupation but more often divided into flats, there are also several large blocks of flats which have indoor letterboxes in the entrance hall. This can present a problem if the owner is out and the porter, if there is one, does not answer. The only solution is to press all the neighbouring bells (is this what the postman

does?). I am usually unlucky, and if anyone answers, it is frequently the cleaning lady – non-English speaking – who has clearly been instructed never to open the front door to strangers.

Ah yes, letterboxes. These come in all shapes and sizes and in all different positions on the front door. Some are so small, possibly early Victorian, that they can only have been designed to take the smallest of letters; others have vicious springs which, given half a chance, remove my nail varnish if not my fingers. But the real mystery is those – and there are several of them – which are situated about six inches from the bottom of the door. In order to reach these, it is necessary to crouch in an undignified position on the front step to open the flap, only to come face to face with the house guard dog crouching in a similar position on the other side. At first I thought the reason for placing it low was to spare the dog the effort of leaping up to snatch the newsletter as it came through the letterbox; on second thoughts I realised that it must also have been intended as a “mouse flap”, provided by a kindly householder to save mice risking life and limb trying to squeeze under the door.

Kathleen Hall

Illustration by Joanna Irvin



Now that Holland Park has its own bee hives and is producing excellent honey for sale, it is a good time to learn more about these fascinating and complex creatures, but not just because those of us with a sweet tooth enjoy their product. 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 disappearing. A far greater understanding of them is vital if we ourselves are to survive.



Dr Luke Dixon at work

Dr Luke Dixon, who keeps bees across London, mostly on rooftops, will give us an illustrated talk. He looks after hives for Kensington Palace, at the

Natural History Museum, the London College of Fashion and The 3 Stags Pub in Kennington, amongst other locations. He has co-written a paper on urban beekeeping which has been accepted for presentation at this year's APIMONDIA, the international beekeeping congress, which this year will be held in Buenos Aires. His book *Urban Beekeeping* is to be published in 2012.

The evening will close with wine and scrumptious 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.



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**CARTER
JONAS**

Among the many interesting plants in Holland Park are two that are different in a curious way. They are both evergreen and appear to be densely leaved all year round, but the appearance is deceptive, and what you see are not leaves at all.

In the north border of the Dutch garden, just to the right of the statue, there is a glossy green clump of *Ruscus aculeatus* (Butcher's Broom). What might look like stiff, spine-tipped leaves to you and me are in fact flattened extensions of the stem, called "cladodes", which assume the form and function of a leaf. The true leaves are reduced to minute papery scales which exist around the tiny flower bud in the centre of each cladode, and are almost impossible to identify without a magnifying glass. Each single tiny flower grows from the centre of the surface of the cladode in late winter or early spring, but both male and female plants are needed to pollinate and produce berries. For such a sober-looking plant the berries are surprisingly large (12.5mm) and bright scarlet.

The second curious plant might be described as a small tree and is in the south-east corner of the rose garden. It has grown a little crooked over the years, probably

because it struggles to find the sunlight which it would be accustomed to in its native Australia. *The Acacia pravissima* (Oven's Wattle) sports what look like stiff triangular leaves crowded on short stems. These are flattened leaf stalks (not stems as in the *Ruscus*) and are called "phyllodes". If you hear anyone using this tree's other common name, the "wedge-leaved wattle", you will now be able to put them right. Small sprays of flower buds are evident from early in the year, giving the whole tree an air of delicate tracery and, around April, the buds burst into fluffy

yellow flowers. There is one other peculiarity for keen observers of this *Acacia*. Look closely at the main trunk about 1.5 metres from the ground and you will see small, black, ridged marks, rather like long and very thin tadpoles. I wonder if they are part of the tree's breathing system, which normally appears as cracks in the bark, known as "lenticels".

These are two plants that deceive, but have you noticed the plants in Holland Park that have flowers with what look like petals but are not?

Text and photos by Jennie Kettlewell

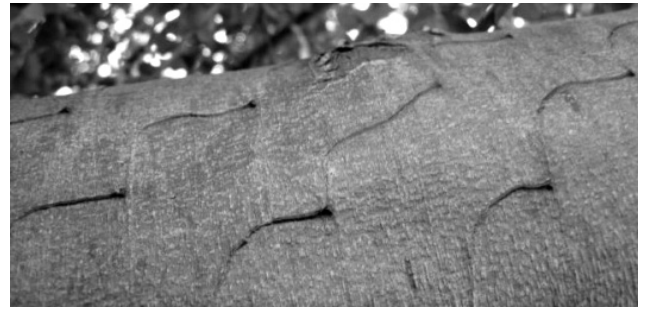
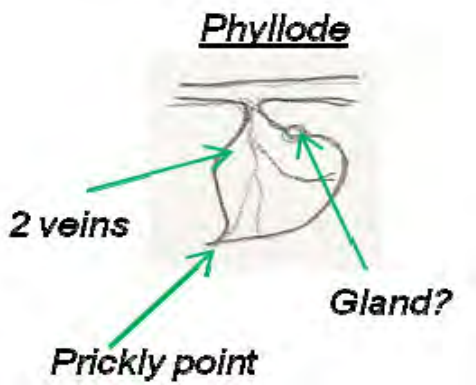


Holland Park, 24 February 2011

Acacia pravissima

Both taken in Holland Park, March 2011





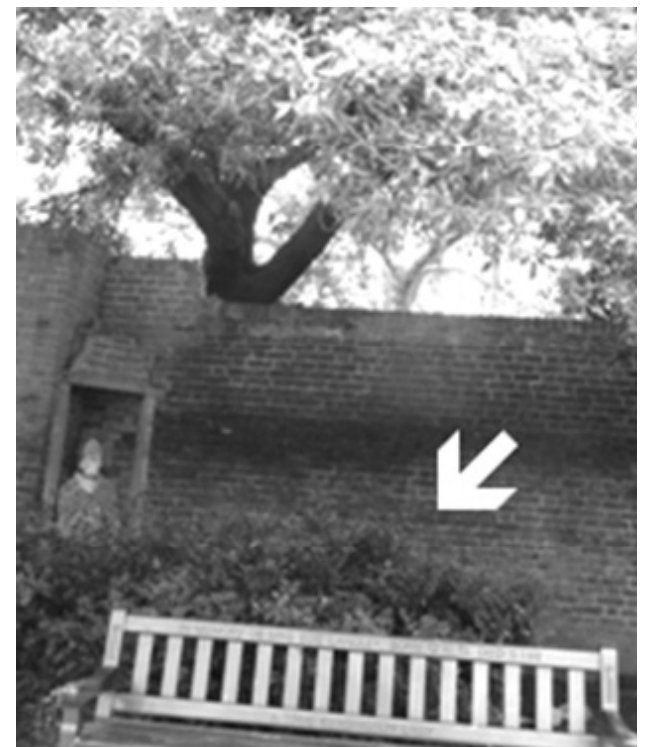
Markings on bark

Ruscus aculeatus

All taken in Holland Park or from Holland Park *Ruscus* in January 2011



Cladode with bud





Surprise visit by the Mayor, Councillor James Husband, with (L-R) Tony Walker, Catherine Bajour, Joy Puritz, Andy Walker

Sunshine and the change of clocks to summer time can only have a positive effect on an exhibition in the Orangery and indeed it went very well this year. We received many interesting and appreciative comments on the works and also on the display, which we could not have achieved without Alison Beckett, helped by Joanna Irvin. Isabel Langtry acted once again as judge for the exhibition and we are extremely grateful to her for considering so carefully the choice of winners of the various prizes and commendations. Thirty-five artists sold works for £5,099 this year, giving The Friends a net profit

of £1,699. We would like to thank all our loyal supporters but most of all, of course, the artists, those who have exhibited with us before and those who have joined us for the first time this year.

We are very grateful to the trustees who acted as stewards, and to all the artist volunteers who assisted them. A big thank you to Nigel Brockmann for organising the stewarding so efficiently, and to all the trustees who helped with the checking in and out on receiving and collecting days. We much appreciate all those who helped in setting up the exhibition, especially our chairman Nicholas Hopkins, and those who climbed ladders and carried out other important tasks.

The mini-market was a great success, not only in sales but also in enticing people into the Orangery to see what was going on. Very many thanks to our secretary Rhoddy Wood for organising this, and to the artists who took part so enthusiastically. As usual we would also like to thank Rhoddy for her work with the artists' cards which so enhance the exhibition. We also appreciate the help we received in displaying posters or flyers in shops, restaurants and other public places. The poster designed by Catherine Bajour received much commendation, and several copies were sold.

Andy Walker

Review of the Art Exhibition 2011

Outstanding portraits, humorous sculpture and stunning landscapes combined with pictures of peacocks and flowers and a wealth of other art work made the exhibition a total delight.

Joan Fiddes Dalley's portrait of "Irene Raphael at 100 years young" was a triumph. Marika Eversfield showed great sensitivity in depicting her sitter George, as did Patrick Killery in painting Anabela Cecelio, while Eugenia Killery's colourful portraits of a Spanish girl and another in a red dress were enchanting. A magnificent painting of African big cats by Jeanette Carr contrasted with the exhibition's more traditional peacocks, among which Dorota Hrycak's example in stained glass was particularly fine. The wild fowl on ice captured on camera by Joan Bovarnick were charming, and Krystyna Dankiewicz's depiction of a bird in a Holland Park snow scene was reminiscent

of Monet. Jennifer Bush's pastel "Shadows of London" had a hint of Monet too. Ann Kopka, on the other hand, was inspired to boldness and success by the tropical nature of Kew Gardens, and Manuela Gardner's passion for flowers was the basis for some spectacular jewellery. A black and white photograph of "Spring Blossom" by Isher Dhiman was a joy, and the same exhibitor brought another smile with a snap of nuns going shopping.

Humour was to the fore among the sculptures and pottery, not least Elzbieta Stanhope's sprouting head *jardinières* and John Schettrumpf's "Nude one-legged hermaphrodite tap dancer" in which plumbing was surreally transformed into art. Meanwhile, Hazel Leach's stoneware saki pot had such a wondrous handle that it demanded to be picked up and used.

Hazel Fennell once again led the way in abstract
(contd)

It was a pleasure to judge this year's art exhibition. The range of media and materials on display gave me a lovely opportunity to have a close look at etchings, photographs, cast and cut glass, carving, painting, mixed media, bronze, ceramics, drawings and decorative jewellery, which formed the rich, varied mix of art works in this year's exhibition.

Those selected for prizes and highly commended reflected this broad range. Bob Barling's work, invites us into a personal vision of a world he lived through in the early 20th century; the work is beautifully executed and thought provoking, combining descriptive rhyme with evocative painting, sharing great humour and huge humility of a world now gone. There was the remarkable energy of Ganbaatar Choimbol, whose horse paintings continue to resonate in my mind, as do the sewn art works made by Marianne Moore. Many others had a special mention at the awards evening. I look forward to seeing your new work alongside new submitters next year.

After studying all the works closely, I make a selection of twenty outstanding pieces, then ten and finally five, from the range of disciplines on offer. This is very difficult and takes time. I was particularly pleased to have such high-quality drawings to choose from, and the Show Prize was awarded to Leigh Glover for a piece sited in the central folders. Drawing is the very essence from which humans begin the unravelling process of their felt response to the world, possibly the most valuable tool at the artist's disposal.

Review of the Art Exhibition 2011 (*contd*)

painting with her "Gala memories". The most intriguing architectural picture was Julian St Leger's vision of Penzance Place, and some of the most attractive scenes were "Servies café" by Janet Scott, and Elizabeta Chojak-Mysko's happy watercolour of a beach. A number of landscapes, however, were especially accomplished: Joanna Irvin's "Under the arch" was a masterful view of a river flowing beneath a country bridge; Wendy Mackenzie's "Open road – Route 66", with its vast expanse of sky, shouted freedom to the heavens, and Brenda Sakoui's dark silhouettes of trees at dusk captured a power truly magical.

Alison Beckett

Special thanks go to those of you who buy the works: without you there would be no commercial partnership, and this gives the event a special buzz as well as making an important contribution to the excellent work of The Friends of Holland Park.

Isabel H. Langtry, Art Judge

Show Prize:

Leigh Glover, no. 21.4 "Holland Park woodlands"

Highly Commended in 2D:

Mary Romer Greenfield, no. 67.1 "Arc en ciel"

Highly Commended in 2D:

Joan Fiddes Dalley, no. 19.1 "Irene Raphael at 100 years young"

Highly Commended in 3D:

Patricia Collins, no. 11.3 "Sibling Rivalry"

Highly Commended in 3D:

Hazel Leach no. 37.3 "Bowl with holes"

Isabel H. Langtry is the new principal of Hampstead School of Art.

Her e-mail address: hsanw3@aol.com

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18 Stafford Terrace

There was a select gathering of Friends in the Orangery on the evening of 10 February to greet Daniel Robbins, Senior Curator of both Leighton House and of Linley Sambourne House. On this occasion he was telling us about the history of Linley Sambourne House, a Victorian terrace house at 18 Stafford Terrace at the southern end of the Phillimore Estate. Open between September and June at certain times on Wednesdays and weekends (and other days by arrangement), the public are taken on guided tours (on weekend afternoons by actors) and shown the Victorian home in which almost all the furnishings and fittings are unchanged since the late 19th century. Mr Robbins said that while Leighton House was the “hidden gem” of the borough, “Lily” Sambourne House was the “hidden, hidden gem”.

After only one previous occupier of the house, three generations of the Sambourne family lived there from 1874 to 1980. From the outside the house looks the same as its neighbours except for the two external warding cases. Edward Linley Sambourne (1844-1910) married Marion Herapath whose parents lived in Upper Phillimore Gardens where she had grown up. This was therefore one of the attractions of having their home in Stafford Terrace, the other being the proximity to the homes

which artists were now building on the other side of Holland Park. Sambourne, who is famous for being a book illustrator (illustrating the 1885 edition of *The Water Babies*) and for his cartoons in *Punch*, was very keen to be taken seriously as an artist. He gained a good reputation as a draughtsman, even among the Holland Park set, but, only working in black and white, he was on the bottom rung of the artistic ladder and was always looking to rise in society. Many artists did indeed visit him, although there is no evidence that Lord Leighton himself did; Sambourne was, however, once invited to Leighton House, after which he noted that the food had been “so-so” and that he had had an upset stomach afterwards, but made no comment on the house or his host. He enjoyed the pursuits of an upper-middle-class gentleman: he liked going hunting and shooting, and befriended businessmen who would invite him. The contents of the house are therefore an interesting mixture reflecting on the one hand the status of a respected member of society and on the other an artist.

Sambourne was the son of an importer of furs. He trained as a draughtsman in an engineering firm.



Bedroom

After submitting drawings to the editor of *Punch* he was taken on by the magazine and was eventually, from 1901, their chief cartoonist by which time he was quite a celebrity. Having to produce a weekly cartoon was quite a bind, of course. The routine was that there would be a weekly dinner at which the subject matter of the next cartoon was decided upon; then Sambourne had to produce it in time for a boy to collect it from his home one morning three days later. He became increasingly interested in doing photography, and found that it made drawing

quicker and more accurate since he could trace from the photographs. He had a so-called “spy” camera with which he could photograph people without them knowing; he also used models, including his own family and himself. We were even shown a photo of their housemaid asleep in bed. He cut out pictures from magazines to use. These, and his photos, were filed away in a folder which he called “From a Welshman to a weasel”. His glass-plate negatives were all preserved on high shelves in his studio. Because of his work schedule he was not able to go away for long periods, but one of his favourite activities was to set off for France in the morning, have a meal once he got there and return on the same day. He tended to eat huge amounts of food every evening washed down by large quantities of champagne, often leaving him feeling “seedy and bilious” the next day; his cure for that was to go riding every morning.

The Sambournes had two children, Maud and Maudley (always called Roy). Maud was the perfect daughter, even showing great talent as an illustrator – she had drawings published in *Punch* before her marriage. In contrast Roy was a constant trouble to his parents. He was difficult to control as a child and therefore sent, at considerable financial sacrifice, to Eton where his school reports always complained that he should try harder. However, he subsequently inherited the house (with his sister) and continued to live in it alone. He regretted the trouble he had given his parents and probably decided, as a kind of atonement, to take great care of the house, preserving it and its contents as much as possible, and not modernising as others were doing. He had it thoroughly photographed in the 1920s.

The amount of furniture was almost excessive. Sambourne himself was the driving force behind the furnishing of the house rather than his wife, who wrote in her diary in despair about the fourteen chairs in their bedroom alone. The inventory of 1877 shows that most of what can now be seen was already there. He had the whole house papered in William Morris designs – a self-consciously artistic thing to do. Sambourne liked to give the impression that he

only acquired the very best, but a lot of it he found at auctions and house clearances. There is very little of significance, therefore, but it was how he arranged it as artistically as possible which was important.

He had the morning room at the back extended outwards. There was no more than a yard at the back and no



Morning room

view except onto the back of the mews houses, so Sambourne designed stained-glass windows here. On the windows is the coat of arms which Sambourne adopted and modified from a Somerset yeoman named Samborne from whom he liked to presume he was descended. It was used on their stationery, cutlery, door panels and the door of their carriage – which vehicle was one of their great extravagances. Also on the window are the initials L for Linley, M for Marion and S for Sambourne. The joke is that the L seems to be lying on its back with the M on top of it. Does this tell us something about the couple’s relationship? The morning room was mainly his wife’s domain where she would discuss household business with the housekeeper. A huge amount is known about the day-to-day running of the house as all bills, shopping lists, diaries etc. which had been left in the furniture are now kept in the archives. In 2001 the house received a Lottery grant to pay for the cataloguing and storing of these documents. This supporting information is one of the things which



Drawing room

makes the house so special.

The drawing room is on the floor above the morning room and, unusually, it takes up the entire storey. Again an extension out to the back was made, but this was specifically meant as a working space for Sambourne where he drew all his cartoons until his daughter married and he used her sitting room above as a studio.

The Sambournes were always short of money so they would sometimes cut corners: when they had the William Morris wallpapers replaced with embossed and gilded paper, which was not cheap either, they only replaced the paper on exposed parts of the walls, not those behind furniture or pictures, which makes for a bizarre sight when these are removed. The fact that their many framed items hanging on the staircase and in the rooms were mostly photos or reproductions shows that their funds were limited.

When Roy died in 1945 his sister Maud kept the house empty for fifteen years, except for the household staff. She left the house to her three children, one of whom was Anne who first married Ronald Armstrong-Jones (their son was Anthony Armstrong-Jones who became Lord Snowdon); later she married the Earl of Rosse and then bought out her siblings in the 1960s. The Earl and Countess used 18 Stafford Terrace as their London house. They

made some changes including the installation of a bathroom and a reversion to William Morris wallpaper. True to family tradition the old paper remained behind heavy furniture. Into the 1970s the Countess was, in vain, trying to get the National Trust and V&A interested in taking on the house. Finally she sold it and most of its contents to the Greater London Council in 1980. Almost at once it was leased to the Victorian Society who ran it as a museum until 2000. Amusingly the Countess would occasionally come back to

the house to remove the odd item which she found she needed after all, perhaps for a dinner party: she still thought of the place as her own in some way. Now the house is run by the Royal Borough with Leighton House.



Bathroom

As the gathering at this fascinating talk was so select, for perhaps the first time in the Friends' history it was not necessary to collapse the chairs before Janice Miles arrived with her particularly mouth-watering canapés.

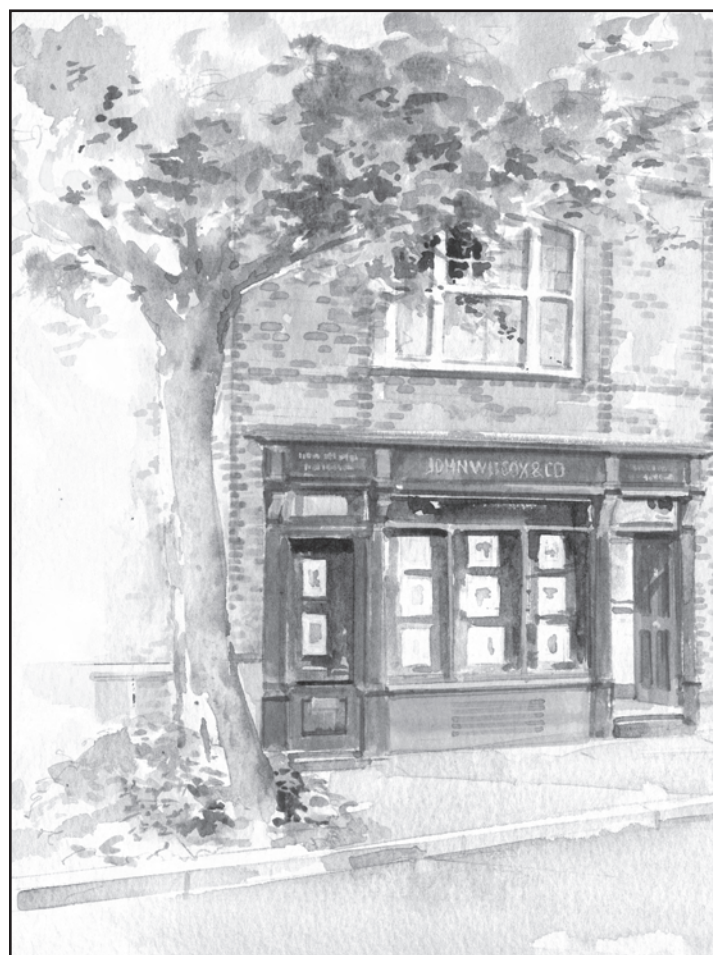
Joy Puritz

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www.rbkc.gov.uk/linleysambournehouse*

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 to book, for details of any changes or for further events.

Sat 2 July	BNW	
Sun 10 July	ES. Summer Wildlife Open Day. At wildlife area.	2-6pm
Thur 21 July	Pimm's in the Park. In the youth hostel garden. £12	6-8pm
Sat 6 Aug	ES. Tree Workshop (History/Identification). £	10am-4pm
Fri 2 Sept	ES. Children's Bat Walk.	7.30-9pm
Sat 3 Sept	BNW	
Fri 16 September	ES. Moth Walk. £	
Sat 1 Oct	BNW	
Thur 27 Oct	Bees and Urban Beekeeping, an illustrated talk by Dr Luke Dixon (see p.7). In the Orangery, £12.	7pm
Sat 5 Nov	BNW	
Sat 3 Dec	BNW	
Sun 4 Dec	Christmas Concert: Tallis Chamber Choir. In the Orangery, £17.	7.30pm



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