

TRUST LAUNCHES CHELSEA RIVERSIDE ART COMPETITION

THE CHEYNE WALK TRUST is mounting an Art Competition to celebrate its connection with Chelsea Riverside over 35 years in 2010.

The Competition will be jointly sponsored with Heatherley's School of Fine Art, established in 1845 and which in May 2008 moved to a splendid new purpose built building in the Lot's Road from its former premises in the old Ashburnham Primary School.

A first prize of £500.00 will be offered by the Cheyne Walk Trust and a special prize of £500.00 for the best work by a young artist will be offered by the Chelsea Arts Club Trust. Further sponsorship is being sought.

The Competition will be judged by a panel Chaired by John Walton, Principal of Heatherley's School of Fine Art, and Prizes will be awarded at a Prize Ceremony, Auction and Reception at Heatherley's on 22 April 2010.

Proceeds from the event will be used to fund a bursary at Heatherley's to assist potentially gifted artists.

The competition subject will be [Chelsea Riverside](#)

[between Chelsea Bridge and Battersea Rail Bridge] and original work should be submitted in oil; acrylic; watercolour; gouache or print media.

The Art Competition will be advertised locally and in specialist art journals and periodicals.

Completed works must be delivered on the submission date of 10 April 2010 in accordance with formal entry conditions contained in the Entry Application Form and this can be obtained as

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**CHELSEA RIVERSIDE ART COMPETITION
2010 ENTRY FORM,**

available by internet download from:

<http://www.cheynewalktrust.org> or

<http://www.heatherleys.org>

Or by written application to:

The Hon. Treasurer, The Cheyne Walk Trust,
c/o Behrens Sharp, The Glassmill,
1 Battersea Bridge Road
London SW11 3BZ

Or to

The Vice Principal
Heatherley's School of Fine Art
75 Lots Road, London, SW10 0RN
Telephone: 020 7351 4190

Fax: 020 7351 6945

E-Mail: info@heatherleys.org

AGM AND RECEPTION 2009

THE 2009 ANNUAL GENERAL MEETING and Reception of the Cheyne Walk Trust is to take place on the evening of Tuesday 10th November in the State Apartments of The Royal Hospital Chelsea, by the kind permission of General The Lord Walker GCB CMG CBE DL, the Governor of The Royal Hospital Chelsea. The guest speaker will be Gregg Hands MP, Shadow Economic Secretary to the Treasury for the Conservative Party. Gregg Hands is at present MP for Fulham and Hammersmith and will be the Conservative Party candidate for the revised constituency of Chelsea & Fulham to be created as a result of implementation of the parliamentary boundary changes for the next general election in 2009/10.

Invitations to the AGM and Reception will sent to all Trust members in the autumn.

HEATHERLEY'S SCHOOL OF FINE ART

HEATHERLEY'S School of Fine Art is where Millais, Poynter and Leighton discovered their line, where

Evelyn Waugh discovered he would never find it, and where George Du Maurier and more recently Posy Simmonds found their metier.

After the RCA it is the oldest art school in the country, but many times in its history it has faced closure. The end seemed inevitable three years ago when the local authority served notice of a compulsory purchase order on its home of thirty years, to become the site of a new city academy school. But on May 31st it left its premises in the shadow of Lots Road Power Station for a new college beside Chelsea Harbour a few hundred yards away.

"It's a very satisfying feeling," said John Walton, 82, the portrait painter who rescued the school in the 1970s and has been its principal for three decades, and who has battled to secure its future now. "There have been some extremely black days," he said, "but we have prevailed"

Heatherley's was created by a breakaway group of students at the Government School of Design, then at Somerset House and the forerunner of the RCA, who in 1845 sent their complaint directly to the Privy Council, including the telling remark, "The Anatomical Cast and Skeleton have been placed in a cupboard (out of decency to the public) so that we cannot examine the parts exposed to view." They left to start their own school.

The rebels were given a room in a Mayfair printseller's premises and three years later moved again to Newman Street. The students processed there with their anatomical study skeleton symbolically held shoulder high.

It was the first school of art to admit women on an equal footing, and the first to allow women to attend life classes. It developed a reputation for radicalism, eccentric parties and balls, but also excellent teaching and serious work.

In 1860 Thomas Heatherley became principal and so came the change of name. He ran it until 1887. There were several more moves until it was bombed in 1941, and at the end of the war it was in the former council offices in Pimlico. However, it went into decline. One of its then skeleton staff, John Walton, was allowed to buy the name for 30 shillings (£1.50).

“I was determined not to let it go, and declared myself principal – unilaterally,” Walton recalls. From the Inner London Education Authority he negotiated a temporary home in a former college chemistry laboratory in Fulham, with evening classes held in a pub opposite. But in 1978 the ILEA gave Heatherley’s a lease on part of the former Ashburnam School in Chelsea. Equipment was scrounged, and plasters rescued from a skip where the Royal Academy had discarded them.

Ten years later, by now a trust, it acquired the freehold and there it has thrived until the Royal Borough of Kensington and Chelsea decided to acquire the building, offering a nearby plot of land but with a financial settlement wholly inadequate to build new premises.

As Walton and his lawyers struggled to negotiate with the council, a patron emerged. Anya Linden (Lady Salisbury of Preston Candover), who has helped to fund developments in arts buildings all over the country through her charity the Linbury Trust, offered not only money but the expertise of her retained construction agency Gardiner and Theobald, and they were able to offer a new building on the Chelsea site for £5 million, the sum that Walton’s negotiations finally arrive at.

“I am very nostalgic about leaving,” he said. But we live again, in a brand new building created in 18months, and I think that’s quite an achievement.”

Article by SIMON TAIT,
with grateful acknowledgement to *The Times*
HEATHERLEY’S
Lots Road, London SW10 0RN;
020 7351 4190

ALTERNATIVES TO HEATHROW’S THIRD RUNWAY

IN JANUARY 2009 the Government gave a green light to the 3rd runway, but plans for mixed-mode (all day use of the existing runways) were dropped. Mixed-mode would have meant planes landing all day long

on the existing runways.

At present, when landing over London, aircraft switch runways at 3pm to give residents in the boroughs closest to Heathrow a half day’s break from the noise. That system, known as runway alternation, will be retained – a major victory.

- Initially the number of flights would be limited to 605,00 a year (from current limit of 480,00)
- An increase to 702, 000 only permitted if Climate Change committee agrees.
- Environment Agency and CAA given role in monitoring air pollution and noise
- Plans for mixed-mode dropped
- Cranford Agreement abolished to allow runway alternation to be introduced when planes are landing over Berkshire
- BAA would be required to draw up detailed plans for a 3rd runway, consult on them, and get them agreed following a Public Inquiry. The whole process would take a minimum of 2 years, well after the next General Election (last date for that June 2010).

On 14 April 2009, a coalition representing millions of people launched a legal challenge against the Government over its decision in January to give BAA permission to draw up detailed plans for a third runway at Heathrow Airport. Backing the challenge are HACAN, NoTRAG, 7 local authorities in West London (Hammersmith and Fulham, Hounslow, Hillingdon, Kensington and Chelsea, Richmond upon Thames, Wandsworth and Windsor & Maidenhead) and Greenpeace, WWF-UK, CPRE and RSPB.

The key points of the challenge will be:

- That the UK risks breaching noise targets and the EU legal limits on air pollution;
- That the decision will seriously undermine the Government’s efforts to meet its emissions target to tackle climate change;

- That the final plan the Government adopted was so different from the proposals it consulted on there should have been further consultation

If the courts allow the challenge to proceed, it will go to a full court hearing at the end of this year or early next year.

Boris Johnson, in November 2009, appointed Doug Oakervee, Executive Chair of Crossrail, to conduct a preliminary feasibility study into locating a new airport in the Thames Estuary.

Oakervee was involved in the construction of Hong Kong's acclaimed offshore International Airport. The Mayor visited the potential Estuary site in January this year on a dredger with Doug Oakervee and Dr Graham Plant, a chartered civil engineer, who has worked on the design and implementation of civil engineering and building projects across the world.

The Mayor, who opposes the planned third runway expansion at Heathrow Airport, said, 'Today's trip has reaffirmed in my mind that a new airport in the Thames Estuary has got to be factored in as an option for London's long-term aviation needs. I am reassured by a number of aspects of this visit and will now eagerly await Doug Oakervee's initial feasibility study.'

Doug Oakervee said, 'I'm encouraged. From an engineering perspective it is quite clear that the Mayor's ambitions could be realised and the construction would be easier than other airports such as Chek Lap Kok in Hong Kong and Kansai in Japan.

'We have learned that there is a remote site where an airport could be built with minimal disruption to people of Essex and Kent. There are technical issues to be addressed but I see no overwhelming obstacle. We now need to work with other experts to address the challenges.'

City Hall says a provisional Greater London Authority study suggests the project is technically feasible but says the Mayor will not proceed if there's "an overriding economic, environmental, political or practical reason why the airport would not work".

DAVID WADDELL

PHILIP WEBB'S WEST HOUSE GLEBE PLACE

ONE OF THE CHELSEA LANDMARKS much studied by students of architecture and art history has been Philip Webb's fifth studio house, which was built on Glebe Place at the L that looks down Cheyne Row to the river. It was called West House and designed for



West House



West House front



Interior at West House

an artist client in 1868, George Price Boyce, who had purchased the lease on part of the garden of the Chelsea Rectory. Boyce moved into the place in 1870 and spent the rest of his life there. On the occasion of his marriage in 1876, he added a short wing offering more space for his housekeeper and his family.

The dining room and parlour on the ground floor faced west into the garden. The house was built on the street boundary – a red-brick, red-tiled building at the L shaped angle of Glebe Place. Most of the first floor was taken up by the studio, which had a small balcony for fresh air. The windows of the studio were tall; segmental-topped windows in two of the triple gables on the north front offered shadow-less north light.

The interior suited Boyce's collection of old furniture and blue and white china, and his paintings and etchings. The studio was furnished in part as a living room, and included a piano painted by Burne-Jones. (The models' dressing room was approached by a back stair, with due propriety.) A photograph of the studio from Webb's collection gives some sense of his taste.

West House was described as being "full of perfectly natural and unforced individuality, which belongs, perhaps, to no other English architect's work." These words of praise came from Arthur E. Street, son of the architect of St. Luke's Church, Sydney Street, among

other buildings for which Webb had been a chief assistant. The garden of West House was brimming with old fashioned flowers and had a bowling alley and a dovecote. Later generations enlarged the building to the north, and revised the interior. Late in the 1960s an owner of the Rectory at that time had many trees cut down without permission, and some of the more modern buildings on the Kings Road loomed into view. Lawsuits and fines followed. The rectory was empty for some time. Then a new buyer enlarged the Rectory and added ancillary buildings.

Now substantial changes are being made to West House. Elspeth Beard Architects is working with the current owner to restore Boyce's original studio and gallery and to remove many of the walls and floors constructed when the building was further extended in 1901. This work also includes a new full height window to the new studio more in keeping with the original design. The work also includes the total refurbishment of the property, including new plumbing, electrics, re-plastering of the walls, alterations to the third floor servants' quarters and a new lift providing access to a new basement, ground and first floor. Major repair works have already been carried out to the external fabric of the building, with a total replacement of the roof finishes, new lead work throughout and the re-pointing of all the brick work.

Planning and listed building consent was applied for and granted for all the proposed internal alternations and for the external repair works. The majority of the internal alterations are to the first floor and involve the removal of internal partitions and a floor within the 1901 addition, together with the restoration of George Boyce's studio which was converted into a bedroom when the later extension was added.

Another building undergoing work is Cheyne Cottage, on Cheyne Row close to Lordship Place. Here, five or six buildings are grouped around a central courtyard, but from the street one sees merely a garage door.

Chelsea is always growing and changing. Let's hope the gardens and views continue to please and delight residents and visitors alike.

ANN COLCORD

SNOW FALLS IN CHELSEA IN FEBRUARY 2009!



Snow-draped Whistler



Chelsea Embankment



Battersea Bridge



Houseboats at 106 Cheyne Walk

CHELSEA ARTS FESTIVAL 2009

MANY OF YOU will have heard the news circulated just before Christmas about the impending demise of the Chelsea Festival: blame was laid squarely at the feet of the economic downturn. It will hopefully come as a dramatic ray of sunshine in these otherwise dark times therefore that there will, after all, be an arts festival in Chelsea in 2009.

It is certainly true to say that the going continues to be tough and that, in common with pretty much any sector of the economy, the chelsea:artsfestival belt will have to be examined very carefully to see exactly which hole can be used, but the simple fact is that a new group of the committed has come forward and whilst the Chelsea Festival is officially dead, it really is 'long live chelsea:artsfestival'.

For my part this has actually been something of a crusade. Having worked in the arts all my professional career I have watched that metaphorical belt go in and out in parallel with the fortunes of the economy, and I certainly wasn't going to be defeated on this one at this time. The risk in any financial crisis is that the whole negative spiral feeds on itself and becomes self-fulfilling and I was determined not to be part of this.

So what will we see as chelsea:artsfestival sets out its stall for the first time? The intention in the short term at least is to appeal to the same audiences that have been building so dramatically over the last few years for the Chelsea Festival (ironically 2008 was a record year and by some distance).

Headline performances in the Cadogan Hall will feature an Opening Concert by rock legend Rick Wakeman with full orchestra and chorus and, at further concerts, the great Sir Willard White and the fine jazz chanteuse Clare Teal, whilst a dozen other venues across Chelsea will come alive with concerts, cabaret and comedy, talks, walks and a whole series of family events over a festival period that will run from 13-24 June. Other leading artists include violinist Tasmin Little, poet Roger McGough, soul diva Mica Paris and so on.

The festival will also feature the fourth new work by the critically acclaimed pairing of Vikram Seth and composer Alec Roth.

www.chelseaartsfestival.org will have gone live by the time you read this, and the new board under Chair Roger Manning invites support for the new Festival in every way.

A new Friends organization is being formed with events scheduled in the lead up to the festival, and the full programme will be posted at the end of March/early April.

Do please visit the website, do please take part in any way. This is a good news story.

STEWART COLLINS,
Festival Director, chelsea:artsfestival

Note: a copy of the chelsea:artsfestival programme is enclosed with this Newsletter.

THE CHEYNE WALK NEWSLETTER is issued twice a year to Cheyne Walk Trust members. The Cheyne Walk Trust represents the interests of Chelsea Riverside residents in maintaining and enhancing the historic area in which they live.

CONTACT: Col David Waddell (*Chairman*) 020 7352 9353,
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Mrs Ann Hawkes (*Membership*) 020 7352 6906.

www.cheynewalktrust.org