

The Events Calendar



Summer Party 24/06

On Thursday 24 June, from 6.30 pm, the CTRAA holds its annual summer party in the gardens of St Mary Abbots Vicarage in Vicarage Gate. All members and wannabe members are very welcome.

Autumn Party 12/09

On Sunday 12 September, from 12 noon, the CTRAA will have its annual autumn party in Inverness Gardens. All members and wannabe members are welcome.

AGM 22/11

The Annual General Meeting of the CTRAA will be held on Monday 22 November at 8 pm in Essex Church, 112 Palace Gardens Terrace. Drinks will be served afterwards.



NEIGHBOURHOOD WATCH

Car Crime: Theft from cars is the most common crime in our neighbourhood. A shopping bag or a package left in view is often enough temptation, so never leave anything in view in a parked car - not even in attended car parks.

Burglaries: Insecure letterboxes are very popular among burglars, as a way to open the lock from the inside or reach keys on a hall table with the help of tools. The best security is a metal basket or shield on the inside of the letterbox. More information can be obtained from Andy Booth, the Crime Prevention Officer, on 8246 0169.

Bogus callers: Burglars posing as meter readers or builders haunt our area, sometimes claiming to come on behalf of the landlord or an estate agent. Always check the identification of such unexpected callers, and don't hesitate to call their company if in doubt.

Burglar alarms: If you have an

audible intruder alarm, you must appoint two key holders and notify the police of the key holder's details. For each false alarm the Police will downgrade their response, and after five false alarms in a 12 months' period they will stop coming altogether. For more information, contact Andy Booth, the Crime Prevention Officer, on 8246 0169.

Contacting the Police: The 999 number should only be used when police are immediately needed, for example when there is a crime in progress. If you wish to report a crime where the suspect has already left the scene, call the local Police switchboard (7221 1212); and if you want to notify the Police about things that need to be tackled in the medium or long term (suspected drug trafficking, for instance), call the Police Intelligence Unit's free phone number (0800 328 7250).

Voice-Connect: You can receive regular up-to-date information about crime trends in our area by joining the Voice-Connect Scheme, which sends you such information by telephone, fax or email. To get hooked up, contact Charles Franklyn, Borough Neighbourhood Watch Co-ordinator, on 8246 0824.

Keep us informed: If you have

The Cherry Tree

A newsletter for the Cherry Trees Residents' Amenities Association

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The Cherry Trees Residents' Amenities Association

Chairman: Willoughby Wynne
39 Brunswick Gardens, London W8 4AW
Tel: 7727 9786

The aim of The Cherry Trees Residents' Amenities Association is to improve our neighbourhood and to function as our representative towards the Council and other authorities in matters concerning the area. Membership is open to all residents living in Palace Gardens Terrace, Strathmore Gardens, Berkeley Gardens, Brunswick Gardens, Inverness Gardens, Vicarage Gardens, Vicarage Gate, Kensington Mall, and on the eastern side of Kensington Church Street between Kensington Mall and Vicarage Gate.

been the victim of a crime or attempted crime in our area, please inform Mariju Lee or Ashley McNeile, the Cherry Trees area Neighbourhood Watch representatives, so they in turn can inform everyone in the area about current criminal activity. Their telephone numbers are: 7727 0205 (Mariju) and 7229 3239 (Ashley).

We thank the advertisers below for their contribution to the printing cost of this issue.

The Mediterranean Kitchen is celebrating its first anniversary and is proud to support the Cherry Tree.

Our new manager, Jenny Svenburg de Andrade, offers breakfast, lunch and dinner, seven days a week.

Our specialities include light snacks, salads, pastas, grilled meats and fish. Our food is delivered fresh daily, and all dishes are made in house.

The Mediterranean Kitchen is set in a contemporary background, with friendly staff and service. You can enjoy an intimate dinner for two, or take advantage of our special set menus for large parties.



the mediterranean kitchen

127 Kensington Church Street, London W8 7LP

Tel: 020-7727 8142

The Cherry Tree

A newsletter for the Cherry Trees Residents' Amenities Association 1/2004

Charging zone extension now more likely

The London mayoral election is over and Ken Livingstone comfortably secured a second term. This means that his plan to extend the congestion charging zone to most of Kensington and Chelsea looks much more likely to happen.

If there is a decision to proceed with the extension, our area could become part of the congestion charging zone in two years' time.

So, what would an extension mean in practice for us?

If one's car always leaves the zone before 7am and never re-enters the zone until after 6.30pm, Monday to Friday, one doesn't have to pay. Nor does one have to pay if the car always sits still in a resident parking bay during those hours. And holders of disabled person's parking badges are fully exempt from the charge.

All other resident car owners will have to apply for the 90% charge reduction once a year, on a form very similar to the resident parking application form and providing the same proofs of ownership and residency. Once registered and approved, one will be able to pay weekly, monthly or for a whole year. The reduced rates are currently £2.50 for a week, £10 for a month, and £126 for a year.

So, in practice, the zone extension means a doubling of the resident parking cost for most car owners in our area, requiring two separate applications sent to two different authorities every year. Can one perhaps hope for a joint application in the future, administered by the borough's Parking Shop?

If we are included in the congestion zone traffic will probably be less in Kensington Church Street, Notting Hill Gate and Kensington High Street during the charging hours, as the only non-charged routes through the borough will be Chelsea Embankment and Westway. However, the north-south route between the two, through Shepherd's Bush Roundabout and along Warwick Road, Warwick Gardens and Earl's Court Road, will become the zone's western border road, much as Park Lane is today, so there traffic can be expected to increase drastically, as "charge dodgers" run up or down between the two "toll-free" thoroughways and routes like the A40, A4 and Hammersmith Road.

Northacre, the company wanting to replace the Vicarage Gate House nursing home with a luxury flat development, made an announcement on 11 May in which it, for the first time, acknowledged that there are local objections to the company's plans, and that this opposition is so strong that the council's planning department has delayed the processing of Northacre's planning application.

The company commented that this delay may make an appeal to the Government's Planning Inspectorate necessary. However, it is possible that it decides not to appeal, as Northacre notes that, "if this course of action was pursued, a decision would probably be delayed by a further 12 months from the date of the appeal".

Besides acknowledging the problem with the delayed planning decision, the AIM listed company's announcement to the London Stock Exchange underlines its general troubles. Of the three uncompleted luxury flat projects Northacre is or has been involved in (KINGS in Chelsea, the Phillimores on Campden Hill, and Vicarage Gate House), only the Phillimores may possibly bring in some money for the company during the current financial year; but if so not until early next year, and only if the Phillimores is completed in time (December 2004) and the expensive flats very quickly find buyers (as Northacre's financial year ends 28 February). However, the possible revenue from the Phillimores during this financial year is very limited, as Northacre's share of the Phillimores flat sales was capped at £2.5 million when the company sold its share of Phillimores last spring - an amount that will only be achieved if and when every flat has been sold at the maximum price expected.

Considering that the company for several years has posted losses almost as high as its turnover, and in August 2003 had debts of £5.5 million (i.e. two years' turnover) payable within a year, the possible income from the Phillimores before March 2005 will hardly make Northacre's Financial Director sleep better at night.

Still no planning decision for Vicarage Gate House



The fate of Vicarage Gate House is still undecided.

In a previous statement, issued in March, the company announced that the much hoped for buy-out by Northacre's founders, John Hunter and Klas Nilsson, wouldn't happen, as they hadn't been able to find the money necessary. So, with mounting debts, very little money coming in, and no buyers of the company in sight, what solutions remain? Well, the May statement ends with a very carefully phrased sentence: "The directors are currently undertaking a review of the Group's operations, a component of which is likely to include some reduction of the Group's ongoing overhead."

What that means, is anyone's guess...

Our fight for the Vicarage Gate House site is being noticed in ever-wider circles. On 1 June, the Evening Standard had a big article about the growing nursing home crises throughout London, and the joint campaign by Kensington's resident associations to retain the site for nursing home usage was mentioned as an example of the growing public concern for the lack of nursing homes in London.

The article was based on a London-wide study commis-

sioned by the Liberal Democrats. This has found that the London boroughs on average place 40% of their nursing home patients outside their own boroughs, and that the existing nursing homes in London have 50% more patients than they've been designed for. At the same time, other studies show that the need for nursing homes will treble within 30 years.

Turning its focus on Kensington and Chelsea, the article proceeded by noting that our council has the lowest provision of homes in the country, compared with the size of its elderly population, but that it has recently introduced new planning rules which will make it harder to convert nursing homes for other uses.

In a separate editorial comment, the newspaper urged the Kensington & Chelsea council to apply the spirit of its new rules to Vicarage Gate House. The editorial stated that, "For the elderly, being able to stay put in a place one knows can be a life or death matter. Having to move out of one's home is bad enough, but being forced to relocate away from familiar sights, friends and neighbours can also contribute to an earlier death."

The artists' house

In Kensington Church Street there is a house that has been the home of artists and the arts more or less constantly for almost 200 years: 128 Kensington Church Street.

In the 17th century, Notting Hill Gate was a small village known as Kensington Gravel Pits, as parts of it consisted of large pits providing gravel for the otherwise largely clay based London. The top end of today's Kensington Church Street was called Silver Street between the intersection and the Mall, while it was known as High Row from the Mall to today's Campden Street. The rest of Church Street was called Church Lane; a narrow road leading down to the church and the small town of Kensington.

While the west side of High Row consisted of open farmland, the east side ran along the Craven House estate, owned by the first Earl of Craven. He died unmarried, and 50 years later, in 1736, his relatives sold the estate to property developers who built 12 houses on the grounds. Today these are 128 to 168 Kensington Church Street.

Owned by a school

The southern group of six houses, (128 – 142) was bought for £500 by James Allen, a gentleman from Dulwich in today's southern London, who gave them to a school he founded in Dulwich, as a way to provide an annual income for a teacher. The school opened in 1741 and gave free tuition to two mixed classes of poor local children. The freehold of these houses still belong to what today is the private James Allen's Girls' School in Dulwich, where the families of 1,000 girls from all over the country pay £8,000 per child per year – not exactly what James Allen had in mind...

Many of the houses on the Craven House estate have been completely rebuilt since the mid 1700's, but 128 Kensington Church Street (or 1 High Row, as it then was known) is one of the original buildings, although the front is from 1842.

The first leaseholder was a Mr Wedgeborrow, who paid an annual rent of £4 16s. In 1818 the house passed on to a Mr Thompson, and in 1821 Muzio Clementi, an elderly, very famous and wealthy Italian piano genius, made it his London pied-a-terre.

Clementi, the extremely gifted son of a silversmith in Rome, had been brought to England when he was only 14 years old, by a very wealthy Englishman, Sir Peter Beckford, who had promised to sponsor his musical education until he was 21. In return, Muzio was expected to provide musical entertainment at the Beckford estate in Dorset.

In 1774, Clementi was freed from his obligations to Peter Beckford, and moved to London, where he served as conductor at the King's Theatre in Haymarket, while composing and doing piano performances in his spare time. In 1779 he published his Opus 2 sonatas, which became very popular. These contributed to his fame as a pianist, and he could leave the conductor job behind.

Many considered him one of the greatest virtuosos in Europe. Consequently, he wanted to try his luck on the Continent. After a stop in Paris, he had his famous confrontation with Mozart in Vienna. Clementi was asked by the Emperor Josef II to enter a musical playing contest with Mozart on Christmas Eve 1781, for the amusement of the Emperor's guests, the Grand Duke (later Tsar Paul I) and Duchess of Russia. They both had to play pieces by other composers as well as their own. After the contest, the Emperor declared it a tie.

Expensive piano teacher

In 1784 the 32-year old Clementi eloped with an 18-year-old girl, the daughter of a prosperous Lyon merchant. The enraged father pursued the couple and, with the aid of the authorities, reclaimed his daughter.

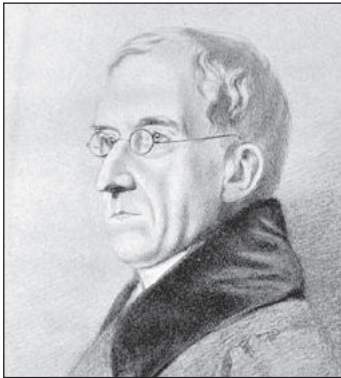
The rejection by the French businessman made Clementi realise that a touring virtuoso wasn't respectable enough, so he set his sights higher. He started to offer his services as a piano teacher, and was soon the most sought-after, and most expensive, piano teacher in London. His pupils included both "professionals" and members of wealthy families in London, who were willing to pay his fee of one guinea per lesson – this at a time when a farm worker made 3 shillings per week (i.e. 7 guineas per year).

The small fortune he made during the 1790s allowed him to build a country house in Evesham, in Worcestershire. The rest of the money he invested in instrument making. When the piano manufacturer Longman & Broderip went bankrupt in 1798, Clementi, who was a major shareholder, established Longman, Clementi & Co, a company which under various names was controlled by Clementi until he died.

When Clementi died in 1832, at the age of 80, he was a very wealthy man, not only because of his business ventures, but also because he guarded every penny. For example,



Although the building is called Clementi House, the composer Muzio Clementi only lived there occasionally during two years.



The organist and composer William Horsley made the house his family's home for almost 100 years.



Isambard Kingdom Brunel visited the family often, as he was married to one of the daughters.

a visitor to Moscow saw Clementi and his pupil, John Field, doing laundry in their rooms. Clementi tried to explain it away by saying that the prices for having laundry done in Moscow were horrendous, and that the laundress probably would damage the clothes as well.

Although 128 Kensington Church Street now is known as Clementi House, and boasts a blue plaque commemorating Clementi, he only lived there for two years. In 1823 he sold the lease to another musician: William Horsley, whose family would live there until 1914.

William Horsley was a composing organist, famous for his glees (i.e. choir compositions). He was employed as head organist at the



128 is one of few least modified 18th century houses in Kensington Church Street.



Today, John Callcott Horsley is mainly known for having created the world's first mass-produced Christmas card, in 1843.

Asylum for Female Orphans, which was renowned for its choir concerts and Sunday services. He was also one of the founders of London's first permanent symphony orchestra, the Philharmonic Society of London, which eventually became the Royal Philharmonic Society. In 1813 he had married Elizabeth Wall Callcott, the daughter of his close friend and predecessor at the asylum, John Wall Callcott.

On the site of the present Essex Church, generations of Callcotts had lived side by side in a row of four houses that had been built for the family in the early 18th century by a forefather who had been involved in Kensington Palace building works. According to family tradition, he had

been in charge of the construction of the Orangery. In the early 1800s, John Wall Callcott's family lived in one of the houses, his younger brother, the renowned painter Sir Augustus Wall Callcott, in another, and one of their aunts occupied a third. Their homes were important centres of London's artistic life, frequently visited by famous musicians, painters and writers.

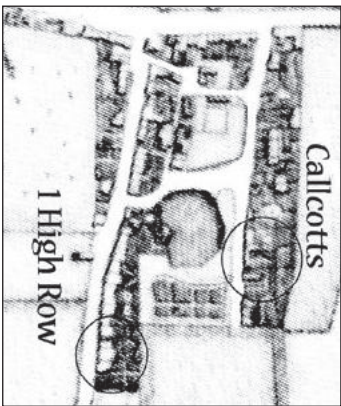
During the first ten years of their marriage, William and Elizabeth lived in Brompton Road, but in 1823 they moved to 1 High Row with their five children (three girls and two boys), only some 100 yards from the Callcotts. At that time the area was still a rural idyll; a few rows of houses, surrounded by meadows. On the



From the late 1820s until his death in 1847, the German composer Felix Mendelssohn was a frequent guest of the Horsleys.



The painter John Callcott Horsley lived in 128 Kensington Church Street from 1823 to 1903.



The Horsleys lived in 1 High Row (left circle) and the Callcotts on the other side of the pond (right circle).

south side of the Mall an old gravel pit had become a big pond, and the whole Cherry Trees area was still totally undeveloped - as was the land on the west side of High Row, all the way up to Campden Hill.

The Horsleys were a very artistic Victorian family that encouraged the children to write, draw, paint, play music and perform plays. Not surprisingly, as both their father and grandfather were eminent musicians, as their great-uncle was a famous painter, and as nearly all of them were avid letter writers and diary keepers. The children's inspiration to write was further fuelled in 1827, when great-uncle Augustus married the widow Maria Graham, one of the first female travel writers.

She was the daughter of the famous Admiral Dundas, and had written books and newspaper articles about India and South America. She had even been governess in Brazil to the very young and temporarily deposed Portuguese regent Maria II. As Lady Callcott she would continue to write books on art, travelogues and tales for children until she died in 1842.

In 1829, the young, promising German director and composer Felix Mendelssohn was introduced to the family, and 1 High Row immediately became his home from home whenever he came to England. The relationship between the family and the German composer was so close that the youngest son, Charles Edward, was sent to Germany to become Mendelssohn's student.

Brunel married the daughter

At a party during one of Mendelssohn's visits in 1832 or 1833, a female friend of the family brought her brother along; a short (5 ft) young engineer with a very impressive name, Isambard Kingdom Brunel, who would eventually become known as one of the world's greatest engineers. Isambard was immediately smitten by Mary, the Horsley's beautiful eldest daughter, and five years later they married.

The most famous painting of Brunel is painted by his brother-in-law, William's and Elizabeth's eldest son, John Callcott Horsley, who was to become the great painter of the family.

Already at the age of 24, John had the honour of becoming one of the six artists selected to paint frescoes in Britain's new, splendid Houses of Parliament, and in 1856 he became a full member of the Royal Academy, and was its treasurer for 15 years.

Large frescoes and historic motifs were, however, actually not his cup of tea. Although many painters of his generation were involved in the Pre-Raphaelite Brotherhood and Symbolism, John (like his great-uncle) felt more at home among 17th century Dutch masters, like Pieter de Hooch, and their paintings of normal people going about their business.

World's first Christmas card

Towards the end of the 19th century, when Classicism and Impressionism had become the rage, John's domestic scenes were considered outdated, and his popularity dwindled. When, in addition, he publicly criticized the increasing amount of nudity in paintings in the late 1800's, he was regarded as an old-fashioned prude and was given the nickname "Clothes Horsley". So, although he was a very skilled painter, he is today mainly known for creating the world's first printed Christmas card.

This happened in the summer of 1843, when he was a rather unknown 22-year old artist. Henry Cole, a writer, book publisher and art enthusiast, who later was to become

the brain behind the Great Exhibition of 1851 and eventually oversaw the construction of the Albert Hall, had a publishing house and shop for beautiful household items in Bond Street, called Felix Summerly's Home Treasury (Felix Summerly was his pseudonym as a writer). Since the beginning of the century, more and more people had been sending each other handwritten Christmas cards, and Cole, a very early advocate of industrial design who had founded the "Journal of Design" to encourage artists to apply their talents to everyday articles and to encourage manufacturers to mass produce them, asked his friend John Callcott Horsley to design a Christmas card that could be mass produced and sold in his shop that Christmas.

By next Christmas several other shops had copied the idea, and it soon also spread to Germany. From there it eventually reached the USA 30 years later, through a German immigrant. Of the 1,000 cards Cole printed, only 12 are known to exist today.

Lived there all his life

After a six-year marriage marred by death (three children who all died within 1-2 years, followed by their mother), John married Rose Haden in 1854. She was the sister of his friend Francis Seymour Haden, a distinguished surgeon who in his spare time was Britain's leading etcher. Their marriage lasted for 49 years and gave them six surviving children. Even when married, John never moved from the family home, so for a time there were three generations living there.

The Horsleys enjoyed very long lives: William Horsley died in 1858, 84 years old; his wife Elizabeth in 1875, 82 years old; John in 1903, 86 years old; and finally his wife Rose in 1912, 92 years old. During his long life, John saw the rural village turn into to the streetscape we know today.

Continued home of the arts

John's and Rose's son Victor Horsley and his children stayed in the house for two more years after Rose's death, but in 1914 the Horsley era was over and the lease passed on to Admiral Sir Edmond Slade. He represented a new family that made the house their own, because in 1919 he handed it over to his cousin Major Felix Warre (who continued the house's musical and artistic traditions for some thirty years), and in the mid 1950's the major's daughter's husband, Lieutenant-Colonel Peter Earle, was the lessee.

In the 1980's part of the house was an art gallery; and today – almost 200 years after Clementi moved in - it's occupied by the journalist and author Tom Stacey and his publishing company Stacey International. So, the artistic traditions live on in 128 Kensington Church Street.