

OVERSEAS

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ARCHITECTURE

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WELCOME

“Our international
headquarters at
Over-Seas House is
part of our identity
as an organisation”



It is timely that this issue of *Overseas* is devoted to the theme of architecture as our thoughts and energies have turned to preserving and enhancing Over-Seas House. Whilst we all know that ROSL is about much more than a building, our international headquarters at Over-Seas House is very much part of our identity as an organisation. Buildings have been important in ROSL's history and in recent decades we have sold buildings to bridge gaps in our finances. The sale of our Edinburgh clubhouse was completed in July, and we remain an active participant in Edinburgh through our programme of 31 concerts in two weeks at the Edinburgh Fringe Festival, and through our visual arts scholars. The Royal Scots Club is now our reciprocal partner in Edinburgh for members wishing to make an overnight stay.

In London, two of the three buildings that make up Over-Seas House enjoy Grade I listing. They have all received various ad hoc upgrades and refurbishments over the decades without the context of an over-arching buildings masterplan that identifies all the needs of the buildings and their users. As a result, resources have not been focused on the areas in most need and a considerable backlog of essential repair and maintenance has built up. Significant defects in areas of compliance and basic services are being dealt with and must be invested in as a matter of urgency. A master buildings strategy process has begun with the Buildings and Heritage Subcommittee to provide the wider context for the planning of these and other works at Over-Seas House, which will not only bring us up to modern standards for electrical, water, and mechanical services but will also deliver improvements to facilities in key areas.

I am also delighted that we have begun to create a ROSL archive with the help of an Archives and Documents Intern supported by University College London. Our buildings strategy will be underpinned by understanding the history of our rooms and the fascinating events that happened in them, the craftsmen and women who created these buildings, and the opportunities provided by new technologies to improve access and environmental performance.

Diana Owen OBE
DIRECTOR-GENERAL

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From the EDITOR

According to studies, the average person now spends 90% of their life indoors. With such an attachment to the built environment, it's little wonder that we take such pleasure in the buildings that we live and work in. Since antiquity, buildings have provided more than mere shelter; they have given us a sense of pride, of purpose, and of belonging, though buildings themselves have changed alongside technology, materials and tastes.

In this edition of *Overseas*, we take a closer look at architecture, and some of its intended and unintended consequences on the world around us. For example, did you know that the way the buildings are designed can encourage or discourage crime? On page 6, Ross Davies asks if crime can ever be designed out of the urban landscape. If so, where does the line blur between creating safe spaces and fortress-like environments?

As with many aspects of life, there has also been a recent push for sustainability in the construction industry. On page 10, Elly Earls finds out what techniques architects and builders are using to make buildings greener without denting, and sometimes enhancing, the aesthetic appeal of a building.

Spending so much of our time indoors can also play a major role in our health, both physically and mentally. Abi Millar finds out about the restorative powers of the architecture of wellness on page 14. The ancient Greeks based entire cities around the idea of improving our health through design, and with facilities such as Maggie's Centres now cropping up, it looks like we are returning to those ideals.

Our own clubhouse has an architectural story to tell, itself a collection of three buildings from different eras and design languages. On page 24, Juliet Learmouth concentrates on the history of Rutland House and its trailblazing commissioner, Mary Howard, Duchess of Norfolk.

The line between art and architecture is one that artists and architects have tread carefully for years. To celebrate the new architecture exhibition being hosted on the walls of Over-Seas House from September, on page 18, we speak to Anne Desmet RA, one of the artists exhibiting, about the crossover between these two disciplines.

Read on for more features like these, plus news and events from the clubhouse and around the world. As ever, I hope you enjoy the issue and please get in touch with any feedback you might have.

Mark Brierley
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DESIGNING OUT CRIME

CAN CRIME EVER BE DESIGNED OUT OF THE URBAN LANDSCAPE? IF SO, WHERE DOES THE LINE BLUR BETWEEN CREATING SAFE SPACES AND FORTRESS-LIKE ENVIRONMENTS? THESE ARE QUESTIONS STILL DIVIDING THE ARCHITECTURAL COMMUNITY, AS ROSS DAVIES REPORTS

Back in 1974, the Canadian architect and city planner Oscar Newman visited the Aylesbury Estate in south-east London as part of a documentary for BBC2's *Horizon* series.

Over the course of the 45-minute episode (available on YouTube), Newman patrols the estate – opened two years earlier – identifying the innumerable perils that had already made it rife with break-ins and acts of vandalism.

Almost half a century later, it makes for a shocking piece of television. Newman – a dour, professorial figure – roundly eviscerates the estate as a hotbed for crime and a forcing house of delinquency. In every darkened walkway and stairwell lurks danger. In the final reel, Newman speculates whether or not the Aylesbury's children will themselves grow up to be criminals.

It stops short of invoking the apocalypse, but not by much. Subsequently, the documentary has accrued its fair share of controversy, with one noted architecture publication describing it as “trial by TV”.

However, Newman's influence on architecture's relativity to urban crime remains incalculable today. His 1972 book, *Defensible Space: People and Design in the Violent City – a study of the causal relationship between environment, crime and social problems on large housing estates*, is arguably the blueprint for the UK's Secured by Design (SBD) initiative.

Introduced in 1989 by the Home Office – before becoming a private entity in 2000 – SBD is a voluntary scheme built around the idea of “designing out crime”. Funded in the main by security companies, it encourages cooperation between architects, planners and law enforcement to create developments around a set of design criteria.

If this set of principles is adhered to, a building then becomes SBD-accredited. Stockport-based BTP Architects is one such practice that has worked with police architectural liaison officers in order to meet SBD approval.

“Checklists can include everything from fence heights and lighting to designing out hiding places on estates,” explains BTP director Manny Atkinson.

“Also, on larger schemes, as part of the planning process, the local authority may ask for a crime impact statement. In that case, the police compile a report, which highlights crime issues in the local area and makes recommendations that we then adapt to help design out incidental crime.”

A HOTBED FOR CRIME AND A FORCING HOUSE OF DELINQUENCY. IN EVERY DARKENED WALKWAY AND STAIRWELL LURKS DANGER

However, Anna Minton, author of *Ground Control* and reader in architecture at the University of East London, has her reservations over SBD's influence. She believes its recommendations, while sensible in some areas, have normalised militarised environments, from housing estates to schools and hospitals.

“Because SBD requirements for schools and public buildings are based on an audit of local crime risk, higher crime areas – which correlate with higher deprivation scores – are now characterised by public buildings with a militarised feel to them,” she says.

“I think security has been hardened up to a problematic degree. Much of this can

be traced to Newman's theories, which have had the most disproportionate influence over all policies towards public space and buildings.”

Citizens, whether they find themselves in private or public space, want to feel safe. This is a self-evident truth. Yet, 9/11 and subsequent incidents of terrorism – fuelled further by reports of escalating knife crime in the UK's major cities – have tapped into society's worst fears. According to the British Security Industry Association, the total turnover for all security products and services in the UK currently stands at £22.71 billion.

That's an awful lot of CCTV cameras, razor wire, and roller shutters. So, how are architects expected to achieve a suitable balance between creating spaces that are safe but don't look like prison towers?

“It's an incredibly difficult balance to strike,” says Atkinson. “You can't just build a high wall around the site. On every scheme we do, we try to look outward. That means ensuring spaces are well lit and don't contain any hiding spaces.”

“So, instead of building a two-metre-high timber fence, how about a lower fence with a trellis on top or a hedge? It's that kind of thing that makes places safe, but doesn't give way to hostile architecture.”

The mention of hostile architecture is a pertinent reminder of architecture's power to both include and exclude people. This was brought into sharp relief in 2014 when reports emerged of a private apartment block in south London installing “anti-homeless” spikes to deter rough sleeping. Public outrage rightfully ensued.

“While there might be an argument for tougher security if you are designing a place for vulnerable residents – say, a care home – I'd say that hostile architecture can never be a good thing,” says Atkinson.

“Hostile architecture is in no way positive for the urban environment,” agrees Minton. “Instead, we should be looking to nurture environments where



Reed bedding and swamp at the front of Nottingham's Experian Data Centre (security fencing is found at the rear), "addresses security in a way that is subtle and not visually threatening"

safety is organic as a result of natural surveillance – as is the case in the public spaces in so much of continental Europe, where the public squares and piazzas favour a culture of public space rather than the privatisation of public space."

A distinction needs to be made between public and policing, and private security, says Minton, given that the goal of the former is the protection of the public, while the latter is more concerned with securing the property itself.

"It's a whole different set of priorities, often tied up with insurance," she argues. "It's very much a self-fulfilling prophecy. You've got mass privatised property that needs to be insured – therefore, it needs to have private security. It has nothing to do with crime."

According to Caroline Davey, Director of the Design Against Crime Solution Centre at the University of Salford, security is best achieved through considering the risk of crime as early as possible in the development project – as opposed to tacking on security features as a reactionary measure further down the line.

"Integrating these issues into the design process carries several benefits," she says. "Designers are better able to understand

crime and security issues within the context of all needs and requirements, and so use their creative skills to generate solutions that are better integrated within the overall design solution.

"Early-stage integration is also much more preferable to retrofitting unsympathetic security devices after the design is complete."

Davey also understands the general assumption that additional security and unattractive design are mutually inclusive. However, she cites examples of this trend being bucked in recent years.

One such building to have caught her eye is Nottingham's Experian Data Centre, which opened its doors in 2006. Despite being billed at the time as a "data centre fortress", the inclusion of reed bedding and swamp at the front of the complex (security fencing is found at the rear), "addresses security in a way that is subtle and not visually threatening".

"And if more overt security measures are required, well-considered design can improve even these," adds Davey. "For example, transparent roller shutters can be used to create a more inviting shopfront and don't attract as much graffiti as unsightly metal grilles."

SBD clearly divides opinion, too, as highlighted by the opposing conclusions arrived at by Davey and Minton in their respective research.

Davey points to "scientific evidence that SBD accreditation reduces crime, anti-social behaviour and fear of crime". Yet, a 2013 case study carried out by Minton on Pimlico's Peabody Avenue – commonly regarded as the birthplace of UK social housing – showed that while incidents of crime were down, anti-social behaviour was up, despite SBD guidelines having been incorporated into 50 new homes on the estate.

"Our study suggested that high security was offered as a technical response to a complex social problem, which requires a different kind of solution," says Minton.

Is it possible to build an urban environment in such a way that crime can be completely eliminated? Given the number of variables at play when it comes to criminal activity – acts of vandalism are clearly not the same as muggings, assault or worse – architects can only do so much.

"Obviously you can't design out all of crime, because if someone heads to a town or city with the express intent of causing mischief – or worse – they will do," says Atkinson. "So, I think it's important to differentiate between incidental crime and people just wanting to cause trouble."

"I also feel a lot of this is to do with the fact that young people don't appear to have anywhere to go. If we are looking to design out crime in cities, we can't just do it site by site."

Ultimately, the roots of crime are socio-economic. The incorporation of spiked fences and razor wire will not design out crime as much as simply shift it to another location. More community-centric, outward-looking design and planning is the way to go.



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FORM AND FUNCTION

Sustainability accreditation schemes have transformed the built environment but is there too much emphasis on ticking the boxes? Elly Earls meets Simon Sturgis of Targeting Zero and the Singapore Green Building Council's Yvonne Soh to find out

Sustainable buildings are no longer the outliers; more than 550,000 projects have been certified by BREEAM, a global scheme that assesses their environmental, social, and economic sustainability, and over two million are registered for certification – in more than 80 countries worldwide.

In London, the new European headquarters of global media powerhouse Bloomberg recently achieved the highest score ever given to a major office development. It ranked 98.5% against BREEAM's sustainability assessment score, recognising its innovative environmental strategies, which deliver a 73% saving in water consumption and a 35% saving in energy consumption compared with a typical office building.

As Alan Yates, technical director of BRE Global's Sustainability Group, said: "What sets the Bloomberg building apart is its relentless focus on innovation and its holistic, integrated approach to sustainable construction and design. Projects like these are really important in giving confidence to the industry to experiment."

Simon Sturgis is widely recognised as an innovator in delivering a low-carbon, resource-efficient, built environment. He is also sustainability advisor to the prestigious RIBA Stirling Prize, which dubbed Bloomberg's European HQ the best new

British building in 2018. While he believes Bloomberg HQ is an extraordinary piece of design, he has a few issues with it being labelled as the most sustainable office building in the world.

"I'm not disputing that it has achieved the highest BREEAM rating," he says. "However, the big question is: Does that make it the most sustainable building? In my view, the answer is no."

Sturgis's answer is no because of the building's embodied carbon footprint. In other words, the carbon cost of constructing and maintaining it.

"Having looked at the building externally and internally, you can see from how it's made that it is a sophisticated and complicated thing. For example, a lot the stone is curved, which means there must have been a lot of wastage. Then there's the transportation element – the bronze, for example, came from Japan. In addition, the building gets BREEAM points for being naturally ventilated, which is great, but it's also got an entire air-conditioning system installed just in case. The embodied cost of putting that in would have been very high.

"The defence against all this is that the building will last a very long time, which is not an unreasonable defence. But I'm pretty confident you could achieve an equivalent life span without expending that level of embodied carbon."



Exemplars for the future

Through his company, Targeting Zero, Sturgis wants to change the way projects are designed and built in the UK. He's already worked closely with the Royal Institution of Chartered Surveyors (RICS) to co-author its professional statement 'Whole Life Carbon Assessment for the Built Environment', which covers carbon assessment from both an operational and embodied standpoint, as well as the RIBA equivalent. He's also contributed to sustainability guides for the British Council for Offices (BCO) and the UK Green Building Council.

"Up until recently, I think embodied carbon has been overlooked for various good reasons," he says. "Many architects design low-embodied carbon buildings without doing a detailed calculation. They intuitively know that using a timber column is going to be a lower carbon outcome than using a stone-clad steel frame. But there hasn't been the knowledge or ability to fully understand these things in a numerical sense. The RICS document that I was involved with actually helps people put numbers to all that."

The embodied carbon of buildings like the new Bloomberg HQ (above) is much higher than Liverpool's Everyman Theatre (right) and Hastings Pier (below), thanks to their use of recycled materials



And it hasn't come a moment too soon. "If you think about the climate change emergency, it's construction emissions that happen right now that you have to reduce, that have the most immediate impact on climate change," he says.

For this reason, he simply doesn't believe Bloomberg HQ can be held up as an exemplar for the future. "It's like the best possible Formula 1 car. It's got an amazingly efficient petrol engine. The problem is we're now into the world of electric engines. And while I give credit to them for what they have achieved – the levels of energy efficiency are extremely impressive – the building cost \$1.3 billion and

I think there is a correlation between money and carbon. If you save carbon, you quite often save money."

He points to earlier Stirling Prize winners as better blueprints for a low-carbon future. The 2014 winner, Haworth Tompkins' Everyman Theatre in Liverpool, reused 25,000 bricks from the original theatre to create a curved auditorium within the new one, while at Hastings Pier, which scooped the top prize in 2017, the visitor centre is clad in reused timber decking from the original pier, which was burned down in 2010.

"I think architecture has to evolve its aesthetics in terms of low-carbon architecture," Sturgis adds. For example, the Everyman Theatre features circular chimneys as part of its distinctive silhouette, which provide ventilation but are also part of the architectural image of the building.

Back to basics

Yvonne Soh, who heads up the Singapore Green Building Council (SGBC), thinks a pitfall many developers and architects come up against is working too hard to tick the sustainability accreditation boxes.

"Whenever you have a framework or some sort of scoring system, most consultants will of course try to meet the specs to get the points. But sometimes in doing that there might be an overemphasis on putting in a lot of technological solutions to solve things and reduce energy consumption," she says.

"A better approach is to start from basic principles and look at passive design solutions, which don't cost anything at all. What can you do fundamentally about the building? For example, its orientation, how the different blocks are put together, where it is in terms of the wider environment it's in so you can encourage better wind flow, and so on."

Moreover, for the SGBC, a sustainable building is not just a building that considers the environment; it also has an impact on its occupants. "It's a more total approach," Soh says. "Green buildings should support sustainable lifestyles – for example with electric vehicle charging, sheltered access to public transport and promoting cycling with bike parking lots. It goes beyond the building structure but also considers how people will use the space." ●



The role of greenery in building design, such as at Changi's Jewel Building (left) and PARKROYAL (below) extend the natural beyond parks into the streetscape



With its sit-to-stand work stations for all employees, central ramp spanning six floors that encourages movement through the building, two cycle centres, and a wellness centre, this is something Bloomberg HQ does exceptionally well.

Soh also agrees with Sturgis's point about aesthetics, although in Singapore low-carbon architecture tends to take a slightly different form.

"Green buildings don't have to be ugly buildings; here I think, one of the distinctive features of Singapore green buildings is the incorporation of greenery – for example the PARKROYAL on Pickering Hotel and the Jewel Building at Changi Airport. There's a general appreciation for the role of greenery in Singapore – even in the normal streetscape – and I think our buildings have taken this on."

Changing behaviour

The SGBC prides itself on the fact that, since its inception in 2009, it has brought together the entire real estate value chain to co-create solutions to support the development of green buildings in Singapore. "We have the government agencies on board, the real estate developers, the owners, designers, architects, engineers, contractors, and product manufacturers," Soh says.

The council has also helped develop a product certification scheme that provides an efficient way to identify green solutions for building projects, and while it doesn't have a major focus on embodied carbon at present – "It's an emerging concept here," Soh says – it's something that's being investigated and will become more of a focus in the coming years.

EMBODIED CARBON VS CARBON FOOTPRINT

While carbon footprint is a fairly widely known and understood term that refers to the carbon emissions of an activity, for example, using a building by heating it and lighting it, the term embodied carbon is now beginning to gain prominence. It refers to the total carbon emissions involved in the construction of a building, for example the emissions involved in producing concrete or transporting raw materials, as well as the emissions once the building is in use. This more holistic term is now gaining traction in the construction industry.

The fact that the World Green Building Council has recently started developing a 'call to action' report focusing on embodied carbon emissions and the systemic changes needed to achieve full decarbonisation across the global buildings sector is only likely to accelerate that process.

Meanwhile, Sturgis has been encouraged by one of the announcements made at the recent London Climate Week.

"We had acknowledgment from groups of

major banks and financial institutions that climate change is going to be part of the investment risk criteria. As well as 'stress testing' financial institutions against their liquidity, how much money they've got and how secure they are, in two years' time, the Bank of England will be doing the same with respect to climate change. I think what that will mean is that people who wish to design a Bloomberg HQ in five or ten years' time will find that the scrutiny will be at a different level."

For Soh's part, one of the main focuses of the SGBC in the next few years will be on assisting the Singapore government with its Industry Transformation Map (ITM) for the construction sector. "Green buildings have been identified as one of the ways forward for the industry so we need to look at the skills that will be needed for this and what we can do to level up people's skill sets and competencies," she explains.

But change won't happen with B2B initiatives alone. "I think the major challenge is user behaviour," Soh concludes. "It's a lot more difficult to change people than to change buildings. We've had a pilot behaviour change programme over the last two years to look at how we can work with people in offices to get them to change their behaviour without thinking they're making a big effort. When the public understands the benefit of green buildings and there's a demand, then there's less need to push the industry. We're looking at creating that demand."



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ARCHITECTURE OF WELLBEING

The ancient Greeks based entire cities around the idea of improving our health through design, but somewhere along the way these ideas were forgotten. Abi Millar asks whether the built environment can return to these ideals and make us healthier

If you'd got sick in ancient Greece, you could have done worse than pay a visit to Epidauros. A small city on the Argolid Peninsula, it was famous as the birthplace of Asclepius, the Greek god of medicine. It also played host to the best-known asclepion (healing centre) of the classical world.

After spending the night in the sleeping hall, where the god would purportedly visit you in your dreams, you'd report to a priest. He would prepare a cure for you based on your dream, with cures ranging from the surgical to the spiritual. As you recovered, you could attend a theatre performance or visit the athletics stadium, or recuperate in the public baths or gymnasium.

This asclepion, like all of those in ancient Greece, was deliberately placed somewhere scenic. Deep in a lush valley, with sea views and rolling hills, it was a world away from the crowdedness of the city. Health was about more than administering the right treatment. It was a function of the whole environment, with physical, spiritual, and social dimensions.

More than 2,000 years later, the concept of 'integrative wellness' is once again gaining traction. Under this template, mind is as important as body, and treatments should focus on the whole person. Relatedly, there has been a surge of interest in healthy environments, and ways of providing healthcare outside of an institutional setting.

The most obvious example is Maggie's Centres, drop-in centres for cancer patients that are more domestic than medical in feel. The concept was developed in the mid-90s by the architectural critic Charles Jencks and his late wife Maggie Keswick.

As Jencks wrote in 2014: "Our commitment to art, architecture and healing stemmed from such direct confrontations as those we found at Epidauros... the hidden tradition of Western culture that used to run very deep."

OUR COMMITMENT
TO ART,
ARCHITECTURE
AND HEALING
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EPIDAUROS

He was talking about the confrontation between hope and fear, which in the past served as a great spur for healthcare design. Maggie's Centres seek to tap into that tradition. Each centre, designed by a leading architect, provides its own creative take on Maggie's original blueprint, and works to convey an 'architecture of hope'.

"The brief that Maggie's give their architects is very open – there is no set list of areas and specific requirements, but a beautiful little book that Maggie wrote about what a place for care might be like," explains Alun Jones of Dow Jones Architects. "This is why all Maggie's Centres end up being quite different. There is a list of the rooms that they would

like, but these are described from the point of view of activity and mood rather than function. So there is a lot of freedom within an overall set of parameters."

Dow Jones designed Maggie's Cardiff, which opened earlier this year. As guests arrive, the first thing they will feel is the relief of being in a garden – calm and reflective, with deep views into the building.

"The site is quite tough – it is the corner of a car park and surrounded by a sea of tarmac, cars, double yellow lines," says Jones. "We wanted to make a building that would take you as far away from this context as possible,

and also take away from your diagnosis or treatment, and project you into another place."

The local landscape, he adds, is very distinctive, with blocky mountains covered in bracken that turns orange in the autumn. With its series of pitched roofs, and exposed weather steel, the building responds both to the mountains and to the industrial buildings nearby.

Meanwhile, the interior is organised around the 'cwtch', a tall and intimate roof-lit space with a homely kitchen table. (The word 'cwtch' has two meanings in Welsh – a small comforting space, and a cuddle.) The materials are



soft and warm, the natural light abundant, and the layout takes the guest on a journey, with a sequence of special moments relating to a space, a piece of art, a piece of furniture or a view.

“I think the built environment plays a huge role in improving our health and wellbeing, but one that is quite difficult to describe,” says Jones. “Perhaps there is a sense of purpose about beautiful and well-considered things, which projects some sense of being cared for?”

Of course, people have always known that buildings impact how we feel, and that the environment can serve a healing purpose. The ancient Greeks knew it. The ancient Hindus knew it with their ‘*vastu shastra*’ (science of architecture). The 16th-century doctor Paracelsus knew it, writing: “The art of healing comes from nature, not from the physician.”

Even the Victorians – notorious for their squalid cities and Dickensian slums – had their sanatoriums, where people were quarantined for tuberculosis.

That said, the basic principle underlying the asclepeia has largely been forgotten, Maggie’s Centres aside. Most of the time, when we think about the architecture of health, we think about hospitals – institutional, sterile and not particularly welcoming places. With people living longer and the burden of chronic disease growing greater, it seems a pertinent time to ask whether we can recapture some Ancient Greek ideals.

Earlier this year, an exhibition at the Wellcome Collection in London, called Living with Buildings, posed a similar question. Looking not just at designated healthcare buildings, but also the relationship between health and architecture more generally, the exhibition prompted visitors to “look again at the things that surround us and to think about how our health relates to them”.

It’s a broad theme, but an important one. The United Nations estimates that, by 2050, 68% of the world’s population will live in urban areas. Architects designing for tomorrow will need to think about how cities can promote health, wellbeing and a sense of connectedness with nature.



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WITH NATURE

“Something we’ve been working on is biophilia, which is humans’ inherent need to be close to nature,” explains Mat Cash, a group leader at Heatherwick Studio. “It’s really about trying to design for all the aspects of how a space makes you feel, as well as what you can see, and the human experience of a building.”

Heatherwick Studio is perhaps best known for the now defunct Garden Bridge project, which would have provided a plant-filled oasis along the Thames. However, this is far from the studio’s only attempt to ‘regreen’ a city. It is designing Google’s London headquarters, which will feature a huge roof garden and landscaped terraces. It is also overseeing the Pier55 project in New York: a park and performing arts venue on the Hudson River.

“It’s been interesting to see how the integration of nature into buildings has become such a key factor,” says Cash. “A lot of our projects are exploring that in new ways. We’re just completing a project in China, which is about bringing a park over a building and bringing new green life to a city. Particularly in Asia, as you get urban growth you need to make sure the parks and green space run at the same pace as the construction.”

He adds that the studio is particularly interested in public projects and the ways that people engage with buildings. Whether you need somewhere to take shelter from the elements, a bench to stop and rest, or a view out on to green space, all these small moments add up and define your overall experience.

For instance, the Vessel project in New York, which opened in March, was explicitly designed to encourage sociability. A honeycomb-like structure comprising a mile of public walkways, the project defies easy categorisation.

“A lot of public art isn’t very engaging for the public – it’s something you just stand and look at – and we were very keen on integrating participation,” explains Cash. “When I went out to the opening this year, it really was just a structure, but when people started to inhabit it, it took on a life of its own. It’s clearly creating an interesting platform for serendipitous meeting in the city.”

Given its focus on health and wellbeing, it is perhaps not surprising that Heatherwick Studio has also designed a Maggie’s Centre – Maggie’s Yorkshire, which is due to open next spring. In keeping with its

focus on green space, the building will resemble a set of giant pot plants, featuring a series of curved structures with plant-covered roofs.

“The site is on quite a steep hill – it was one of the last green spaces on the hospital complex,” says Cash. “We were very conscious that, though we had these fantastic views out, we were going to bring more green space back to the site rather than taking it away.”

The brief, he says, was simultaneously straightforward and challenging – to create an intimate centre that could nonetheless accommodate more than 100 visitors a day.

“Hospitals can be large, quite intimidating buildings, so we wanted to take the large space and break it down into a series of smaller rooms,” says Cash. “It never feels like an institution, it feels as much like a home as it possibly can.”

With Maggie’s Centres now well established, it’s easy to see how they might inform tomorrow’s healthcare architecture. Charles Jencks has said that hospitals need backup – self-help organisations like Maggie’s that can displace some of their functions. After all, the asclepeia provided both clinics and temples, modern medicine and spiritual succor.

Arguably, the ancient Greeks were leagues ahead of us when it came to healthcare architecture, not least because they took such a broad view of what designing for health might mean. However, we are seeing a resurgence of creative thinking around the subject, which will surely stand us in good stead as we build for tomorrow’s challenges.

Public art? Meeting space? The unusual Vessel building (above) in New York is Heatherwick Studio's attempt to engage the public in its buildings; to appreciate and use them from within, rather than admire them from a distance

HEATHERWICK STUDIO

The London studio tries to design in a way that brings humans closer to nature, as at New York’s Pier55 (right) and London’s Google headquarters (far right)



The art of ARCHITECTURE

In September, a new exhibition at the clubhouse will focus on the crossover between the worlds of art and architecture. One of the exhibiting artists, Anne Desmet RA, tells *Overseas* about the overlap between these two disciplines and how it has influenced her work

There is a huge amount of crossover between the work of artists and architects. Do you think an architect can be an artist and vice versa?

Definitely an architect can be an artist and vice versa. There are many parallels between both disciplines in terms of consideration of visual forms in space, proportion, relative scale, light and dark contrasts, textures, materials, context. As an artist who makes drawings and also prints using, primarily, wood engraving, linocutting, lithography, and collage techniques, these are all significant considerations that go into my own works and are absolutely the same considerations with which an architect works.

Are there any particular architectural styles that you like to return to again and again in your work?

In 1989-90 I lived in Rome as the recipient of a Rome Scholarship in Printmaking (from the British School at Rome). Until that time, my work as an undergraduate at Oxford University's Ruskin School of Art and later as a postgraduate at London's Central School of Art and Design, had focused primarily on portraiture and a sense of metamorphosis in one form or other. In Rome, I was immediately captivated by the overwhelming sense of compressed centuries of time in the city - the way in which Etruscan catacombs lay beneath Roman pavements and streets, on top of which are medieval, Renaissance and baroque churches; and crowding in on all that are the 20th and 21st-century apartments and TV aerials of modern life. All of these centuries of history - expressed through the city's ancient and modern architecture - suggest vast spans of time, and echoes of cultures and civilisations present and long past. Architecture is

a great time machine in that sense! I have returned often to Rome's Colosseum and its Pantheon - great examples of the ancient Roman world's architecture - and have made images inspired by both of them. But in London I also found myself much drawn to the 2012 Olympic Stadium - a modern evocation of the ancient prototype of great stadia such as Rome's Colosseum - and have made many images of it at various stages of its construction, as well as images of the other Olympic buildings in construction including the late Zaha Hadid's Olympic Aquatics Centre. I am especially interested in buildings in construction or in renovation or temporarily scaffolded; they seem to suggest cities in states of change and evolution, which interests me much in the way ideas of metamorphosis have interested me ever since I read the Roman writer Ovid's *Metamorphoses* (Roman retellings of Greek myths) when I was at school, in Liverpool, studying for A levels including Latin.

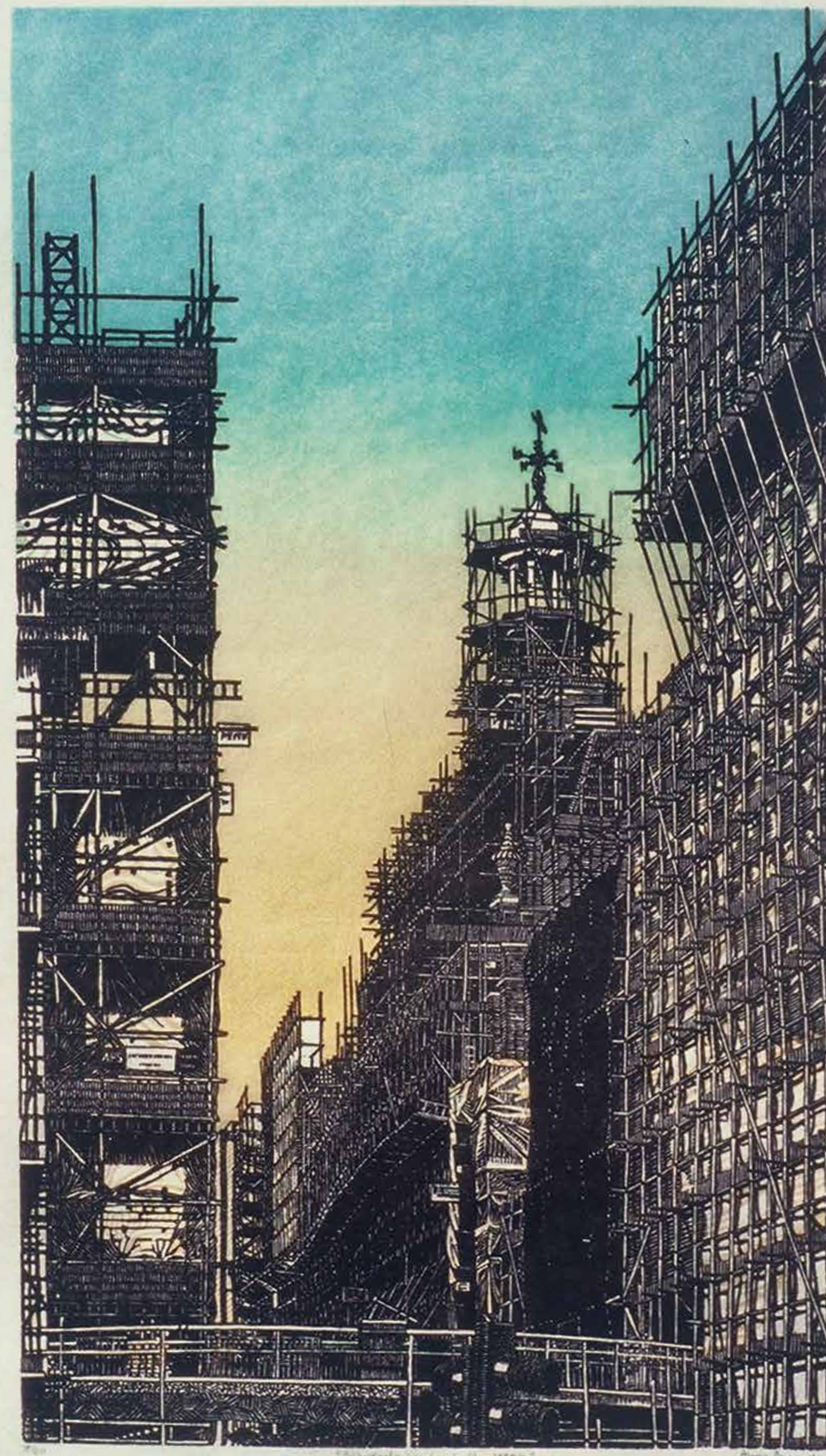
Some of your works pay homage to other artists, such as your Babel Tower in Pieces, which references Bruegel. Do you ever also pay homage to particular architects in your work?

One strand of my work has involved images of invented towers - many of which have clear antecedents in Babel tower imagery of Northern Renaissance artists such as Bruegel. But I am also interested in architectural inventions by early Italian and German Renaissance artists such as Giotto and Durer amongst many others. As to architects, I am in awe of the work of Roman architect/artist Giovanni Battista Piranesi (1720-1778), but more for his stupendous evocations of a real and semi-invented Ancient Rome in innumerable dramatic monochrome etchings than for his architectural legacy, which was relatively minor. I have also made collages that suggest the tiny convex glass mirrors with which the English architect Sir John Soane (1753-1837) punctuated archways and ceilings within his London home, now the Sir John Soane's Museum. I am interested in Soane's vast collection of Greek and Roman statuary, paintings and architectural fragments on permanent

DRAWN TO ARCHITECTURE

Exhibiting artists

Gerry Buxton
Anne Desmet RA
Gareth Fuller
Luke Adam Hawker
Joshua Kerley
Graham Martin
Jo Peel
Daniel Speight
Mairi Timoney
Peter Wylie



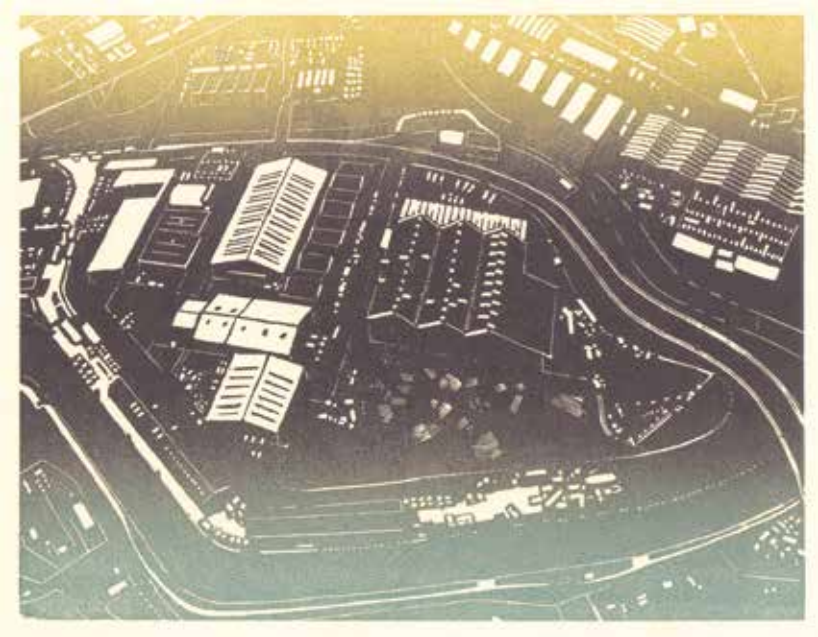
display in the Soane Museum. Soane assembled these, in his lifetime, to be an educational collection for the training of young architects. The fact that he bequeathed the entire collection to the nation has enabled it to continue to fulfil this function to this very day. As an architect, too, the lantern lights and trompe l’oeil illusions with mirrors that Soane achieved are also inspiring and there is perhaps something of the drama and light effects in his buildings that is reflected in the drama and light effects in my prints.

Do you think your focus on real or imagined buildings and urban landscapes is informed by the medium you choose to work in? Is there a connection between wood as a building material and the subject of your engravings?

Wood engraving, in particular, is a medium that lends itself well to a certain theatricality and drama. It is a medium in which the marks you engrave end up ‘printing’ as the white of the paper as it is the uncut areas of the block which receive the printing ink and print as the dark parts of the image. So, when you make an engraving, you are literally creating an image in light out of darkness. To create an illusionistic image with a sense of three dimensions and strong contrasts of light and dark can be very effective, and wood engraving is an ideal medium in which to achieve this.

I started out, however, using the medium for other subjects - primarily portraiture subject to a sense of metamorphosis. I think, however, that the architectural subject matter that now interests me lends itself more satisfactorily to the medium in which I work than portraiture did. I find it immensely satisfying working in the natural medium of end-grain boxwood and my compositions are often inspired by the natural organic roundel-like shapes that the woodblocks can often have. Sometimes, too, I build up images in sequences, using several blocks to create a composite image. So the printed blocks come to create something like the building blocks of an image. Thus, there are parallels between wood as a building material and the subjects of my engravings, but I hadn’t thought of it quite so explicitly before until you asked this question!

When taking part in an exhibition, such as at ROSL, how do you decide which works to contribute?
I was invited to take part in this forthcoming architecture-related exhibition by Eilidh McCormick and she asked me to contribute particular works that she chose from my website: www.annedesmet.com. Eilidh was particularly interested in showing some of my London-related images that haven’t been shown at ROSL before. I had a solo exhibition at the Royal Over-Seas League in 2016 of some 60 of my Italian-



themed prints and collages spanning 25 years’ work. That exhibition comprised something of a retrospective of my works relating to Italy and it was put together to coincide with the launch of a book of my drawings that the Royal Academy of Arts published that year - and launched at ROSL. That book was called *Anne Desmet - An Italian Journey* and comprised over 100 pages reproducing my drawings of architecture and landscape from sketchbooks documenting 25 years of my travels in Italy. The Royal Academy of Arts, incidentally, has just published a follow-up to that book which takes the same format but this time looking at the landscape and buildings of the Greek islands. It is called *Anne Desmet - A Greek Journey*; see the Royal Academy of Arts website for details, royalacademy.co.uk)

Overleaf: Bishopsgate, London, 1996. Linocut on Kozu-shi paper.
Top: Olympic Aquatic Centre In Construction, 2012. Wood engraving on Gampi Vellum paper.
Above: Hackney Olympic Site I, 2009. Wood engraving on Gampi Vellum paper.
The 'Drawn to Architecture' exhibition will be running at Over-Seas House from Friday 13 September to Sunday 1 December. See page 48 for more details.



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Best laid plans

Tomasz Sikorski, ROSL's new Head of Estates & Projects, has been tasked with bringing our beautiful clubhouse up to modern standards and creating a master plan that will see the building maintained for future generations. He tells *Overseas* what works are under way and those that are still to come

As a newly created role within the ROSL team, my job is to tackle a number of short and long-term repairs and refurbishments at our Grade I-listed clubhouse. My aim is to get on top of the backlog of outstanding works as a matter of urgency, while also creating a Building Master Plan for the future care of Over-Seas House, achieving all this with as little disruption to the day-to-day running of the clubhouse as possible.

I manage a small in-house maintenance team, as well as a number of outsourced teams, including ROSL's relationship with Graysons Ltd, our catering team, regarding facilities, and other appointed contractors, supporting the whole ROSL team integrating projects with operations and events programmes. By making sure I know what plans each team has across the whole business, and what maintenance work is required, I can schedule works without impacting the smooth running of the clubhouse. We want our members to still be able to come in and enjoy the calm oasis our home from home provides.

A five-year plan which balances the maintenance needs of the building, with careful control of finances, against bigger plans for renovation works that will be more visible to members than the behind-the-scenes work that has taken place since my arrival.

So far, we have achieved the following:

- Undertaken an electrical compliance survey, resulting in the elimination of faults in 23 areas of the club.

- Completed an asbestos management survey which finally gives us an idea of

where we have asbestos, which will help us to manage or remove this dangerous material from our building.

I am in the process of organising re-surfacing of our car park and refurbishment of the front gate. This combined with the installation of the new flagpoles will considerably improve the presentation of the club from the moment members walk on to the property.

There are ongoing repairs works on the flat roof to ensure building is weather tight. There are also other statutory checks to fulfil our compliance requirements and I am managing that as part of my responsibilities.

There are many more ongoing projects, such as the refurbishment of the Hall of India and Pakistan, and the upgrading of AV equipment in both halls, but these are still in their early stages. That probably means there will be more contractor's vans in our car park and more tradesmen visible on daily basis, but I am sure it will be worth the disturbance. Watch this space for more news in future editions of *Overseas*.

I am very keen on reducing our energy usage and minimising our carbon footprint, so I will be working on the installation of some renewable energy systems and smart control of the building to reduce the overall consumption of power, water and gas. I would love to eliminate the need to use gas in our building completely.

Finally, I am thinking about putting a few bee hives on our roof and provide ROSL honey jars as a gift to our members. This of course is subject of our Director-General approval and the risk assessment.

“
My aim is to get on top of the backlog of outstanding works as a matter of urgency, while also creating a Building Master Plan for the future care of Over-Seas House

Fit for a DUCHESS

ROSL's London clubhouse is made up of three buildings, one of which, Rutland House, is now hidden from view behind the Westminster Wing. It is not forgotten, however, as Juliet Learmouth uncovers the history of this building and its unusual gestation

On 8th October 1754, a report appeared in the *Whitehall Evening Post* which read, 'Yesterday the Corpse of the Duchess Dowager of Norfolk lay in State at her house in Arlington Street, St. James's, where it will continue for three days'. The 62-year old Duchess had died several days previously in the spa town of Tunbridge Wells, but her London townhouse provided the stage for her final act of self-presentation. Laid out in a room illuminated by candles on sconces, her body was displayed against a backdrop of black mourning cloth, transforming the house's elegant interior into a space of reverential solemnity. After lying in state for three days, the corpse was transferred to a hearse, drawn by six horses, which waited in the private forecourt before the main entrance to the house. The hearse then proceeded through the great arched gateway (pictured opposite) as it set off on its journey to Lancashire so the Duchess could be buried alongside her ancestors.

This townhouse in Arlington Street was originally built between 1734 and 1740 for Mary Howard, the Dowager Duchess of Norfolk, by the architect James Gibbs. Now known as Rutland House, part of it has survived in the London clubhouse of ROSL. This article attempts to bring Mary back to life by delving into her personal history and exploring her motivation for building an extravagantly decorated townhouse at the age of 42.



Courtesy of Stonyhurst College

Mary Howard (née Shireburne), the 8th Duchess of Norfolk (1692-1754)

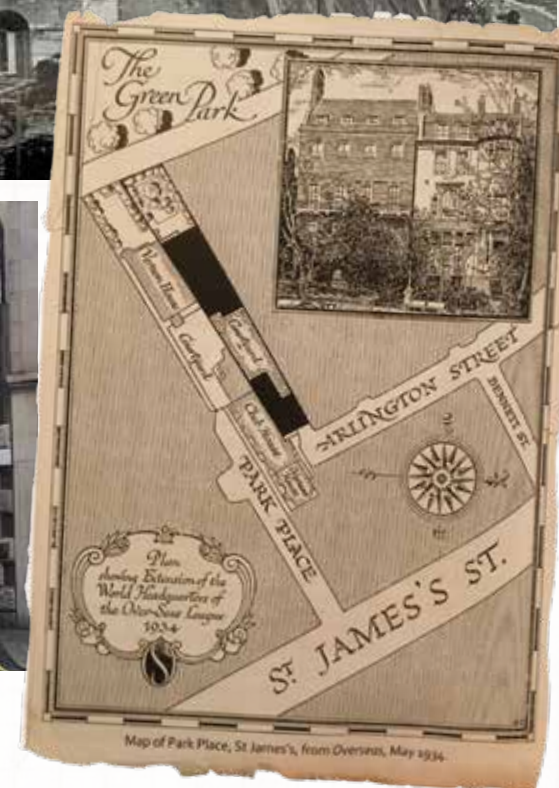
Mary was the only surviving child of the wealthy Catholic landowner, Sir Nicholas Shireburne, whose principal estate was based at Stonyhurst in Lancashire. A devout Catholic, Sir Nicholas was also a staunch Jacobite, meaning he had remained loyal to the Catholic monarch, James II, after the latter had been deposed in the Glorious Revolution of 1688. During her childhood, Mary almost certainly imbibed her father's unassailable belief that the exiled Stuart King and his descendants were the rightful claimants to the English throne. At the age of 16, she married Thomas Howard, the

8th Duke of Norfolk, propelling her into the highest ranks of the Catholic nobility. The marriage was not blessed with children but the couple enjoyed a lifestyle of extravagant expenditure, dividing their time between Worksop Manor in Derbyshire and London. Although the Duke was barred from taking up his seat in the House of Lords on account of being a Catholic, he and his wife maintained a high profile in the capital during the parliamentary season. At their grand house in St James's Square, they regularly hosted balls, assemblies, and masquerades. However, it seems that behind this sociable facade, their relationship was far from harmonious. During the final months of 1730, after 21 years of marriage, they made the decision to live apart.

There is a certain degree of mystery surrounding the



The gatehouse still visible on Arlington Street (bottom middle) led to a courtyard and Rutland House beyond (see map right). Left and top: Work underway in the 1930s to demolish parts of Rutland House to make way for the Westminster Wing, then known as the Empire Centre



breakdown of Mary's marriage, but reports in contemporary newspapers suggest that the Duke's wavering commitment to the exiled Stuarts may have upset his Jacobite wife. One such report alleged that the Duke was intent on converting to the Anglican faith so that he could proclaim his allegiance to the Hanoverian King, George II, and take his seat in the House of Lords. However, any such plans were cut short when the Duke died 'of a consumptive illness in December 1732'. The Duke's death placed the childless Mary in a position of exceptional financial independence. Whilst her estranged husband had continued to lay claim to the income from the Shireburne family estates during their separation, Mary now regained full control over her personal inheritance.

Mary's period of mourning was notably brief. In August 1733, only a few months after the Duke's death, the *Daily Journal* reported that the Dowager Duchess of Norfolk was soon to enter a treaty of marriage with a certain Peregrine Widdrington, the younger son of a baronet. A loyal Jacobite, Widdrington had undergone two years of imprisonment following his participation in the 1715 uprising in Preston. However, despite cohabiting with Widdrington from 1733 onwards, Mary consistently failed to acknowledge him as her husband. This has led historians to question whether the marriage ever actually took place. It may be that Mary valued her position of financial independence too much to risk marrying again. ♦



Ionic columns screening the great Gibbs staircase (right) lead up to a series of rooms overlooking Green Park. Those not facing on to the park are lit by beautifully ornate lanterns, as shown in what is now called the Wrench Room (left).

Rebuilding a reputation in Arlington Street

The building of Mary's new townhouse thus coincided with a new phase in her life. She was in an enviable position of economic strength, but her reputation in society was tainted by her scandalous personal life. She therefore required a residence which expressed her wealth and elevated rank, whilst at the same time, protecting her from the public gaze. To help her achieve this, she employed the services of her fellow Catholic, James Gibbs, one of the country's most prestigious architects. She pledged to give Gibbs £300 for planning and surveying the building work, clearly stipulating that all plans were subject to her approval. Whilst the house was being built, the Duchess lived in a rented property on Pall Mall, allowing her to keep a close eye on the workmen's progress. She was finally able to move into the property towards the end of 1739.

Although relatively small in scale, this was a house designed for ceremony; to be approached, entered and experienced in a pre-ordained sequence. The layout of the plot also meant that the main house was situated well back from the street, protecting its owner from any inquisitive onlookers. Consequently, the 18th-century visitor would have approached the residence through the high rusticated archway, located in Arlington Street, before proceeding across the courtyard to be greeted by liveried footmen at the entrance to the house itself. Advancing through the vestibule, they would have arrived in the magnificent hallway where ionic columns screened the

great staircase, its panels richly decorated with scrolling Rococo ironwork. At the far end of the hall, two doorways guided the eye towards the west-facing reception rooms, offering uninterrupted views over the park. The staircase, illuminated by a tall glazed lantern light, provided access to a series of richly decorated, interconnecting reception rooms. A surviving list of expenses relating to the house shows that Mary employed some of the most highly skilled craftsmen then working in London, including carvers, gilders,

ironmongers, plasterers, and cabinet makers. Some of these (including the carver, John Boson, and the gilder and mirror-maker, Joseph Duffour) were also patronised by Frederick, the Prince of Wales, suggesting that Mary spared no expense on the interior decor.

So, what has survived of Mary's house today? When it was acquired by ROSL in 1934, the property underwent a drastic remodelling. Firstly, it was amalgamated with the neighbouring property, Vernon

House. Secondly, its facade and front rooms were demolished to accommodate the Westminster Wing, a new block that extended over the entire courtyard. Whilst this conversion rendered the exterior of the house unrecognisable, a significant part of the original interior still forms part of the current clubhouse. In addition to the magnificent staircase, the top-lit Wrench Room and the park-facing rooms on the first floor, have all survived relatively intact, helping us to picture the house as it appeared during the Duchess's lifetime.

“
Although relatively small
in scale, this was a house
designed for ceremony, to
be approached, entered
and experienced in a
pre-ordained sequence

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HITTING ALL THE RIGHT NOTES

Winner of the 2019 Annual Music Competition Gold Medal, trombonist Kris Garfitt tells Mark Brierley how he made it all the way to the Queen Elizabeth Hall and where he plans to go from here

Why did you choose to specialise in trombone? What is it about that instrument that interested you initially and has kept you interested all these years later?

Unfortunately there is no romantic story of how I came across the trombone. It sort of happened by accident. At nine years old, a peripatetic brass tutor gave a workshop in my school back in Sheffield. I was inspired by the sound and afterwards spoke to him about starting to learn a brass instrument. He informed me I had big lips and therefore should try the euphonium (in reality they probably just had a spare one at the school for me to take home!). Later, at the age of 13, I was quite sure I wanted a career in music, and thanks to the wonderful music staff at Mount St Mary's College, I was correctly directed to the trombone due to the lack of career opportunities for euphonium players. The thing that fascinates me most about the instrument now is its similarities to the human voice. With trombone, more than other instruments, it can really feel like an extension of yourself whilst performing.

Why did you decide to move your studies to the Freiburg Musikhochschule in Germany, and then take up a role with the German Radio Philharmonic Orchestra? And what do you think the international nature of your musical education has added to your musicality?

From fairly early on in my studies in London, I was interested in moving to Germany, mainly because of the amazing opportunities I'd heard of for classical musicians. In a country with only a 50% larger population than England there are probably ten times the number of full-time professional orchestras. The work conditions in my orchestra are rather luxurious compared with most British orchestras, I work just two weeks per month, which in Britain is unheard of! The orchestra is also a high level and full of lovely people. I'm very happy here!

Moving to Freiburg changed my playing enormously. Despite Freiburg being in Germany, my playing was much more influenced by the French style of music making

than German. This is because my teacher there, Fabrice Millischer, is a French trombone soloist. He originally studied cello at Paris Conservatoire and I was always fascinated by his ability to play the trombone like a string player rather than like a trombonist. The biggest thing I took from my time in Freiburg was the ability to make long phrases with my music. That was something often also spoken about during my time in London, but until I moved to Freiburg I didn't quite understand what it meant.

What have been your career highlights so far?

One career highlight has to be the ROSL final. To perform on the Queen Elizabeth Hall stage alone with so many of my family and friends in the audience was a wonderful experience, and to win the Gold Medal really was the cherry on the cake. An orchestral highlight would be my first time performing on the Royal Albert Hall stage in the BBC Proms with the European Union Youth Orchestra in 2014.

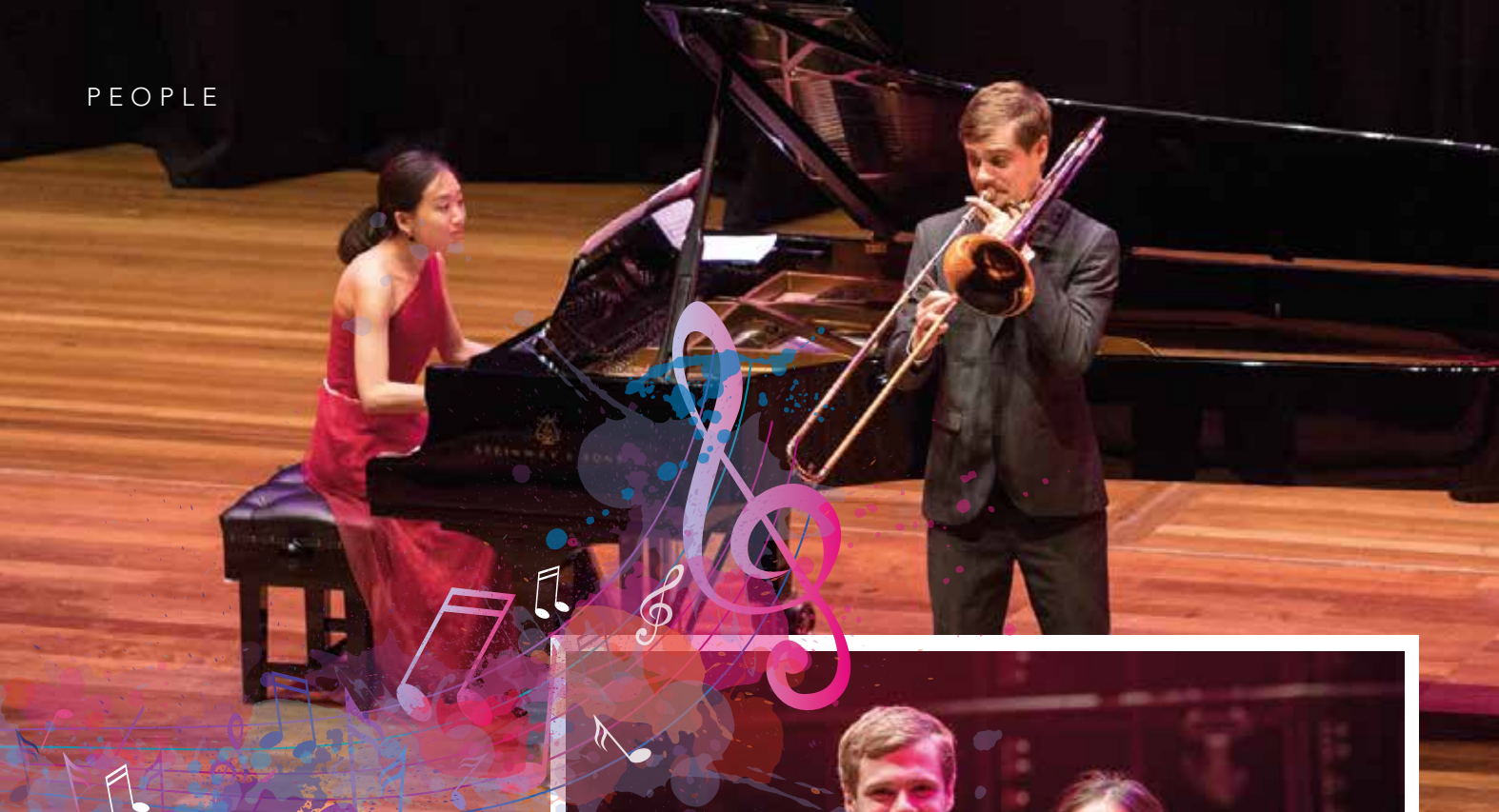
What are your ambitions as a musician? To play in particular venues, release albums, commission new music, or even compose perhaps?

So many! I'd love to take my solo playing as far as I'm capable. As a trombonist, we're fighting an uphill battle from the very start as managers/agents are almost exclusively interested in singers/pianists/violinists/cellists and normally don't give trombonists a second glance. The music world needs more young trombonists to show how amazing the trombone can be as a solo instrument, and I'd love to be a part of that.

I'm currently thinking how to spend the £5,000 given to me by ROSL as 'career development', and the two ideas at the forefront of my mind are to either commission a new work or to release my first album, watch this space. I'm also

passionate about music education and I'd like to do more teaching alongside my playing. At some point I'd love to have a teaching position in a specialist music institution such as a music college or university. ●

“With trombone, more than other instruments, it can really feel like an extension of yourself whilst performing”



How do you think winning the Annual Music Competition will help you realise those ambitions?

I hope that winning the Gold Medal will give me a springboard. I've already had a meeting with Geoff Parkin of ROSL ARTS, who mentioned a few exciting possibilities for next year, plus I've received a few exciting emails. Fingers crossed that something more comes of it all.

Who are your musical inspirations?

My musical inspirations are constantly changing. The first classical music CD I owned was by the trombone soloist Christian Lindberg. I remember being amazed by what he could do with the instrument. At music college in London, I was always fascinated by a postgraduate student, Audun Breen. He always played everything in such a melodious way and I admired how he could achieve this on the trombone. Later, by my professor in Freiburg, and his amazing musicality and ability to relate the cello and trombone. I spend more time now listening to string players. I'm constantly astounded by the raw musicality of Maxim Vengerov and, a couple of years ago I discovered the Finnish violinist Pekka Kuusisto. The way he manages to communicate with audiences through his character and musicality is something quite special (watch his Tchaikovsky from the Proms with BBCSSO).



What music do you listen to outside of classical music?

I listen to everything. I recently purchased an Amazon Echo for my flat so now I can listen to music depending on my mood. 'Alexa play music to relax to!' I no longer have to make these decisions myself!

What would you say to anyone thinking about taking up the trombone or entering the Annual Music Competition?

Go for it! The preparation alone makes it worthwhile. Another beauty of this competition is that it forces you to think so much about programming. Often, in competitions, the repertoire is already decided for you, but for ROSL I spent hours considering what to play for each round. This also allows you to play music you really care about, which makes the preparation process even more enjoyable.

GOLD PROGRAMMING

The programme performed by Kris at the 2019 Annual Music Competition Gold Medal Final, which secured him the victory:

Ropartz

Piece for Trombone and Piano
Weber

Romance for Trombone and Piano

Folke Rabe

Basta for Solo Trombone
Accompanied by pianist Seri Dan (pictured above)

Watch clips from the final at www.rosl.org.uk/amc, showcasing all the musicians' performances, as well as words from the audience and past winners

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MY CITY

Kolkata

Former Indian Foreign Secretary, Commonwealth Deputy Secretary-General, and long-time ROSL member, Krishnan Srinivasan, gives us the inside knowledge on his hometown, Kolkata

Describe Kolkata in three words.
Culture, nostalgia, volatility.

The city has so many things to see, what are your highlights?
The Victoria Memorial (a tribute by Viceroy Lord Curzon to the Empress of India), existing Raj architecture of which there is more than in any city in the world other than London, the world's most chaotic, biggest and most artistic street festival in the ten-day Durga Puja (in October), in praise of the goddess Durga's defeat of a demon.

How long have you lived in Kolkata?
How has it changed over the years?

15 years. Like all big cities, and one of the most populated, Kolkata's skyline is constantly changing, but its personality remains complex and defiant, nostalgic for a past that included the Indian cultural and literary Renaissance in the 19th century, and resistance to the British Empire, while being the Empire's second city in commercial and political importance after London.

What advice would you give to first time visitors? Are there any must sees?

Once called the 'City of Palaces', slums now jostle grand mansions, and a series of adverse historical events has led to the flight of capital. Nonetheless, Kolkata retains the ability to surprise. One must be prepared for an assault on the senses: colours, sights, smells, poverty, disparities in wealth and standards of living, and local curiosity combined with an innate sense of intellectual superiority. As one commentator put it, 'much loved, much abused, but always interesting'. See the bustling New Market, the chaotic Flower Market, and take a boat ride on the Ganges, around which the city began as recently as 1690.

When is the best time to visit?

The European winter is the best time by far. Ideally, November to March. There are exciting things to do and watch, from horse racing, golf, cricket and polo matches, to art and literary festivals. The weather is mild and sunny and it is possible to walk without feeling enervated. The rest of the year is best avoided; being hot, humid and uncomfortable.



From the sublime TO THE RIDICULOUS

For every architectural triumph, there is a much-maligned eyesore. Overseas takes a look at some of the most notable past winners of RIBA's Stirling Prize and *Building Design's* Carbuncle Cup. Do you agree with the critical consensus?



1

STIRLING WINNERS

1. Gateshead Millennium Bridge

Spanning the River Tyne, this tilting pedestrian and cycle bridge by WilkinsonEyre and Gifford was opened in 2001. The unusual design sees the bridge deck hoisted up by wires to allow river traffic to pass beneath, giving rise to the nickname the 'winking eye bridge'.

2. St Mary's Axe

Affectionately known as the Gherkin since its completion in 2003, the Foster + Partners-designed skyscraper has become one of the landmark buildings of the London skyline, recognisable around the world. It stands on the site of the former Baltic Exchange, which was damaged in 1992 by a bomb planted by the Provisional IRA.

3. Burntwood School

Not all Stirling Prize winners have been skyline-dominating giants, as the AHHM-designed Burntwood School, winner of the 2015 Stirling Prize, proves. Situated in the London Borough of Wandsworth, the judges praised the design of this school for the way it harked back to the forward-thinking designs of the 1950s and early 1960s, giving it the "collegiate air of an Ivy League campus".



2



3

CARBUNCLE WINNERS

1. Strata SE1

Amidst a bumper 31 nominations from the readers of *Building Design*, the 2010 winner was chosen as BFLS's Strata tower, with its similarity to an electric razor not going unnoticed. "Decked out with Philishave stylings, this is a building that appears to be auditioning for a supporting role in a James Bond title sequence."

2. Cutty Sark restoration

Badly damaged by fire in 2007, the restoration of the last remaining 19th-century tea clipper was a worthy project, but one the judging panel of the 2012 Carbuncle Cup thought was poorly executed; "tragically defiling the very thing it sets out to save". Particular umbrage was taken at the decision to hoist the entire ship on three metre steel props and enclose most of the ship's sweeping lines beneath a glass canopy.

3. 20 Fenchurch Street

Known to many as 'The Walkie-Talkie', this building's design was famous for melting nearby shopfronts and cars as its concave facade focused the sun's rays. Designed by Uruguayan architect Rafael Vinoly, *Building Design* Editor Thomas Lane said, "it bulges out towards the top in a cynical move to maximise the amount of high value space at the upper levels."



1



2

The Carbuncle Cup

Intended as a humorous response to the Stirling Prize, *Building Design* magazine created the Carbuncle Cup in 2006 and named it in honour of a famous quote by HRH Prince Charles, when describing a proposed extension to the National Gallery as "a monstrous carbuncle on the face of a much-loved and elegant friend".



3

OPEN HOUSE... open city... open world

Launched nearly 30 years ago in 1992, the first Open House London gave the public a glimpse of the unseen architectural delights of the city. Since then, the concept has spread around the world. Find out what 2019 has in store and how ROSL is getting involved

With such a rich and varied architectural history, the patchwork of different age and style buildings that makes up London was an obvious place to start Open House, in hindsight. The ROSL clubhouse, itself made up of three buildings, is a microcosm of that patchwork and is why we decided to get involved several years ago. Beginning in 1992 with a handful of buildings, the 2018 event saw more than 800 buildings across the capital open their doors to over 250,000 people. From small domestic dwellings to 40-storey towers, the breadth of buildings is breathtaking, and all available to view completely free of charge.

About more than just architectural appreciation, Open House also aims to show how great design can improve people's lives, and the neighbourhoods we live and work in. Good architecture, urban design, planning and infrastructure can transform

“Beginning in 1992 with a handful of buildings, the 2018 event saw more than 800 buildings across the capital open their doors to over 250,000 people

the lives of ordinary people for the better.

In 2019, Open House London will take place on 21-22 September and ROSL will be open for three tours per day, allowing the public to share in the wonderful architectural gem we get to enjoy for the rest of the year. Maybe it's the fate of the Grand Old Duke of York in our bar, the curious bowed balustrade of the Crinoline Staircase, the wartime use of the Rutland Room, or the wood panelling of the Hall of India and Pakistan? All this and more will be explained in the tours.

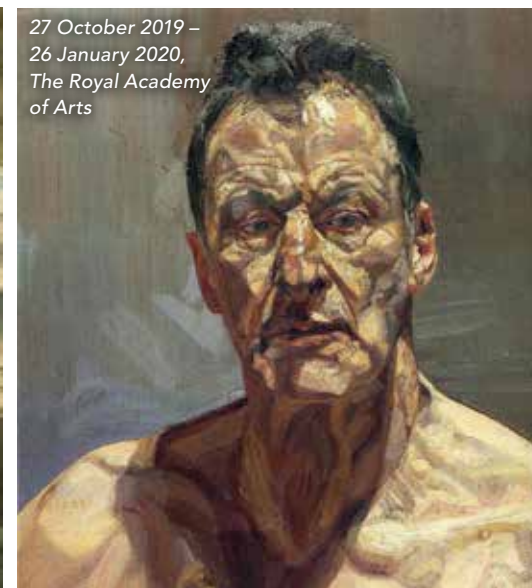
For a guide to what will be on offer this year and to book on to a tour of your favourite buildings, visit openhouselondon.org.uk.

With the concept spreading to some 35 cities across five continents, chances are that an Open House event will be taking place near you soon, wherever you are in the world. Take a look at openhouseworldwide.org to find out where and when your nearest event is.

11 September 2019 – 2 February 2020,
Tate Britain



27 October 2019 –
26 January 2020,
The Royal Academy
of Arts



14-17 November,
venue tba, Durham



LONDON & UK highlights

GLASGOW

LINDA MCCARTNEY RETROSPECTIVE

Until 12 January 2020,
Kelvingrove Art Gallery
and Museum

A major retrospective of Linda's photographic career, from the stars of 1960s music to more intimate familial settings.
£7. www.glasgowlife.org.uk

LONDON

WILLIAM BLAKE: 'THE ARTIST'

11 September 2019 – 2 February
2020, Tate Britain

A look back at the idiosyncratic art of William Blake, the largest of its kind in nearly two decades, featuring over 300 of his watercolours, paintings and prints.
£18. www.tate.org.uk

LONDON

LUCIAN FREUD: THE SELF-PORTRAITS

27 October 2019 – 26 January
2020, The Royal Academy of Arts

This exhibition focusing solely on Freud's self-portraiture, shows in sharp detail the effects of ageing, with more than 50 examples spanning nearly seven decades of his life.
£18. www.royalacademy.org.uk

COVENTRY

BRITISH SCIENCE FESTIVAL

10-13 September, University
of Warwick

Europe's longest-standing science festival, the programme of talks, workshops and drop-in events encompass a huge range of scientific topics, promising something for everyone.
Free. www.britishtscience-association.org/british-science-festival



Until 12 January 2020,
Kelvingrove Art
Gallery and Museum

YORK

YORK FOOD & DRINK FESTIVAL

20-29 September, Parliament
Street & Shambles Market, York

Amazing street food from a huge range of cuisines and styles, which gives you the opportunity to find out how food is produced, where it is produced, and how it is prepared.
www.yorkfoodfestival.com
Free.

MARGATE

TURNER PRIZE 2019

28 September 2019 –
12 January 2020,
Turner Contemporary
One of the best-known arts prizes in the world, this year the shortlisted artists' works will be leaving London and heading to the Turner Contemporary in Margate.
Free.
www.turnercontemporary.org



20-29 September,
Parliament Street &
Shambles Market, York

LEEDS/WAKEFIELD

YORKSHIRE SCULPTURE INTERNATIONAL

Until 29 September, venues
across Leeds and Wakefield

A huge variety of sculptures, indoor and outdoor, from world-renowned artists, are available to view at venues such as the Yorkshire Sculpture Park, The Hepworth, Henry Moore Institute, and Leeds Art Gallery.
yorkshire-sculpture.org

MANCHESTER

UNREFORMED: WALLPAPER AND DESIGN DIVERSITY

Until July 2020, The Whitworth
A fascinating look at how the increasing availability of imported wallpaper in the 19th century made British designers step up their game to compete.
www.whitworth.manchester.ac.uk



Until 2 February 2020,
Russell-Cotes Art Gallery
& Museum

BOURNEMOUTH

SUBLIME SYMMETRY

Until 2 February 2020,
Russell-Cotes Art Gallery
& Museum

The mathematic principles at the heart of William De Morgan's ceramic designs were revolutionary in the late-Victorian period.
russellcotes.com/event/de-morgan/

BATH

JANE AUSTEN FESTIVAL

13-22 September,
venues across Bath

Now in its 19th year, this festival celebrates all things Austen with tours, talks, performances, workshops, and dances, all in full Regency garb.
Prices vary by event.
www.janeaustenfestivalbath.co.uk

DURHAM

LUMIERE

14-17 November, venue tba,
Durham

Returning to its birthplace for its tenth anniversary, the UK's largest light festival invites international artists to create site-specific light installations.
Price tba.
www.lumiere-festival.com

NEWS & EVENTS

The latest from our clubhouse; branches; and art, music, and education projects

Mayfair Art Weekend

Since the previous issue of *Overseas*, we have seen our summer exhibition 'Louise McNaught: Consume' with Liberty Gallery come and go from Over-Seas House. You may have recognised one of the works, *Baggage*, which appeared on the previous edition.

Launching on Thursday 27 June with a brilliant Private View, we participated in Mayfair Art Weekend (MAW) with the MAW Gallery Hop! on Friday 28 June and on Saturday 29 June, ROSL hosted the main event of the exciting weekend, as Louise McNaught live painted at our Artist's Brunch and welcomed visitors who enjoyed a coffee, croissant, and chat while she worked. This was a great way to get to know not only the creative work we do at ROSL, but also to enjoy the local creative community, and we are looking forward to participating again next year.



More images online

Visit our Facebook page and the ROSL website to see more photos of ROSL events. Get daily news updates on the ROSL website and by following us on Twitter.

Introduction to 2019 scholars

ROSL ARTS is excited to announce that the artists chosen to attend the ROSL International Residency are Cole Ndelu from Johannesburg, South Africa; and Dimple Shah from Bangalore, India

These two artists will soon arrive in the UK and spend September and October at The Art House in Wakefield, developing their creative practices and networking across the UK with the support of ROSL.

Cole is an award-winning conceptual portrait and fashion photographer who graduated from the Stellenbosch Academy of Design and Photography with a degree in Visual Communication. Her work counters popular representations of black people and Africa, and she does this by creating imagery that places black people at its centre. Undertaking the residency, Cole believes that travel and collaboration are key ingredients in the growth and

development of an artist, and that this residency will give her the opportunity to experience Wakefield and its surrounding cities, and to collaborate with members of the community during the production and distribution of her work.

Dimple Shah expresses her creativity through performance and live art, as well as in print and across other media. Over the past two decades, Dimple has developed her language of expression and has built a community of performance artists by creating community-based public projects around the globe. This residency project will provide her space and time to concentrate on making and



creating art work, and allow her to develop her present project, producing a new body of work that studies the process used to reconcile body and mind.

The two artists will present work at Manchester Contemporary from 11 to 13 October and there will be an end of residency event at The Art House in Wakefield on 30 October. Details at www.rosl.org.uk and social media.



The Caine Prize

ROSL has long had a connection with the Caine Prize for African Writing, supporting the prize since its inception in 2000

Each year, the shortlisted writers have stayed at our London clubhouse for around ten days, as they embark on a series of talks, readings, and media appearances, culminating in the announcement of the winner.

For the second year in a row, we have been running our own mini prize, the ROSL Readers Prize, which saw all the stories published into a special booklet for members as well as being available online; they then can vote for their favourite to be selected for the ROSL Readers Award. We are delighted to announce Nigerian writer Tochukwu Emmanuel Okafur's (pictured) short story *All Our Lives* was chosen by members as this year's winner.

Congratulations to Tochukwu, who has now been commissioned to write an original short story, which will appear in a future edition of *Overseas*. Watch this space!

We also hosted an event for the Caine Prize writers for the second year in a row, with this year being a special one as it also included music from some of our distinguished ROSL AMC alumni. South African pianist Ben Schoeman, as well as 2018 ROSL AMC Gold Medal Winner Jonathan Radford saxophone played a selection of pieces between the shortlisted writers' readings and Q&A. The evening was hosted by Georgina Godwin, a Zimbabwean

broadcaster, who was a brilliant facilitator; asking illuminating questions whilst also putting the writers and musicians at ease.

It was a lovely evening with some excellent questions coming from our audience and the ROSL Book Group. Group coordinator Eve Mitleton-Kelly was excited to report the group thoroughly enjoyed the evening and having music transformed the evening, with one member saying:

"What a special evening! I was impressed by the high quality of the writing of the young African writers. A real treat for me was the absolutely excellent playing of the musicians, Jonathan and Ben."

Sale of Edinburgh

The sale of the Royal Over-Seas League's former clubhouse at 100 Princes Street, Edinburgh, has now been completed

Closed in January 2018, the 19,000 square foot property will now be turned into a luxury hotel thanks to the Red Carnation group, owners of 18 hotels worldwide.

Following extensive surveys from independent building specialists at the end of 2017 and beginning of 2018, it was found that the investment needed to bring the clubhouse up to modern compliance standards was too great for ROSL to meet, so the difficult decision was taken by Central Council to close the clubhouse permanently and put it up for sale.

Over-Seas House Edinburgh was originally the Windsor Hotel, a temperance establishment, designed in 1879 by Robert Patterson, and formed part of the significant Victorian building programme along Princes Street. The Royal Over-Seas League bought the former hotel, which required renovations, in 1929. In 1930, the Duke of York opened the new club premises. It was the first mixed club in the city and boasted 20 bedrooms, a bar, and restaurant, with all furnishings produced and made in Scotland. From 1930 it became a popular centre for Commonwealth



visitors, with the Prime Ministers of Canada, Australia, and New Zealand all staying there.

Under its new owners, Red Carnation, 100 Princes Street will become the 19th hotel in its portfolio, which already includes London's Hotel 41 and Ashford Castle in Ireland. Managing Director Jonathan Raggett said: "It has been a dream of ours to open a hotel in Edinburgh for some time, and with the best address in the city, it was well worth the wait."

ROSL members still looking for a home from home in Edinburgh can take advantage of our new reciprocal agreement with the nearby Royal Scots Club, situated on Abercromby Place. Already the venue for ROSL's Edinburgh Festival Fringe series, the new arrangement is available to members wishing to stay overnight.

ROSL
PHOTOGRAPHY
COMPETITION
UPDATE

The open call for our inaugural photography competition is now closed, and we are looking forward to sharing the top 20 images that showcase the contemporary culture in the Commonwealth in our December exhibition. Our Judging panel will pick 20 images from the two categories - Camera and Mobile Phone - that relate to the 2019 chosen theme of 'Style'. The winning images will be announced on our website at the end of September and we look forward to sharing the top 20 at the exhibition opening on 10 December.



As well as the Royal Scots Club, we are delighted to announce a further two new reciprocal arrangements. Established in 1892, the United Service Club in Queensland is one of Australia's most distinguished private clubs with a reputation for excellence. Dynamic and constantly evolving, the Club is as committed to its traditions as to its progress. Historically home to Queensland's commissioned military officers, the Club's membership today comprises men and women from the broader business and professional fields as well as the military services.

In India, the Jodhpur Club in Rajasthan, which has recently been refurbished and re-opened with excellent sports facilities is now also a reciprocal club.

Please visit www.rosl.org.uk/membership to see the full list of clubs and arrange a letter of introduction.



Snapped reading

Children from Willow Brook Primary School (right) find their classmates in an issue of Overseas, while artist Louise McNaught reads the last edition, which featured her work *Baggage* as the front cover image (left).

— YOUR NEW MEMBER PORTAL —

Over the last 12 months, ROSL has invested considerable resources in a digital transformation process. But what does this mean for ROSL, you, and the wider membership?

Well, it means having the right technology and tools in place to understand and improve the membership journey from enquiry, to joining membership, to visiting the club, buying event tickets, or booking a bedroom.

The implementation of our new Customer Relationship Management System (CRMS) this autumn will ensure a robust, integrated and secure data solution that will improve our business processes and provide a better service to members. By automating administratively heavy and time-consuming data tasks, our teams can focus on member and 'client account' management – creating recruitment opportunities and benefits for all members.

What change will you see?
The new CRMS will be going live soon (keep an eye out for updates on the website and via our enewsletters) and

while many of the changes will be behind the scenes, you will notice some key difference to the Member Portal. Not only will it look a little more modern, you will experience many improvements to the functionality.

Your account: from your secure account page you will be able to do all the things you could before and much more:

- **Renew your membership** – by credit or debit card but you will also be able to set up a Direct Debit and renew in annual or monthly instalments
- **Make a donation** – and select to Gift Aid your donation now and in the future
- **Book a room** – with a simple-to-navigate and improved online booking form
- **Request a reciprocal letter of introduction** – for one of our 100 reciprocal clubs.

All of these transactions will update your membership record, and your account page will keep a full history of all your orders. Our priority for the launch is the

membership renewal services, so our many members with a 1 January renewal date can be assured of a safe, secure, and speedy renewal process.

New Features will allow you to update your address, select your communication preferences interests, so that you receive information about events, activities, and offers that are relevant to you.

Coming soon: additional Member Portal functions will be rolled out including new areas for branches and groups, allowing you to find out about events and activities going on in your area.

WE NEED YOUR HELP!

To make sure that you receive the email newsletters about the new CRM system GO LIVE, and to access all the benefits the Member Portal offers, it is important that each member has a unique email address. If we do not have your email, or you think you and your partner might share an email address, get in touch with us on membership@rosl.org.uk to provide your individual email address.

Staff changes

As well as our new Head of Estates and Projects Tomasz Sikorski, whose article you can read on page 22, we have had a number of other new members of the team join since our last edition



It has been a summer of change at ROSL HQ with many long serving staff going on to new roles, and others joining us to take up the challenges and opportunities facing ROSL in the future. We have said goodbye to Paul Streat our Head of Maintenance for nearly 29 years; Del Gatanah, our Night Manager for 27 years; Dhiren Gadhia and Ansuya Patel from the Finance team, with a combined service of 24 years. Pavlina Callery, our Reception Supervisor, has decided not to return after her maternity leave, and Teresa Palo in Reservations has moved to Malta.

Gemma Matthews (pictured), Director of Marketing, will also be moving on to a new role after seven years in post. We asked her about her time at ROSL below. Judith West has joined us as Interim Director of Strategic Partnerships and Business Development to carry on the excellent work initiated

by Gemma, including the roll out of our new CRMS. A huge thank you to everyone for their contributions to ROSL life over the years.

As well as Judith, we have recently welcomed Stephen Hewett as Financial Controller, Harriet Leyden as Marketing Officer, Muhammad Rauf as Front Office Manager, Joanne Campbell as HR Officer, and Warren Miller as ROSL Resident Manager, who joins us after 18 years in the hotel business. Long-time member of the Finance team, Inga Bennett, has also been promoted to Finance Office Manager, congratulations! Hopefully you will get to meet a few of the new team members on the next visit to the club.

How would describe ROSL, its members, and its staff to someone who has never heard of us before?

Gemma: ROSL is a hidden gem of a members' organisation, with a clubhouse home in one

of the best locations in London. It provides a welcoming environment for members, musicians, artists, guests, and staff from around the world. The organisation has an amazing philanthropic history, and this continues today – as we support a range of arts and education projects around the world, and benefit from many members who give up their time and energy to support the work of the organisation. This support gives the clubhouse a vibrancy from the exhibitions, concerts, and rehearsals, that take place and the ebb and flow of our international visitors. The organisation is by no means a traditional stuffy private members' club!

What has been the highlight of your time with the club?

There have been so many highlights, it's hard to pick just one. I've been lucky to be part of the team at the Edinburgh Festival Fringe, and join our

members stomping around the battlefields of Northern France and Belgium. The whole event programme takes the teams months of planning, programming, and marketing – and it's a pleasure to see members enjoying the fruits of this hard work.

I've also been particularly proud of overseeing the development of ROSL communications, from the website, enewsletters, and the revamp of the magazine. While our digital communications are likely to be refreshed and refined in the next year, as ROSL invests in technology and the CRMS, the magazine is a consistently excellent read – and one the whole membership should be proud to share and show off.

How do you think ROSL has changed in the time you've been here?

The club has changed so much, and so little, in seven years.

Corporate membership

COULD YOUR ORGANISATION BENEFIT FROM MEMBERSHIP?

Contact membership@rosl.org.uk or +44 (0)20 7408 0214 x214/216 for details and an application pack

When I walked through the doors for my interview, I knew this was a place I wanted to work. I loved the quirkiness and family feel of the organisation, as well as the egalitarian principles at the heart of ROSL. These are characteristics that continue to this day – and I hope into the future.

However, change is inevitable, and it has come in a number of ways. One of the most poignant for me, has been seeing a change in our membership, as some of the regular faces who would loyally and actively attend every event have over the years, slipped away as age and frailty makes travelling impossible.

The much-needed refurbishment of the Brabourne Room, Duke of York Bar, and Garden at the clubhouse have created warm, welcoming, and comfortable spaces that have attracted plenty of new members to ROSL, and also provide spaces for the exceptional exhibitions that mark ROSL as a true supporter of visual artistic talent as well as the champion of young classical musicians. The noise of members enjoying the Garden filters into the Marketing office, and really has become the soundtrack to summer. I look forward to seeing the next wave of refurbishment to improve the Restaurant, bedroom facilities, and entrance, and I hope these improvements attract even more people through the doors.

There have been numerous behind the scenes changes which I hope have provided a strong foundation to enable ROSL to continue raise its profile through the work of the

ROSL ARTS and Education projects, grow our membership, and increase usage of all member services.

What are you going to miss most about the club?

The team. Over the years I've had excellent and talented people working in the department – and I will miss the camaraderie of the people I work with on a daily basis.

The members. I've met so many friendly and fascinating people from around the world.

The alumni. It's been a privilege to get to know so many talented people.

I have been so grateful for the many friends I've made from the membership, ROSL alumni, and staff.

What are your hopes for the future of ROSL?

That this incredible organisation thinks beyond the four walls of our clubhouse home in London, and the membership offer continues to be attractive and relevant to members regardless of where they are located in the world.

Championing the aims of our Royal Charter to encourage the arts, to support projects for those in need, to bring people together for social, cultural and Commonwealth connections, makes the organisation unique and more than club. I hope that membership networks develop across the world to meet and support the aims of ROSL, talk about importance if the arts and education, and continue to create opportunities for new generations of artistic talent.

Portraits conservation

In the last issue of *Overseas*, we called for your support to save and restore the ROSL art collection, and our Visual Art Curator, Eilidh McCormick, is very happy to report that thanks to the donations of two members, restoration has now begun on the portrait of Mountbatten by Frank Beresford. All of us at ROSL would like to extend thanks to the members who donated to restore the work and protect our heritage as an organisation that values the arts.

There is still work to do, and as ROSL is unable to spend the £33,000 estimated for restoration while the clubhouse itself is in need of some work, we would like to once again ask you, our members for some help. We are welcoming any donations, large or small, to support the ROSL restoration project and Eilidh is very happy to discuss the sponsoring of individual works with anyone who would be interested. Our history is intertwined with these works of art and the support you can offer will help ensure that the art, and ROSL's fantastically creative history is preserved for future generations.

Contact Eilidh McCormick on emccormick@rosl.org.uk to find out more or call 020 7408 0214 x213. Cheques may be made payable to Royal Over-Seas League and addressed: Eilidh McCormick, ROSL ARTS, Royal Over-Seas League, Over-Seas House, Park Place, London, SW1A 1LR.



Investing in Africa's next generation

In a new education project, the ROSL Golden Jubilee Trust (GJT) and the Business Council for Africa (BCA) will enable over 80 youngsters to experience Boitumelo Mo Nageng (Joy in the Wild), which engages with vulnerable youth in Botswana to unlock their potential. Margaret Adrian-Vallance reports

BCA's ethos is "Investing in Africa's next generation", and this mission fits in very well with ROSL's own and the Mokolodi Joy in the Wild project.

The Mokolodi Wildlife Foundation was established in 1992 when a 7,000-acre bushveld farm, 15km south of Gaborone, was donated by the Kirby family for educational purposes – to educate Botswana's children on the importance of conserving the environment and sustainability.

Mokolodi Nature Reserve, under the Mokolodi Wildlife Foundation, was registered as a Charitable Foundation Trust in 1994.

Its Joy in the Wild objective is to offer disadvantaged Batswana youth a programme that combines conservation, environmental awareness, leadership, and an understanding of world citizen responsibilities during a five-day residential experience in the bush.

Hitherto, the majority of the 260,000 young people who have attended such courses have

been able to afford the travel and fees (£95) but support from ROSL and BCA will enable children from the streets, less well-off homes, those who are orphaned, HIV affected, or have special needs, to take part as well.

"The camp is hosted at our Education Centre, where we have dormitories and teachers' rooms," says Laola Gilbert, Mokolodi's CEO. "The 3,700 hectares of land is used as our outdoor learning facility."

Joy in the Bush came to the attention of the ROSL Golden Jubilee Trust through ROSL members living in Botswana. They have volunteered to help as monitors and are regular visitors to the clubhouse. The completed GJT funding application form, accounts, business plan, and other documents from Mokolodi were assessed by the GJT Trustees prior to their meeting in June.

The GJT meeting also noted the good progress being made by the 34 ROSL supported students studying education at the University of Namibia and the student studying Commerce at the Technical



University of Kenya along with interesting project development at Dehradun in India.

Clive Carpenter, former Deputy Chairman of the BCA and present ROSL GJT Trustee said, "The Joy in the Wild project is close to the heart of both organisations – encouraging environmentally sensitive understanding and leadership amongst young people, and developing their personal potential."



1.Scottish member Alexander Lamley commemorates ANZAC Day
2. The Wessex Branch lunch with (L-R) Salsbury ESU President David Stratton and hosts Lady Arabella and Jeremy Moger

3. British Columbia Branch members meet for a casual lunch
4. Christchurch Branch President Judith Leckie and Treasurer Angela Parks with a donation for St John's Ambulance

ROSL AROUND THE WORLD

Our branches provide an opportunity for members in all parts of the world and across the UK to enjoy a range of social events close to home. To find out more about getting involved, simply contact your local representative

AUSTRALIA

South Australia

Talk and lunch

Tuesday 3 September, 12pm, Naval, Military & Air Force Club
Guest speaker Paul Bulluss from Electronic Recycling Australia. \$40.

Tasmania

Spring concert and reception

Monday 14 October, 6pm, Government House
Featuring musicians from the Tasmanian Symphony Orchestra. \$20. RSVP by 14 September.

Spring lunch

Thursday 24 October, 12pm, Succulent Restaurant, Royal Tasmanian Botanical Garden
Enjoy a spring luncheon in beautiful surroundings. Price tba. RSVP by 17 October.

Victoria

Dame Edna Everidge – 'My Gorgeous Life'

Thursday 24 October, 7.30pm, State Theatre, Arts Centre, Melbourne
Possibly Dame Edna's final show (Barry Humphries did his 'farewell tour' last year). \$145. A Reserve seating.

Herald-Sun Aria Final

Date tba, Melbourne Recital Centre
Australia's most prestigious event for emerging opera singers, it has launched many careers; from Marjorie Lawrence to Dame Kiri Te Kanawa. Price tba. Expressions of interest through the Branch Office.

Western Australia

WAAPA Showcase

Wednesday 25 September, 7.30pm, Richard Gull Auditorium, WAAPA
A concert showcasing WAAPA's most talented music students, all winners of the ROSL prizes. \$24.

CANADA

Calgary

Lunch and talk

Thursday 5 September, 12–1.30 pm, Ranchmens' Club
Historian and lecturer Asoka Pugal discusses cultural touring in India, having worked in the tourist industry for 30 years, including with Sir Edmund Hillary. \$60. Guests welcome.

British Columbia

We will be continuing our Members Casual Gatherings with a visit to Bard on the Beach.



Members interested in joining in, please send your email address to evmurray@telus.net

NEW ZEALAND

Christchurch

Talk

Wednesday 11 September, 10am, Holly Lea Retirement Village
Valda Thornley discusses the NZ Customs Department. \$5. Guests welcome.

Talk

Wednesday 9 October, 10am, Holly Lea Retirement Village
Speaker Brendon Wood joins us to discuss para medicine. \$5. Guests welcome.

Talk

Wednesday 13 November, 10am, Holly Lea Retirement Village
Angela Kearney from UNICEF will be our guest speaker. \$5. Guests welcome.

Christmas lunch

Wednesday 11 December, 12pm, Double Tree Restaurant
A festive meal with friends. Price tba.

Southland

Talk

Wednesday 4 September, 10am, Club Southland
Speaker Neil Wyeth joins us for a talk on 'Our travels in Vietnam'. \$8. Guests welcome.

Talk

Wednesday 2 October, 10am, Club Southland
Gwen Bradley discusses 'Adelaide to Darwin'. \$8. Guests welcome.

Talk

Wednesday 6 November, 10am, Club Southland
Speaker tba. \$8. Guests welcome. ☺

SWITZERLAND

Lunch

Friday 27 September, 7pm,
Warwick Hotel, Geneva

Members living in Switzerland and nearby France are welcome to attend dinner with new ROSL Chairman Alexander Downer AC. **Price tba. Book with Jo Brown.**

UNITED KINGDOM

Liverpool

Close up concert

Monday 21 October, 8pm,
RLPO Music Room

With AMC alumni Jonathan Radford and Ashley Fripp. **From £17. Book at www.liverpoolphil.com/whats-on**

Manchester

Manchester Art Fair 2019

11–13 October, times vary,
Manchester Central, Windmill Street

ROSL International Residency artists are exhibiting and we are offering complimentary tickets.

Free. Email roslarts@rosl.org.uk to request your free ticket.

Sussex

Lunch and talk

Wednesday 2 October,

Windsor Hotel, Worthing

Guest speaker Col. Rupert Wieloch will discuss his book *Churchill's Abandoned Prisoners*. **Price tba.**

Christmas lunch

Wednesday 4 December,

Windsor Hotel, Worthing

Get in the festive spirit with your fellow branch members. **Price tba.**

Taunton

Talk

Wednesday 2 October, 11.30am,
Bridgwater & Taunton College

Rosie Hather, from our 2019/20 charity Victory House, discusses the Veterans Homeless Project.

£18. Includes two course lunch.

Talk

Wednesday 6 November, 11.30am,

Bridgwater & Taunton College

Rebecca Smith explains the work of the Commonwealth War Graves Commission. **£18. Includes two course lunch.**

Christmas lunch and talk

Wednesday 4 December, 11.30am,
Bridgwater & Taunton College

Christmas cards: a masterpiece on your mantelpiece. **£22. Includes two course lunch.**

Wakefield

ROSL International Residency celebration

Wednesday 30 October, 6pm,

The Art House, Wakefield

ROSL's 2019 scholars Dimple B

Shah and Cole Ndelu are spending two months in the UK developing their work. Celebrate the fruits of their labour.

Free. RSVP at www.rosl.org.uk

Wessex

Coffee mornings

Every Thursday, 10.30am-12pm,

Mayfair Hotel, Bournemouth

Regular coffee mornings continue. **£3. Includes coffee and biscuits.**

Dorchester reception

Monday 2 September, 5-7pm,

The Keep, Dorchester

Join fellow members for wine and canapes.

£12. Easy parking nearby.

Speakers Lunch

Wednesday 23 October, 1pm,

Mayfair Hotel, Bournemouth

A two-course lunch with coffee and mints. Speaker tba.

£19 Members. £21 Guests.

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Restaurant set to reopen

Plus further events from Graysons

Graysons is busy developing a fantastic food and drink offering for members and guests for the rest of the year, including several special events. On 5 September, join us for a journey through New Zealand food and wine, hosted by Frank Manifold from Mount Brown Estates. a three-course meal with seven wines to taste, reception

starts at 7pm, £60 per person. November will also see us host a three-course Commonwealth-inspired dinner, with a Christmas reception taking place in December, with bubbles and canapes. Keep an eye on the website and monthly eNewsletter for further details.

These special events will be accompanied by the reopening of the Restaurant. Later this year, we will be open every Tuesday, Wednesday and Thursday evening for a four choice a la carte menu. Watch out online for further updates on the opening date. Our new restaurant head chef will be devising and changing the menu on a weekly basis with influences of British and Asian, and infused with seasonality.

Did you know we have a weekly cocktail hour? Every Friday, 5-7pm, we are running cocktail specials in the Duke of York bar, join us for a drink to start the weekend!

LONDON GROUP

Visit: Canada House

Friday 6 September, 2pm,
Canadian High Commission

We will tour the newly renovated building which shows the talents of Canadian artists, custom furniture and lighting designers, and meeting rooms named after Canada's provinces, territories, and oceans. This has transformed the building back to its original neo-classical form, described as a Canadian jewel in the heart of the UK. If you are bringing a guest, please give their full name and photo ID will be needed for entry. **£10. £12 for guests.**

Talk: The Irish border in British politics by
Dr Ivan Gibbons
Thursday 19 September,
6pm, Over-Seas House

Dr Gibbons is a lecturer and writer on 20th-century British and Irish history. He is former Programme Director of Irish Studies at St Mary's University. **Free.**

Reception

Thursday 19 September, 7pm,
Over-Seas House

Immediately after the talk, join members for a reception attended by new ROSL Chairman Alexander Downer.

£23. £26 for guests. Price includes cold buffet and two glasses of wine.

Visit: Armourers' Hall

Thursday 7 November, 11am,
Armourers' Hall

The Armourers is reputed to be the oldest extant Livery Hall in the

City. The first hall was bought in 1428 and it escaped the Great Fire. The New Hall was first occupied in 1841. The original armourers and helmetmakers of 1322 were devoted to the craft and its standards survive today, combined with the Company's charitable work. Our tour will start with coffee and tea and a talk on the role of armour in medieval warfare by the Clerk, followed by a visit to the various rooms. **£18. £20 for guests.**

Talk: Thames Tideway Tunnel - Jordan Newell

Thursday 21 November, 6pm,

Over-Seas House

A discussion on the new London Super Sewer; a 25km tunnel under London's river that will prevent millions of tonnes of pollution



spilling into the Thames. Currently under construction across 24 sites, it will be completed in 2024.

Free.

Christmas lunch

Wednesday 4 December, 12.30pm,
Over-Seas House

Get into the festive spirit with the London Group's Christmas lunch. Including a drinks reception, three-course lunch with wine, coffee, musical entertainment, and a free prize draw.

Price tba.



Every legislature in the Commonwealth has a Serjeant at Arms and as the UK is seen as the 'Mother of Parliaments', the London Serjeant at Arms is the Head of the Commonwealth Association of Serjeants at Arms. In this role, Jill visited Parliaments in Canada, Australia, and Africa by individual invitation to make presentations, and she attended national, state, and provincial conferences. Jill will discuss her role at the House

of Commons and her relationship with the Commonwealth. If prompted, she will also talk about her passion in helping women to achieve senior positions. Taking place 6.30-9pm, you can enjoy a two or three-course meal with wines. Look out for further details on online and in the monthly eNewsletter. **Price tba.**

Christmas at the Club

Celebrate at your home-away-from-home with our special festive packages! Get into the festive spirit with mulled wine and mince pies at our Christmas Eve drinks reception, followed by a screening of a classic Christmas movie. The Bar will be open and an optional supper will be served in the Restaurant. Make sure to save some room, as on

Christmas Day the celebrations start at midday with a sparkling drinks reception and a traditional three-course lunch, including half a bottle of wine, coffee, and mince pies. If you choose to stay with us for three nights, after a delicious Boxing Day breakfast, your package includes a tailor-made winter walk around the area, led by one of our Blue Badge guides.



To book a two or three-night package at the clubhouse, contact reservations@rosl.org.uk or +44 (0)20 7408 0214 x217. Package elements can be booked separately, and are also open to members and

their guests not staying at the clubhouse. For lunch bookings only, contact rosldining@graysonsrestaurants.com or +44 (0)20 7629 0406. For tickets to just our Boxing Day Walking Tour, visit www.rosl.org.uk/events



Drawn to Architecture exhibition launch
Friday 13 September – Sunday 1 December, 10am-6pm

Our autumn exhibition explores the built environment in which we live and how different artists take inspiration from it. Inspired by the centenary of the Bauhaus, a school of creativity that changed art and architecture in such a significant way - focusing on art, craft, and technology to create functional and modern design. ROSL brings together artists to showcase work

that is inspired by form, structure, and how buildings impact how we live, work, and perceive the world around us. Exhibiting artists: Gerry Buxton, Anne Desmet RA, Gareth Fuller, Luke Adam Hawker, Joshua Kerley, Graham Martin, Jo Peel, Daniel Speight, Mairi Timoney, and Peter Wylie. **Free.**

Younger Members' First Thursday Twists

The Younger Member Committee are working hard to provide a variety of interesting and fun events for younger members to attend on the first Thursday evening of every month. Events this year have included an Easter Egg hunt, wine tastings, BBQs, cognac tastings, and walks, among others. Keep an eye out on the Younger Member Facebook group and monthly eNewsletter to see what's going on for the rest of the year.



Member-Led Events

ROSL BOOK GROUP

The ROSL Book Group meets once a month on Wednesdays, to discuss both classic and modern novels 6.30-8pm. We meet beforehand in the Bar and afterwards for dinner, to continue the discussion.



and bridge teacher, are also available. The tutorials are held once a month and cost £20 per person payable on the day. When Ingar is present for supervised practice, the cost is £10 per person; at all other times it is free. A Beginners' Course, running for six consecutive weeks, will take on Mondays at 4.15-6.15pm, at £150, payable in advance and starting on 9 September.

HOW TO JOIN IN: Each Group is free and open to all ROSL members. Please contact the Group's Coordinator Eve Mitleton-Kelly at e.mitleton-kelly@mitleton-kelly.org.uk if you would like to get involved.

ROSL BACKGAMMON CLUB

The ROSL Backgammon Club is free and open to all Members. We play every Wednesday 2-4pm in the Drawing Room. Do join us for a game and for lunch at 1pm in the Brabourne Room or drinks afterwards in the Bar. We also offer monthly tutorials with our tutor Chris Bray. He is highly thought of in his field and plays at a high level. He visits once a month for continuing tuition. The cost is £20 per person payable on the day.

ROSL BRIDGE CLUB

The ROSL Bridge Club is open to all members for Social Bridge at all levels, every Monday (except on Bank Holidays) 2-4pm in the Mountbatten Room. We play ACOL. Monthly tutorials with our tutor Ingar Kofoed Hansen, a professional bridge player

ROSL COMMUNITY CHOIR

We are setting up a Community Come and Sing Choir, starting in September 2019. We do however need to gauge the level of interest first, and ROSL Members are invited to register their interest ASAP. We would also like to ask Members if they could contribute or lend a keyboard until early 2020. We would like to meet twice a month on a Wednesday in the late afternoon for one hour. We will aim to prepare a Carol concert for Christmas. Our professional Musical Director will be Kieran Jones. The contribution will be £15 per person per session. **To register your interest and confirm times, dates, and location, please contact Eve at e.mitleton-kelly@mitleton-kelly.org.uk**



ROSL partners with ENO

ROSL is delighted to have a partner organisational relationship with the English National Opera (ENO). Our partnerships with arts supporter groups generate a number of benefits. Not only do they swell our membership numbers, as many organisations promote the 25% discount on ROSL joining fees to their networks, but we are also able to work with these arts organisations to create benefits for ROSL members. In the past our links to the RA, the Royal Opera House and the Tate have brought interesting speakers to the club for International Women's Day and the Evelyn Wrench Lecture Series. Now, our partnership with the ENO is creating some exciting event opportunities from dress rehearsals at the Coliseum to recitals at ROSL. First up, a dress rehearsal of:

Orpheus in the Underworld
Friday 4 October, 6.30pm

Emma Rice's new production brings the glitz and glamour of 1950s London to our stage, including a black cab and cabaret peep show. The show brings out the mischief in Offenbach's boisterous music, including the legendary 'can-can'. **Book at www.eno.org.uk/rosl with code 'ROSL'.**

ROSL calendar

EVENTS

DATES FOR YOUR DIARY...

ROSL PHOTOGRAPHY CLASSES Wednesday 28 August	LITERARY TALK: 1,000 DAYS ON THE RIVER KWAI Tuesday 3 September	NEW ZEALAND DINNER AND WINE Thursday 5 September
ROSL RUSH HOUR/JAZZ WITH CLARE TEAL Tuesday 10 September	A CELEBRATION OF NZ AND AUSTRALIAN MUSICIANS Wednesday 18 September	ROSL RUSH HOUR – MUSIC OF THE BAROQUE Tuesday 24 September
LIFE DRAWING CLASS Wednesday 25 September	BBC MUSIC DAY – NOK ORCHESTRA WITH TUNGE JEGEDE Thursday 26 September	'THE FRENCH CLARINET': MICHAEL COLLINS AND NORIKO OGAWA Tuesday 1 October
Thursday 3 October NEW MEMBER RECEPTION	ROSL RUSH HOUR – CONSONE QUARTET Tuesday 8 October	ROSL RUSH HOUR – PIANO RECITAL FROM THE ROMANTICS Tuesday 22 October
TALK: DICKIE & EDWINA: THE LIVES AND LOVES OF THE MOUNTBATTENS Tuesday 29 October	ROSL PHOTOGRAPHY CLASS Wednesday 16 October	ROSL RUSH HOUR – 20TH-CENTURY AMERICAN MUSIC Tuesday 5 November
LIFE DRAWING CLASS Wednesday 13 November	CHARLIE CHAPLIN: SILENT SOUNDTRACKS Tuesday 19 November	CHAIRMAN'S DINNER Thursday 21 November
FINE ARTS QUARTET: LONDON CHAMBER MUSIC SOCIETY RECITAL Sunday 24 November	ART FUND TALK: THE ELIZABETHAN IMAGE, BY SIR ROY STRONG Wednesday 27 November	ROSL PHOTOGRAPHY COMPETITION EXHIBITION OF STYLE Wednesday 11 December 2019 - February 2020
TUNE INTO THE TWENTIES WITH ALEX MENDHAM AND HIS ORCHESTRA Friday 29 November	RUSKIN AND MUSIC Tuesday 3 December	ROSL PHOTOGRAPHY CLASS Wednesday 11 December

Get full details in your new Events Guide or online at www.rosl.org.uk/events

KIRKER MUSIC CRUISES

FOR DISCERNING TRAVELLERS



Kirker Holidays offers an extensive range of independent and escorted music holidays, including leading festivals in Europe such as the Puccini Opera Festival in Torre del Lago and Grafenegg, as well as Glyndebourne, Buxton and opera weekends in Vienna, Milan, Venice and New York.

We also arrange short breaks with opera, ballet or concert tickets, to all the great classical cities in Europe, and host a series of exclusive music festivals and music cruises.

Join one of our 2020 Music Cruises and enjoy a series of exclusive chamber music concerts on board Fred Olsen's Black Watch, as well as private drinks parties, talks and a range of optional shore excursions.

ART & MUSIC OF THE LOW COUNTRIES

A SEVEN NIGHT MUSIC CRUISE | 17 MARCH 2020

Southampton – North Sea Canal – Amsterdam – Rotterdam (for The Hague and Delft) – Ghent – Antwerp – Southampton

with The Aquinas Piano Trio and art historian Ger van den Munckhof

Combine the finest art galleries of Belgium & the Netherlands with a series of private concerts on board Fred. Olsen's Black Watch. We will journey along the North Sea Canal to Amsterdam where Black Watch will remain overnight, before continuing to Rotterdam where we have opportunities to visit both Delft and The Hague. Next comes Ghent, which in 2020 which will be celebrating the near-complete restoration of 'The Adoration of the Mystic Lamb', before reaching our last port of call, Antwerp.

Prices range from £1,470 per person for an inside cabin to £3,145 per person for a Premier Suite including full-board, private drinks parties, all concerts, plus exclusive talks and interviews.

Ask about our optional shore excursions in the company of art expert Ger van den Munckhof.



THE NORWEGIAN FJORDS IN SPRING

AN ELEVEN NIGHT MUSIC CRUISE | 12 MAY 2020

Liverpool – Kristiansand – Oslo – Stavanger – Bergen – Shetland Islands – Liverpool

with the Marmen Quartet, Danish Clarinet Trio, Trio Ondine and pianist Tim Horton.

On board Fred Olsen's Black Watch, we will sail around the tip of Scotland and directly to the south of Norway. Our first port of call will be Kristiansand, Norway's fifth largest city, before sailing along the coast and up the Oslofjord. We stay for one night in the capital itself, awaking on Norwegian National Day when the Norwegians celebrate the country's independence gained in 1814. Upon reaching Stavanger there will be an optional excursion to Utstein, Norway's best-preserved medieval monastery, dating from the 13th century. We then call at Bergen, birthplace of Edvard Grieg, before our final port, Lerwick in the Shetland Islands.

Prices range from £2,845 per person for an inside cabin to £5,795 per person for a Marquee Suite including full-board, private drinks parties, all concerts, plus exclusive talks and interviews.

Ask about our programme of music-themed optional shore excursions.



Speak to an expert or request a brochure:

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HAYLLAR MUSIC TOURS IN 2020

THE 30TH & FINAL HUNTINGTON ESTATE MUSIC FESTIVAL 19–24 NOVEMBER 2019 WITH GENEVIEVE LANG

MOZART: HIS LIFE & MUSIC - SALZBURG, VIENNA, PRAGUE & MUNICH 27 JAN–9 FEB 2020 WITH STEPHEN CLEOBURY CBE

WAGNER'S *RING CYCLE* IN CHICAGO 19–26 APRIL 2020 WITH SPEIGHT JENKINS

OPERA, MUSIC & ART IN PORTUGAL & SPAIN 5–18 JUNE 2020 WITH TARYN FIEBIG & JUD ARTHUR

OPERA IN THE ENGLISH COUNTRYSIDE 6–19 JUNE 2020 WITH ELIZABETH HAYLLAR

OPERA & ART IN NORTHERN ITALY 10–23 JUNE 2020 WITH FIONA CAMPBELL

OPERA, MUSIC & ART IN SCANDINAVIA & ST PETERSBURG 7–19 JULY 2020 WITH ELIZABETH HAYLLAR

OPERA & MUSIC FESTIVALS IN SALZBURG, MUNICH, BREGENZ & VERONA 21 JULY–2 AUGUST 2020 WITH ANNA GOLDSWORTHY

HAYLLAR WILDERNESS MUSIC FESTIVAL 8–13 SEPTEMBER 2020

OPERA, MUSIC & ART IN CENTRAL EUROPE 9–21 SEPTEMBER 2020 WITH GRAHAM ABBOTT

AUTUMN IN NEW YORK - MUSIC, THEATRE & ART 28 OCTOBER–7 NOVEMBER 2020 WITH TARYN FIEBIG & JUD ARTHUR

WAGNER'S *RING CYCLE* IN PARIS 22–29 NOVEMBER 2020 WITH PROFESSOR HEATH LEES

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