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Print: UNICUM | Gianotten Printed Media

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Welcome

Cadogan family history runs deep through Chelsea. It's an association stretching back three centuries, throughout which we have had the honour of being custodians of this amazing part of London.

My relationship with Chelsea is both personal and professional. I love the vibrancy and greenness of Chelsea – I choose to live here and spend a lot of my time here. The mix of restaurants and shops, architecture and cultural institutions – many of which are completely unique to the area, along with its characterful history – make this chunk of London so special. I am proud to be a part of the community and neighbourhood.

As Chairman of Cadogan it is my task to oversee the management of the 93 acre Estate in Chelsea successfully and to ensure that I pass it on to the next generation in even better shape than when I commenced my own stewardship. This is no small order. My father, Lord Cadogan, who passed the Chairmanship of the company to me in 2012, accomplished huge amounts, recognised most recently when he was awarded Honorary Freeman of Kensington & Chelsea for his exceptional service to the local area. This is the highest honour that can be bestowed by the Royal Borough and was awarded in appreciation of his wide range of support for many charities, especially those operating in Kensington & Chelsea, and for his role in shaping Chelsea. Over the period of his Chairmanship of Cadogan my father oversaw substantial investment in the area including developments in Sloane Street, Sloane Square and at the Duke of York's Headquarters. His foresight has also meant

that Chelsea now has two excellent arts venues in the Saatchi Gallery and Cadogan Hall. Lord Cadogan is now Life President of the Cadogan Estate.

Three hundred years ago Chelsea was a village with a few grand houses situated among fields and market gardens. These last three centuries have seen massive change, including the development of Hans Town by my ancestor Charles 'Sloane' Cadogan. Then there was the largescale rebuilding of the area in the famous red-brick 'new Queen Anne' style, led by the 5th Earl Cadogan, followed by the more recent developments in the 20th century (some of which I have referred to above), along with the rise of the King's Road as the centre of Swinging '60s London.

What follows in this book is a whistle-stop tour of the decades, highlighting elements that make Chelsea the extraordinary and iconic place that it is today. I hope you enjoy reading about it.

Edward, Viscount Chelsea

Introduction: The Cadogan Estate

below: The coat of arms of the Cadogan family, whose name means 'battle-keen' in ancient Welsh, features a dragon now adopted as the logo of the Cadogan Estate



Chelsea enjoys a reputation as one of the best places to live, work and shop in the world. This relatively small area of central London has been home to kings of England (and their wives, mistresses and children), prime ministers, explorers, captains of industry and countless artists, writers and society trendsetters. It's a little bit smart and a little bit bohemian. Chelsea's long and rich history can be traced in the layout of its streets, from Georgian townhouses and Victorian red-brick to the glass-and-steel interiors of its cultural institutions. Part of its appeal lies in its location, just to the west of the original City, bordered by Hyde Park to the north and following the River Thames to the south.

Chelsea first came to modern prominence in the 16th century, when the aristocracy and gentry built summer palaces along the river. Henry VIII (1491–1547) liked the area so much, having been entertained there by his friend Sir Thomas More (who he beheaded for treason in 1535), that in 1536 he acquired the Manor of Chelsea, apparently intending to use it as a nursery for his children. His daughter the future Queen Elizabeth I, Lady Jane Grey and Henry's fourth wife Anne of Cleves lived there at various times, on a site today marked by a plaque on Cheyne Walk. It was granted by the King to his last wife, Katherine Parr, in 1543.

The 300-year history of the Cadogan Estate begins when the Manor of Chelsea was sold to physician, antiquary, collector and all-round Renaissance man Sir Hans Sloane, in 1712. His younger daughter Elizabeth married Charles Cadogan, later 2nd Baron Cadogan, in 1717. When Sloane died in 1753 he left his Chelsea property to Elizabeth and her heirs. The story of the Estate – 93 acres of the Royal Borough of Chelsea and Kensington, including Sloane Square, Sloane Street, the King's Road and Duke of York Square – is also the story of a remarkable family.

When Sir Hans Sloane (1660–1753) purchased the 'Manor of Chelsea' from Charles Cheyne in 1712, it included 11 houses, a selection of tenements and 166 acres. Its history

right: Henry VIII, studio of Hans Holbein, 16th century

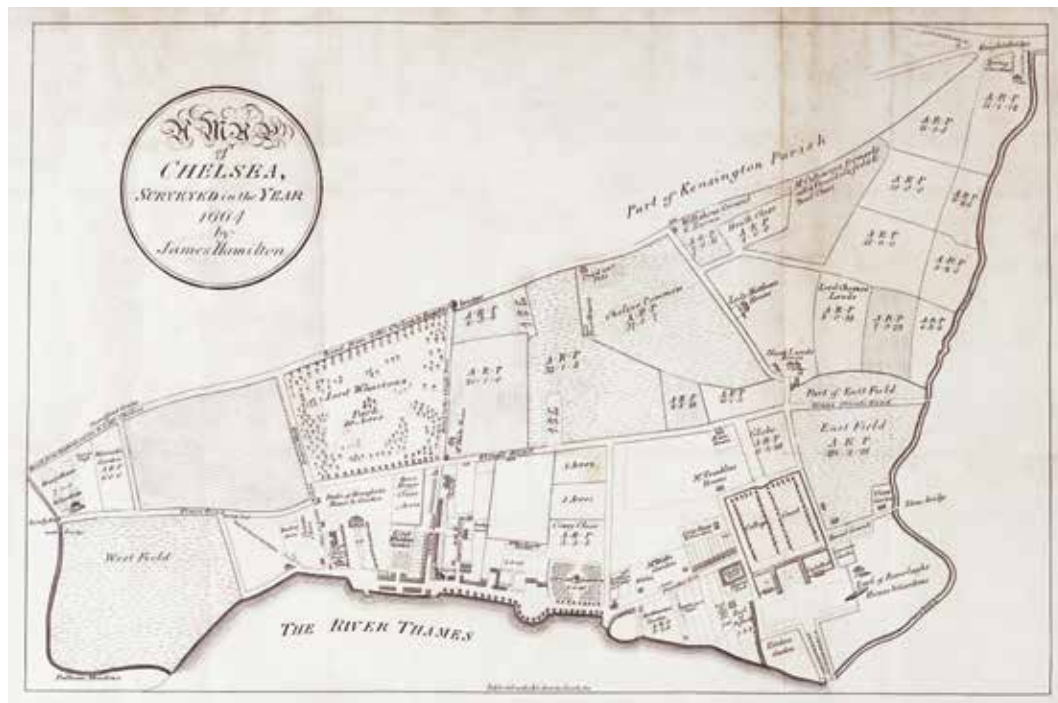
far right: Sir Hans Sloane (1660–1753), who purchased Chelsea Manor in 1712

below: Old Chelsea Manor House, 19th-century engraving

pre-dated the riverside house that caught Henry VIII's eye: the land holdings were mentioned in the *Domesday Book*. Chelsea itself appears even earlier in the history books, as 'cealc-hythe' (chalk landing-place) in the *Anglo-Saxon Chronicle's* entry for AD 785.







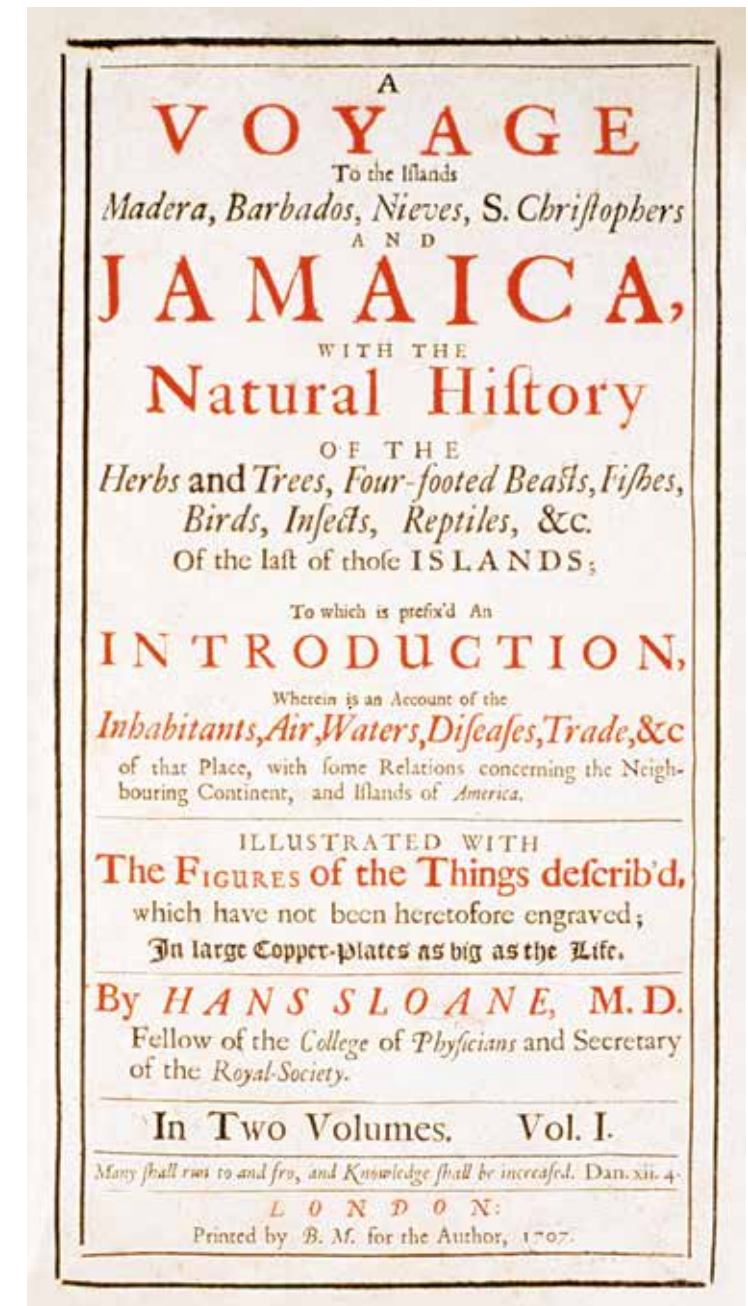
previous pages: Richardson's map of 1769 shows the village of Chelsea centred around Chelsea Old Church, the original Thames River crossing and the eastern border with Westminster at Blandel (Bloody) Bridge

above: James Hamilton's map of Chelsea, 1664, in which not much had changed since medieval times

Sloane wanted a large house in which to display his vast collections of exotic curiosities from the natural world. An eminent physician, he had studied botany at the Chelsea Physic Garden and chemistry at the Apothecaries' Hall. In 1687 when the 2nd Duke of Albemarle was appointed Lieutenant Governor of Jamaica, he set sail with Sloane as his personal physician. Sloane took the opportunity to document the tropical flora and fauna, and local customs. It was in Jamaica that he encountered cocoa and – in the pioneering spirit of the age, of true scientific discovery and invention – mixed it with milk rather than water, thereby creating the recipe for drinking chocolate. Back in England it became a popular tonic available from apothecaries, before the recipe was taken up by Cadbury's.

Sloane's reputation only increased: he was appointed personal physician first to Queen Anne in 1696, then to George I in 1716 and finally to George II in 1727. A knighthood was bestowed in recognition, in 1716. Sir Hans Sloane became President of the College of Physicians in 1719 and succeeded Sir Isaac Newton as President of the Royal Society in 1727. Royalty and robes aside, he was

right: Frontispiece of Sir Hans Sloane's *A Voyage to Jamaica*, 1707



a humanitarian and philanthropist. Sloane used part of his accumulated wealth to provide free healthcare to the poor. He also left an outstanding legacy of national importance.

Sloane's great collection – more than 71,000 natural history specimens, books, coins and medals – was

right: Skull of the rhinoceros hornbill, from the Sloane Collection at the Natural History Museum

opposite, left to right: Charles Cadogan, 2nd Baron Oakley (1685–1776); his wife Elizabeth Sloane, daughter of Sir Hans; their son (also Charles), who became 1st Earl Cadogan in a new creation of the title, which had lapsed at the death of his uncle General William Cadogan, the original 1st Earl Cadogan (1672–1726)

opposite below: A general plan of Henry Holland's house and grounds, 1790



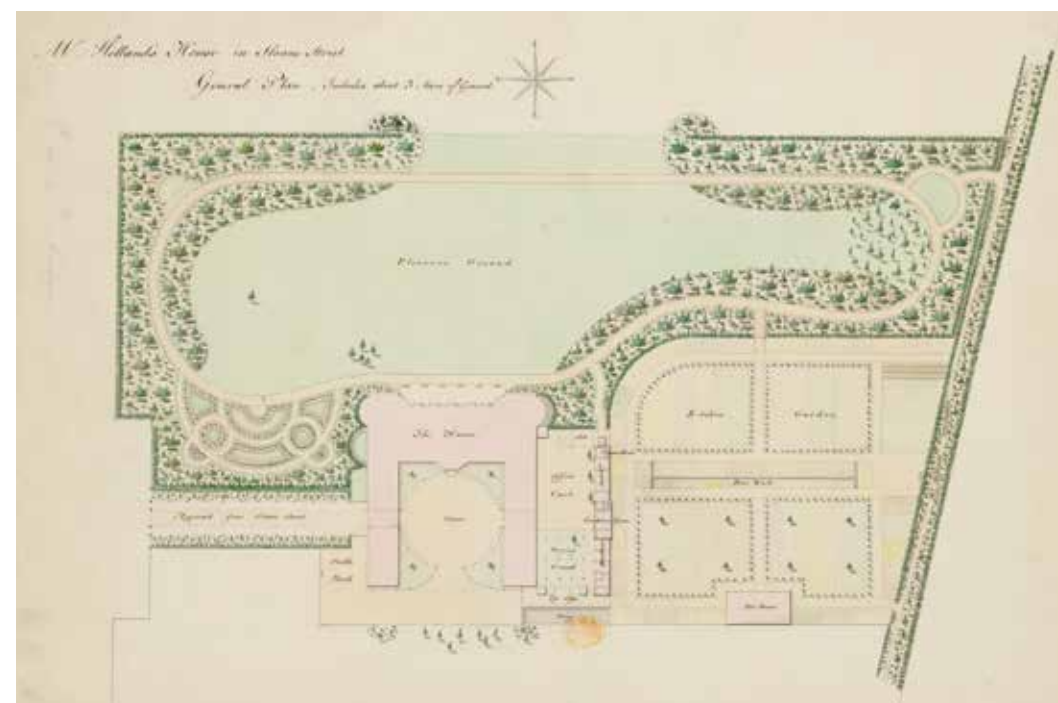
bequeathed to the nation. It formed part of the founding collections of both the British Museum and later the Natural History Museum. These two major public institutions were not the only beneficiaries. Chelsea Physic Garden still pays rent to Cadogan at the rate set by Sloane in 1722. Having studied there himself, he recognised its value as a seat of learning and leased it to the Society of Apothecaries at £5 a year in perpetuity. The only conditions were that 'it be forever kept up and maintained as a physic garden' and that 50 plant specimens a year be delivered to the Royal Society until 2,000 pressed and mounted species had been received. By 1795, the total had reached 3,700.

Sloane died in 1753, a venerable old man of 92, and his estate – which he had extended in 1737 to include Beaufort House, a further ten acres – was divided between his two daughters. (The Cadogan family inherited the estate of his elder daughter Sarah Stanley in 1821, reconstituting the original Manor.) For 20 years, under care of Elizabeth and her husband Charles Cadogan, not much on the medieval site changed – a few houses, surrounded by fields.

Large-scale development began with the next generation, in the 1770s. Charles Sloane Cadogan (1728–1807), created 1st Earl Cadogan in 1800, leased 89 acres of fields between Knightsbridge and the King's Road to architect Henry Holland, to create the first ever purpose-built new town. 'Hans Town' provided attractive Georgian terraced houses to people of moderately affluent means. Jane Austen's brother lived in one; William Wilberforce, who led the

movement to abolish slavery, in another. Sloane Street, Hans Place, Sloane Square and the surrounding streets were laid out. Holland himself lived in grander style, in a Palladian-style mansion (known as The Pavilion) he built on the west side of Sloane Street, with 16 acres of meadow and grounds landscaped by his father-in-law, 'Capability' Brown.

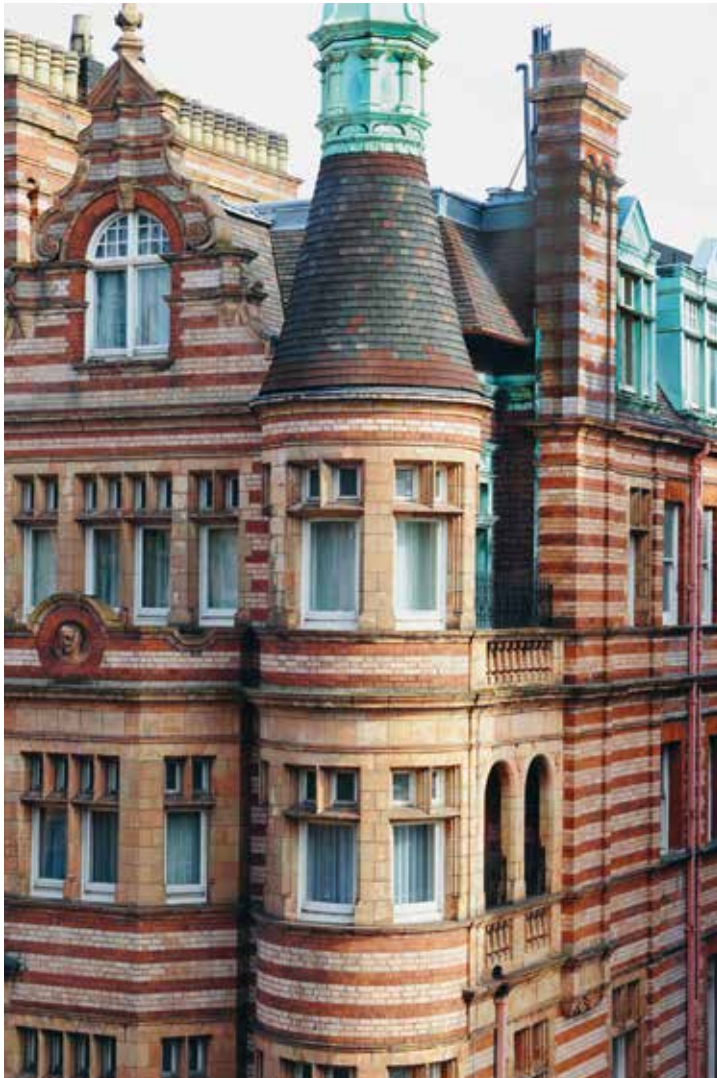
Chelsea's familiar red brick is a Victorian construct; not much of Hans Town survives. As London swelled during the



below: George Henry Cadogan, 5th Earl Cadogan (1840–1915)

below right: Pont Street, SW1, is typical of the 19th-century development

industrial age, the 5th Earl Cadogan, George Henry Cadogan (1840–1915) undertook a review of his estate. Many buildings had fallen into decline and the fields that separated Hans Town from Westminster had disappeared in the development of Belgravia by the neighbouring Grosvenor Estate. New transport links had opened up: Sloane Square Underground station in 1868; Chelsea Embankment in 1874. The 5th Earl was a man of substance – Viceroy of Ireland, Under Secretary of War for Benjamin Disraeli, Lord Privy Seal in Lord Salisbury's cabinet – and also a fixture in fashionable society, a lifelong friend of King Edward VII.



above: The Royal Court Theatre, Sloane Square, established under the 5th Earl

When he decided on a redevelopment of the Estate, it was a comprehensive re-imagining.

George Cadogan commissioned cutting-edge architecture, with purposeful flair – London's first to feature predominantly red brick rather than stucco. A new style became synonymous with the area: Pont Street Dutch. Between 1877 and 1900 much of the modern Estate took shape. New tenants moved in to the mansion flats, many of them artists and writers; Oscar Wilde was a Chelsea character at the height of his fame. Cadogan Square – the 'jewel in the crown' of the new development – the Royal Court Theatre at Sloane Square and Holy Trinity Church on Sloane Street were built under the 5th Earl's auspices and receive support from Cadogan to the present day. St Luke's Church and Chelsea Old Town Hall went up at around the same time. The Cadogan Estate stockpiled the red bricks for repairs, thus ensuring that his legacy endures.

The 5th Earl was a Chelsea councillor and its first Mayor; his grandson the 7th Earl, a military man, was Chelsea's last (before it was incorporated with the Royal Borough of Kensington). He died in 1997, aged 83, when



top and above: Father and son, Earl Cadogan and Viscount Chelsea, respectively Life President and Chairman of Cadogan

the title passed to Charles Gerald John Cadogan, the present Earl Cadogan. The 8th Earl, having been involved for many years as a director and then Chairman, is now Life President of Cadogan, which is owned by both charitable and family trusts. He was an enthusiastic Director and latterly Chairman of Chelsea Football Club, and Founding President of the Friends of Chelsea & Westminster Hospital. He has continued the family tradition of patronage of many local institutions including Chelsea Old Church, St Luke's, Holy Trinity Sloane Square and St Saviours. Chelsea is in the blood, and in July 2015 the Earl was recognised for his role in shaping the area, and for his wide-ranging support for local charities, when the Royal Borough of Kensington and Chelsea bestowed upon him the rarely given title of Honorary Freeman; he was awarded KBE in the 2012 Queen's Birthday Honours, the year of her diamond jubilee, for his charity work.

Stewardship and community are the watchwords of the Estate: both the family and the company take an active interest in its management. Over the years the Cadogan family has donated land and buildings around Chelsea for schools, social housing, churches, a seminary, the town hall, fire station and a hospital. In 2000 Cadogan, under Lord Cadogan's Chairmanship, bought a dilapidated church and converted it into a world-class music venue, creating a subsidised home for the Royal Philharmonic Orchestra: Cadogan Hall, just behind Sloane Square. Duke of York Square was the first new public square to be opened in London for a century, and now hosts not just shops, restaurants, flats, a school and offices, but a weekly fine food market. A massive undertaking to redevelop Military of Defence land and buildings, the project also created a new home for the Saatchi Gallery, which displays one of the largest private collections of contemporary art, and puts on free exhibitions seven days a week.

Current plans for the Estate include a new café at the heart of Duke of York Square. On Sloane Street, a 135,000 sq ft office and retail scheme includes both luxury flagship stores and smaller shops for artisan use, including a village butcher, baker and greengrocer. In partnership with the Royal Borough of Kensington and Chelsea, a five-year

below: Manicomio, just one of the buzzing restaurants and cafés at Duke of York Square

enhancement of Sloane Street's public realm is proposed, which will see wider pavements and a greener, even more elegant streetscape, resulting in a much improved environment for pedestrians, whether residents or visitors to the area.

In the present Earl's lifetime, the King's Road has thrived as a centre of Swinging '60s London; Sloane Street has become an international destination for luxury shopping; and Chelsea has become one of the most sought-after places to live. For 300 years, one family has been at its heart, contributing to a vibrant and inspiring area through active stewardship. Over the next 300, Cadogan aims to encourage its evolution, while preserving the rich heritage and identity that make Chelsea unique.



Sloane Square

The heart of Chelsea



The *Venus Fountain*, Sloane Square, presented by the Royal Academy of Arts in 1953

Sloane Square is at the 'heart' of Chelsea and the Cadogan Estate, and one of London's most glamorous locations for shopping, culture and dining. Its landmarks include the Royal Court Theatre to the east, adjacent to the Underground station, and department store Peter Jones to the west at the corner of the King's Road; on the south side stands the Willett Building, constructed in Portland stone by William Willett, who worked closely with the 5th Earl Cadogan on the rebuilding of the Estate during the 1880s (see *Architecture and Design*, pp.46–55). Ringed by London plane trees, the paved pedestrian square is home to a war memorial and a monument to lovers. Around the base of Gilbert Ledward's *Venus Fountain* a relief depicts Charles II (1630–85) and his mistress Nell Gwynn cavorting by the Thames: the carriage ride between the royal palace and the house to its west where Nell occasionally stayed first laid out the route of the King's Road (see pp.56–61).

Sloane Square is part of a sweeping vision that mapped out modern Chelsea in 1777. On land leased from Charles Sloane Cadogan, 1st Earl Cadogan, architect Henry Holland placed the square at the southern end of a long, elegant boulevard connecting Chelsea to Knightsbridge – Sloane Street – creating an open piazza at the intersection with the King's Road. Holland's 'Hans Town' (named after Sir Hans Sloane) radiated out from these main arteries along the surrounding streets. Throughout centuries of change since, Sloane Square has remained the area's beating heart.



Sloane Square c.1905

Sloane Square quickly became not only a meeting point but a place to gather. In the 19th century, the square had its own ‘Speakers’ Corner’ – an area set aside for open-air public speaking and debate – one of several that sprang up around the country. This British freedom of speech extending to all, including ‘the irritating, the contentious, the eccentric, the heretical, the unwelcome, and the provocative, as long as such speech did not tend to provoke violence’, was upheld by law as recently as 1999.

Cultural life on the square today is richly served by the Royal Court Theatre and Cadogan Hall. Lauded by the *New York Times* as ‘the most important theatre in Europe’, the Royal Court is dedicated to showcasing innovative writing, producing around 14 world or UK premières annually, often on themes that present a challenge to social and political norms. Cadogan Hall, around the corner, is one of London’s best new music venues. The 900-seat concert hall and performance space was converted by Cadogan from a beautiful Byzantine-style church and refurbished to provide world-class acoustics (see Cultural Chelsea, pp. 24–33).

Holy Trinity Sloane Square has two identities, as home to a thriving church community and also as a must-see for fans of the Arts and Crafts Movement. Facing on to Sloane Street, the church is recognisable by its distinctive octagonal turrets and red-and-white striped edifice; it was constructed in 1888–90 on land given to the people of Chelsea by the 5th Earl Cadogan. In its early years, regular attenders included Queen Victoria’s most famous Prime Minister, William Ewart Gladstone (who held the office four times, an unsurpassed distinction) and Liberal MP for Chelsea Sir Charles Dilke, 2nd Baronet. The building has undergone several restorations, including repairs to bomb damage after the Blitz, and a full overhaul of the organ undertaken by Cadogan in 2011–12 (see Architecture and Design, p. 53). Services include music and there are often concerts held at the church.

The famous curved glass wall of the current Peter Jones building was an innovative architectural project of the 1930s (see Architecture and Design, p. 51). Since the well-loved department store and Chelsea stalwart first opened its doors in the 1880s, the ongoing development of a retail hub at the southern end of Sloane Street has provided a balance to the pulling power of Harvey Nichols at its northern tip. Sloane Square today buzzes with the chatter of residents and visitors drawn by the attractions of its many shops and cafés; flagship stores line the square, and its side streets are filled with independent and artisan retailers.



Peter Jones department store, an icon of innovative architecture and a Sloane Square landmark



Cafés and bars line the square, including Colbert on its eastern side



The Royal Court Theatre, which produces contemporary plays, often by new writers



Holy Trinity Sloane Square, 'the cathedral of the Arts and Crafts Movement'



Cadogan Hall, home of the Royal Philharmonic Orchestra



The east window at Holy Trinity, designed by Edward Burne-Jones and William Morris

Cultural Chelsea

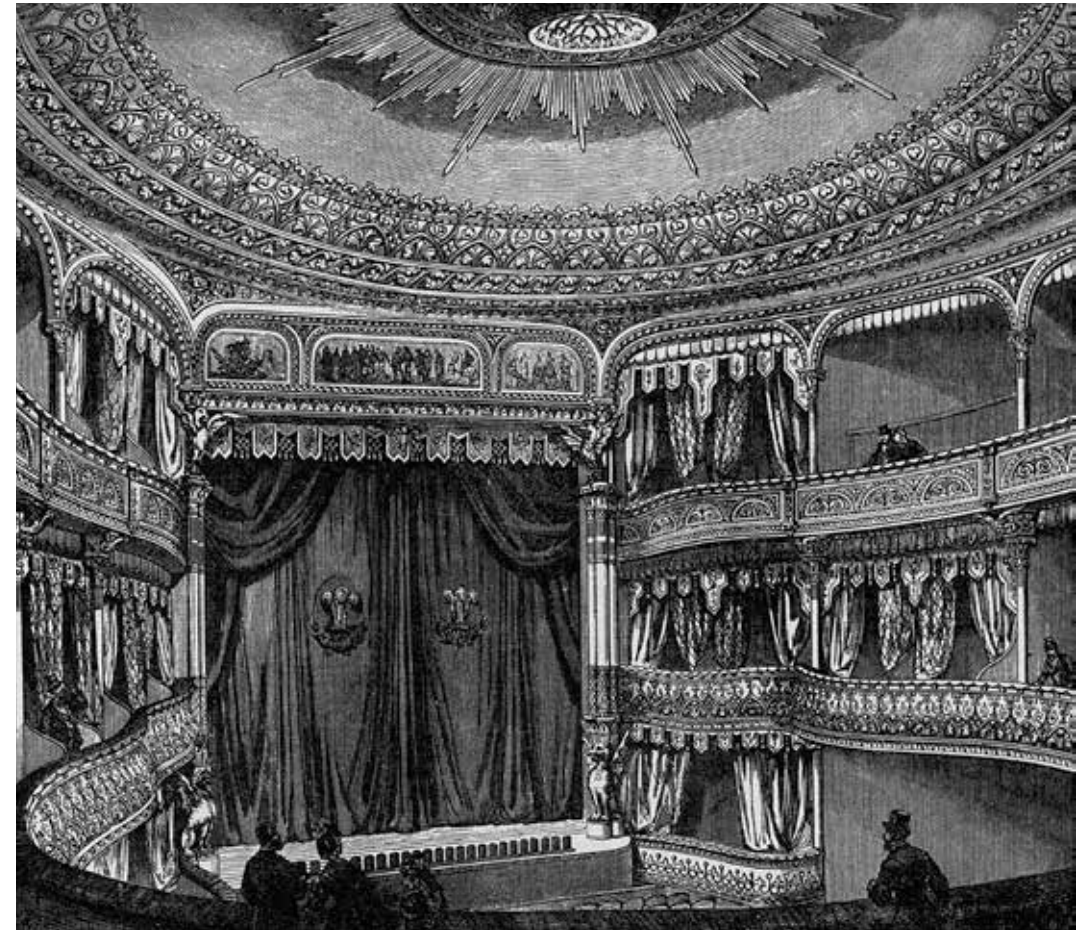
below: Hit play *That Face*, by then-20-year-old Polly Stenham, at the Royal Court Theatre in 2007

Chelsea today is a hive of world-class artistic endeavour. It is home to major institutions of contemporary theatre, art and music: the Royal Court Theatre, the Saatchi Gallery and Cadogan Hall. Literary heroes, artists, designers and rock stars have lived and loved here, writing Chelsea's story as a bohemian fashion hotspot. A guiding hand over the past three centuries, Cadogan has nurtured the long history of artistic development in this cultural enclave of London, one that is local in feel and international in reputation.

Theatrical Chelsea

The Royal Court Theatre is a landmark at the east end of Sloane Square. A non-commercial theatre, it is renowned for its work championing new writing and staging plays that form cultural benchmarks. Its ongoing writers' programmes and festivals, including Rough Cuts (for developing ideas) and the Young Writers' Programme, have helped to launch the careers of new voices such as Mike Bartlett, Lucy Prebble, Polly Stenham, Laura Wade and Bola Agbje.

Originally called the Court Theatre, the building was designed by Walter Emden and opened in 1888, swiftly becoming famous for its George Bernard Shaw seasons.



above: Interior of the previous building occupied by the Royal Court Theatre, 1887

In 1952, a former music-hall performer acquired the lease of the theatre and land next to Sloane Square underground station from the Cadogan Estate; the English Stage Company made the Court its home in 1955. The following year, John Osborne's era-defining *Look Back in Anger* opened – signalling the start of a new modern British drama and introducing the 'angry young man' – a term used by the media to describe young British writers, often from working- or middle-class backgrounds, who were disillusioned with post-war society. It was a huge contrast to the more traditional, genteel plays that had come before it. Osborne's *A Patriot For Me* and Edward Bond's *Saved* and *Early Morning* were considered so scandalous that each was refused a licence for public performance by the guardian of public morality, the Lord Chamberlain's Office, in the 1960s; the Royal Court

below: Lovers Oscar Wilde and Lord Alfred Bruce Douglas, May 1893

was forced to declare itself a private club in order to produce these plays, and became instrumental in the abolition of censorship on the London stage.

Recent successes at the Royal Court have included Jez Butterworth's 2009 state-of-the-nation play *Jerusalem*, which transferred first to the West End and then on to New York's Broadway, where it was nominated for a Tony Award. The Royal Court's current artistic director, Vicky Featherstone, replaced Dominic Cooke in April 2013. Previous incumbents include Stephen Daldry, well known for his Oscar-nominated films *Billy Elliot* and *The Hours* (for which Nicole Kidman was awarded best actress).

The Royal Court's building was redeveloped in 1996, reopening in 2000 with a popular café in its basement. The Jerwood Theatre Upstairs is the studio theatre, while the Jerwood Theatre Downstairs is the main house. As part of a long-standing commitment to accessibility, tickets are offered at a reduced price on Mondays, available on the day of performance.

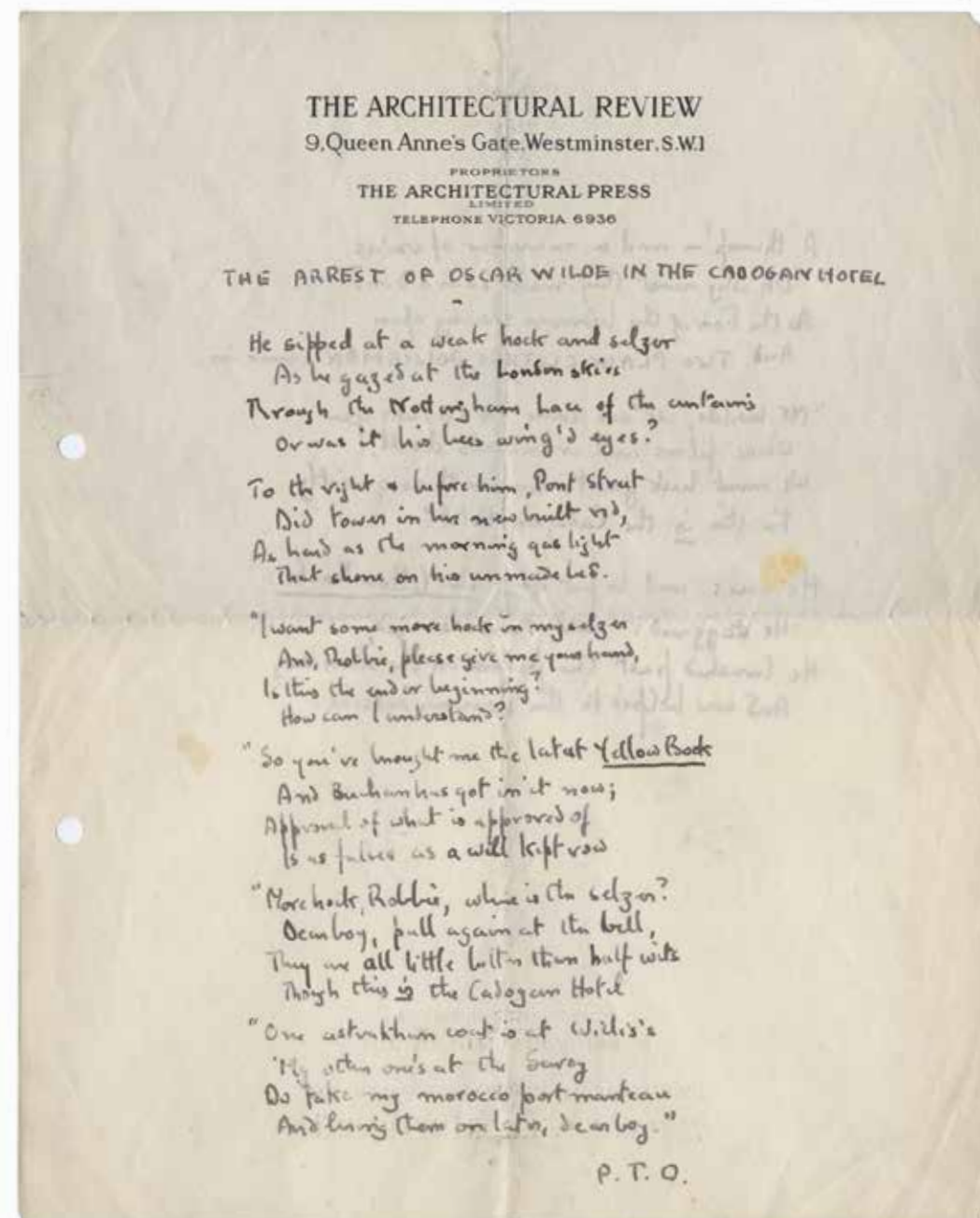
Literary Chelsea

Perhaps the most famous of Chelsea's literary associations is with Irish wit Oscar Wilde, a resident of Tite Street (first at number 44 and then at today's number 34) and *cause célèbre* in a society scandal. In 1895, the year *An Ideal Husband* and *The Importance of Being Earnest* were first staged, and at the height of his fame, Wilde brought a disastrous court case: he sued for libel over a note in which the Marquess of Queensberry, the father of his lover Lord Alfred Douglas, called him a 'posing sodomite' [*sic*]. The evidence that the case unearthed led to Wilde's arrest for gross indecency with men, in room 118 at The Cadogan Hotel; an event immortalised in Sir John Betjeman's poem of 1937. (The hotel was already notorious for its association with Lillie Langtry, actress and lover of the future King of England, Edward VII. Lillie lived next door; when the hotel expanded to incorporate her former home, she would stay in her old bedroom, room 109.) The Marquess had threatened to shoot Wilde if he fled the country with his son. The playwright was convicted and sentenced to two years' hard labour, served at Reading Gaol, which inspired his eponymous ballad.



below: An early draft of John Betjeman's celebrated poem *The Arrest of Oscar Wilde at the Cadogan Hotel*, 1932–33

Carlyle House, at 24 Cheyne Row, was the home of Scottish satirical writer Thomas Carlyle and his wife Jane, a celebrity couple in the Victorian literary world. Carlyle influenced other famous authors of the time, including Charles Dickens (who married at St Luke's church on Sydney



Street) and John Ruskin, while Jane was a well-known letter-writer in her own right. Preserved as it was in the 1850s and now managed by the National Trust, the house is open to the public; a visit is a chance to peek into Victorian Chelsea.

Carlyle Mansions, on the corner of Lawrence Street and Cheyne Walk, was so full of wordsmiths it earned the nickname 'The Writers' Block': Henry James, T. S. Eliot and Somerset Maugham all stayed. Bram Stoker, author of *Dracula*, lived at 18 St Leonard's Terrace, which bears a blue plaque; Mark Twain was in Tedworth Square; children's author A. A. Milne, who gave us Winnie the Pooh, at Mallord Street. Ian Fleming lived with his mother in Turner's old house on Cheyne Walk and took much inspiration from the surrounding area for his famous novels. James Bond, 007 himself, has a flat in an unnamed square off the King's Road.

Artistic Chelsea

In the second half of the 19th century, Chelsea became known as an artistic and bohemian haven. Artists such as Joseph Mallord William Turner (after whom Mallord Street is named) and James Abbott McNeill Whistler were drawn to Chelsea's picturesque houses and riverside views. They congregated in inns and coffee houses, including the Cross Keys at 1 Lawrence Street, established in 1708 and saved from closure by public petition in 2014.

Following construction of the Chelsea Embankment in 1874, it was the area's proximity to the West End and affordability that attracted a new generation. Hundreds of inexpensive studios were built around Manresa Road. Pre-Raphaelite artists, including Dante Gabriel Rossetti, with his menagerie of exotic animals – armadillos, kangaroos, wombats and noisy peacocks – helped establish Chelsea's bohemian culture around Tite Street and Cheyne Walk.

By the time of the 1921 census, Chelsea had the highest concentration of male artists in London. John Singer Sargeant, Sir Jacob Epstein, William Holman Hunt, Philip Wilson Steer, Charles Robert Ashbee, William De Morgan and Augustus John, among many others, have all lived here. On Manresa Road, Chelsea Polytechnic offered sculpture classes taught by Henry Moore during the 1930s. The London Sketch Club (established in 1838) has met on Dilke Street



above: *La Ghirlandata*,
by Dante Gabriel Rossetti,
resident of Cheyne Walk, 1873

above right: *Chelsea on Ice*,
by James Abbott McNeill
Whistler, 19th century



since 1957. On the King's Road, the Chenil Gallery was unique in its exclusive focus on contemporary art when it opened in 1905. Following refurbishment, when the building was under Cadogan's ownership, it reopened in 1925 with an exhibition of sculpture organized by the Chelsea Arts Club. A private members' club that today counts not just painters and sculptors but photographers, filmmakers, architects, poets and dancers among its number, Chelsea Arts Club has been at 143 Old Church Street since 1902. The building is occasionally decorated with murals to coincide with events, including famously debauched summer and New Year balls.

Following the development of Duke of York Square by Cadogan in 2004, the Saatchi Gallery moved into the old army barracks off the King's Road in 2008. The gallery shows world-class contemporary art to the public, with free admission to the majority of its exhibitions. Damien Hirst, one of the 'Young British Artists' who came to prominence with the gallery in the 1990s, has a houseboat at Chelsea Reach, as at various times have actor Sir Laurence Olivier and musician Nick Cave.



opposite: Tracey Emin, one of the YBAs whose early career was launched by the Saatchi Gallery (now at Duke of York Square), with her installation *My Bed*, 1998

opposite below: The Royal Philharmonic Orchestra at Cadogan Hall

below: Ralph Vaughan Williams, by Sir Jacob Epstein, 1950; both artist and sitter were Chelsea residents



Musical Chelsea

Two minutes from Sloane Square, at 5 Sloane Terrace, is Cadogan Hall, the grandest of Chelsea's music venues. Designed as a New Christian Science Church, in 1907 it drew congregations of up to 1,600. Over the following 90 years, numbers had dwindled. Cadogan bought the hall in 2000 and converted it into a modern music venue, with state-of-the-art acoustic technology. The hall seats an audience of around 900 and offers an eclectic mix of classical, opera, choral, jazz, rock, pop and world music, hosting over 300 events every year. At Cadogan's invitation, the Royal Philharmonic Orchestra has been resident since 2004.

Chelsea has been home to many notable classical musicians. Wolfgang Amadeus Mozart came to London in 1765 and stayed for seven weeks, writing two symphonies and performing at Ranelagh Gardens – all at the tender age of nine. Thomas Arne, composer of *Rule, Britannia!*, lived at 215 King's Road during the final years of his life (he died in 1778). The song is well known for its performance by musicians and audience alike (often in fancy dress costumes) at the Last Night of the Proms, the finale to a series of summer concerts given at the Royal Albert Hall in nearby South Kensington annually since 1895. Proms Chamber Music concerts and all Saturday Matinees are given at Cadogan Hall. Pianist and composer Percy Grainger lived at various addresses in Chelsea. And Ralph Vaughan Williams, who penned favourite English hymns such as *Come Down O Love Divine*, lived at 13 Cheyne Walk from 1905 to 1929.

The Pheasantry, at 152 King's Road, has enjoyed several lives as a pop music venue. It hosted early UK gigs by Lou Reed, Queen and Hawkwind; Eric Clapton lived on the top floor in the late 1960s. The building now houses a Pizza Express that continues the tradition with regular music events.



Fashionable Chelsea

Chelsea has long welcomed creativity, and fashion has been no exception. The north end of Sloane Street remained clustered with court dressmakers until the 1930s: Victoire and Madame Mazet worked alongside corsetieres, a milliner, hairdressers and 'complexion specialists'. The area's bohemian heritage enjoyed a resurgence after the Second

below: Quentin Crisp, flamboyant author of *The Naked Civil Servant*, posing near his Chelsea home, 1981

below right: The storefront of Granny Takes a Trip was an experimental artistic space, often painted with murals; in 1965 a car appeared to be parked through its window

World War. Quentin Crisp, colourful writer and raconteur, made 129 Beaufort Street his home for 35 years, finding he could walk Chelsea's streets in flamboyant make-up and nail polish without fear of intimidation, a freedom unusual anywhere outside Soho.

In November 1955, fashion pioneer Mary Quant opened Bazaar at 138a King's Road, kick-starting London's youthquake, scandalising Chelsea grandees and ushering in the era of mini-skirts and hot-pants. (Her latest boutique is at Duke of York Square.) From the beatniks a 'Chelsea set' emerged, a fashionable mix of wealthy pleasure-seekers and the talented working class. Local landmark The Pheasantry was one of their hangouts, a fixture on the scene that also attracted the biggest international celebrities in town. Dylan Thomas, Francis Bacon, Lucian Freud, Gregory Peck, Humphrey Bogart and Peter Ustinov all popped in to the former Russian Ballet School.

The mid 1960s saw 'going down the King's Road' become a pastime in itself. *Vogue's* youth-oriented 'Shop Hound' section was edited by Jane Ormsby Gore, wife of Michael Rainey who owned the exclusive Hung on You boutique at number 430. Teenagers thronged in boutiques such as Granny Takes a Trip (a pioneer of 'vintage'), Top Gear and Countdown. The Chelsea Drugstore – an American-style complex with space to drink, eat, dance and shop, open 16 hours a day – arrived in 1968. It appeared in Stanley Kubrick's *A Clockwork Orange* as the 'Musik Bootick',



above: Mick Jagger and Keith Richards of the Rolling Stones, sometime residents of Cheyne Walk

above right: Vivienne Westwood and Malcolm McLaren's shop on the King's Road, 1976

and was referenced in the Rolling Stones' song *You Can't Always Get What You Want*. Chelsea had become London's Left Bank, its Greenwich Village, synonymous with stylish living. 'The Royal Court Show in Sloane Square was the most extraordinary moment in the history of fashion,' said Suzy Menkes, describing Ossie Clark's show of May 1971.

This spirit created the conditions for the birth of a new counter-culture in music and fashion: punk. Vivienne Westwood and Malcolm McLaren took over 430 King's Road, opening an infamous boutique as Let it Rock, renamed 'SEX' in 1974. (McLaren was managing the Sex Pistols.) Ripped T-shirts and jeans, safety pins, black leather, rubber, multicoloured Mohawk hairstyles and piercings thrived. By the 1980s the Chelsea melting-pot had another highly visible youth subculture in the affluent 'Sloane Ranger', dressed in smart brogues and blazers, or pie-crust collars and pearls. Chelsea's fashionable reputation brought about its gentrification during this period of economic boom.

Today, Chelsea enjoys a rich cultural heritage: fashion, art, theatre, music and history combine to create a diverse and coherent community. The gracious houses by the river are still the homes of statesmen and writers, physicians and businessmen; the arts still flourish and fashionable London comes to see and be seen.



Sir Hans Sloane in typical early 18th-century dress, including full-bottomed wig



A silk 'sack back' gown and petticoat – the style that would have been worn by Elizabeth Sloane – made in London using Chinese silks, 1760–65



A fashion plate, *London Walking Dress*, shows ladies what to wear for promenading along Cheyne Walk or the newly public King's Road, 1835



Ladies' crinolines are loaded onto an omnibus in Sloane Street, 1854

CHELSEA FASHIONS



Gentlemen of the Society of Apothecaries at Chelsea Physic Garden in 1750 in fashionable three-cornered hats



Archetypal Regency style, as worn in fashionable Chelsea: frock coat, sideburns and ribboned ponytail



Chelsea dandies William Bell Scott, Dante Gabriel Rossetti and John Ruskin, 1863



Chelsea ladies take afternoon tea, after a drawing by Blampfield, 1914



Dressing for the Chelsea Arts Ball, 1927



Mary Quant's Bazaar boutique on the King's Road, 1959, the start of London's youthquake



A furrier on Sloane Street, 1957



Double-breasted wide-lapelled suit; furs and a veiled hat – a wedding at Chelsea Old Town Hall, 1938



Psychedelic style: the Summer of Love on the King's Road, 1967



Vidal Sassoon at his salon in Sloane Street, 1971



Fashion designer Ossie Clark (2nd left) in front of Albert Little's etching at Hung On You boutique, 1966



King's Road New Romantics, 1981



Punk style of the early '80s, forever linked with the King's Road



Stop the Shop boutique on the King's Road, 1971



Lady Diana Spencer, the archetypal Sloane Ranger, 1980



Today's fashionable Chelsea shoppers



Chunky tweeds and valance frills mimic 1980s Sloane style at Miu Miu, A/W 2015

Sloane Street

The epitome of London luxury



The luxury shops of Sloane Street have been a magnet for fashionistas since the 1880s

Sloane Street enjoys an international reputation as one of the world's most exclusive and luxurious shopping destinations. An impressive list of flagship stores – including designers Giorgio Armani, Bottega Veneta, Roberto Cavalli, Chloé, Salvatore Ferragamo, Alberta Ferretti, Tom Ford, Gucci, Hermès, Marni, Saint Laurent and Valentino – lines a high-fashion catwalk stretching from Knightsbridge to Sloane Square. Luxury brands are interspersed with chic townhouses, mansion flats and garden squares; characterful side streets, such as Ellis Street and Pavilion Road, are clustered with boutiques and artisan retailers.

This elegant boulevard was commissioned by Charles Sloane Cadogan (1728–1807), 1st Earl Cadogan. In 1777 he accepted a proposal by architect Henry Holland to create a completely new town on the Estate, a development that turned the fields and market gardens of the medieval settlement into desirable addresses for the burgeoning middle classes. Holland's scheme laid out much of northern Chelsea – Sloane Street, Hans Place, Hans Street, Hans Crescent, Sloane Square – where the street names pay lasting tribute to Sir Hans Sloane, whose land holdings shaped the origins of the Cadogan Estate (see Introduction, pp.6–13). The gracefully proportioned Georgian houses have largely been swept away by later developments, though Jane Austen would recognise the building at no. 123 Sloane Street; in 1811 she lived with her brother Henry at no. 64 while poring over manuscript proofs of *Pride and Prejudice*. As 'Hans Town' became the place for the smart set to live, so in parallel the area around Sloane Street emerged as a fashionable shopping district.



123 Sloane Street, a surviving Georgian townhouse



Luxury retailers include Cartier at 188 Sloane Street



The Cadogan Hotel, built in 1887 and open fully refurbished from 2017

By the 19th century Sloane Street boasted a variety of drapers, tailors, hosiers, milliners and several court dressmakers (see Cultural Chelsea, p.31). In 1831, at its northeastern tip on the corner with Knightsbridge, Benjamin Harvey opened a linen shop; at his death in 1850, his widow went into partnership with one of the store managers, creating Harvey Nichols, which today stands on the same (somewhat expanded) plot. Another iconic department store popped up a short walk from Sloane Street in 1849: Harrods, recognisable by its distinctive green awnings and nightly illuminations. Providing some balance at the southern end of the street, Peter Jones was established on Sloane Square in 1877.

It was at this time that the 5th Earl Cadogan began a redevelopment of the area. He commissioned the tall red-brick and stucco buildings that characterise the Victorian garden squares and terraces of Chelsea, in the ‘Pont Street Dutch’ style. Pont Street crosses Sloane Street, about halfway down, just by Arne Jacobsen’s modernist building for the Royal Danish Embassy (see Architecture and Design, pp. 50 & 53). Fine hotels also sprang up, including The Cadogan Hotel, which opened its doors at no. 75 Sloane Street in 1887. The hotel enjoys a certain glamorous notoriety through its associations with two of its regular guests (see Cultural Chelsea, p.26).

Sloane Street has always held a certain cachet, throughout sweeping changes to London’s shopping habits and social fabric over nearly 250 years. During the ‘Swinging 60s’ the nearby King’s Road became a melting-pot of fashion, pop and celebrity, the place to showcase daring and exuberant style, to see and be seen (p.58). Sloane Street remained the preserve of well-heeled local residents and really came into its own in the mid-1990s, during the economic upswing that saw the arrival of a flurry of luxury designer brands that attract a truly global clientele.

In recognition of its changing needs, Cadogan – headed today by the 8th Earl, his son Viscount Chelsea, and the company’s CEO Hugh Seaborn – has embarked upon a five-year multi-million-pound investment in partnership with the Royal Borough of Kensington and Chelsea to rejuvenate Sloane Street once again. A series of initiatives will enhance every aspect of the street that the eye touches – widening pavements, improving street furniture and lighting using highest quality materials, ‘greening’ the boulevard with elegant planting and dramatically improving the pedestrian experience for residents and visitors alike – readying Sloane Street for its next 250 years as one of the world’s most luxurious shopping destinations.



Tom Ford's flagship store, 201–02 Sloane Street



Dior, 31 Sloane Street

Architecture and design



Chelsea is rich in architectural treasures. The Royal Hospital, founded in 1682, stands as one of the area's earliest and most enduring landmarks. It was designed by Sir Christopher Wren, architect of St Paul's Cathedral, and commissioned by King Charles II, the Restoration king. The building has seen more than three centuries of continuous use as home to the scarlet-coated Chelsea Pensioners, former rank-and-file soldiers of the British Army. It marks the dawn of a modern, newly compassionate age of concern for veterans' welfare and is a highly visible acknowledgement of society's debt of gratitude. In 2009 the Prince of Wales opened the Margaret Thatcher Infirmary on the site. Today the Royal Hospital also provides a stately backdrop for society events, including the Chelsea Flower Show, held in the grounds each May.

The Cadogan family's interests in Chelsea were established 30 years after Wren began work on the Hospital. Their land holdings were consolidated in 1717 by the marriage of Charles, 2nd Baron Cadogan, to Elizabeth, daughter of Sir Hans Sloane, who had purchased the manor of Chelsea in 1712. Over 300 years, developments by the Cadogan Estate have embraced and fostered the latest architectural styles,



opposite: Chelsea Pensioners in their recognisable red coats at the BADA Antiques & Fine Art Fair, Duke of York Square

opposite below: The Royal Hospital Chelsea, a landmark by the river

right: Duke of York Square, redeveloped by Cadogan as the first new public space in London to open for 100 years



encouraging innovation guided by the principles of long-term investment, placemaking and the welfare of the area as a whole.

21st Century

One of the most significant developments of recent years is Duke of York Square. On the eve of the new century, in December 1999, Cadogan reacquired 2.5 hectares of land (once the site of Charles, 2nd Baron Cadogan, and Lady Elizabeth's house) from the Ministry of Defence. The complex included the dilapidated Royal Military Asylum, built in 1801 to accommodate and educate orphans of the Napoleonic Wars, plus a chapel and a dismal car park. Architects Paul Davis & Partners were commissioned to conjure a complete transformation, creating a new focal point for the King's Road. Unveiled in 2004, a vibrant mix of shops, restaurants and housing now looks out onto the first new public square to open in West London for 100 years.

The exterior of John Sanders' grand Palladian building, inscribed 'Duke of York's Headquarters' above its portico, has been preserved; the interiors had been stripped of period detail during years of military use. Contemporary white-box spaces are connected by cantilevered concrete staircases and free-standing lift-shafts in glass and steel, and a transparent link connects an extension, contrasting with the historic brickwork. The building has been home to the Saatchi Gallery since 2008. Schoolchildren from Hill



above: NEX's design for the new Cadogan Café at Duke of York Square

below: Stained-glass windows at Cadogan Hall, designed by Tiffany-trained Baron von Rosenkrantz



House are often seen on the athletics track outside its entrance, laid out during the Second World War and used as a training ground by runner Sir Roger Bannister, who broke the four-minute mile in 1954.

At the heart of the square is a transparent glass pavilion housing a café. Cadogan initiated a design competition for a replacement, inviting submissions from emerging architectural talent including Architectur 00, Carmody Groarke, and Duggan Morris Architects. A proposal from NEX was chosen as the winner. Their vision for the new café, in an organic, coiled form, features a roof terrace and an ingenious glass wall that is able to rise and fall depending on the weather – the first of its kind in the UK.

Cadogan Hall is another successful acquisition, refurbishment and repurposing on the Estate. A hidden gem just north of Sloane Square, the former church had fallen into disuse and came up for sale in 2000. Incorporating state-of-the-art lighting and sound systems, plus bespoke acoustic technology appropriate to a world-class performance venue, sensitive remodelling of Robert Fellow Chisholm's 1907 Byzantine Revival building has retained many original

below: Artist's rendering of the development at 127–35 Sloane Street

features. The rich, jewel-like colours of the stained-glass windows by Baron von Rosenkrantz (who trained with Tiffany in New York) and a carving over the stage door stand testament to the building's former life.

A commitment to the local community and concern for the environment are showcased in a 135,000 sq ft development at 131 Sloane Street. Following the demolition of Liscartan House and Granville House, built in the '60s and no longer fit for purpose, the new Stiff + Trevillion-designed building opened in 2015. BREEAM excellent rated, it has solar panels to generate electricity, and harvests rainwater; there are bicycle storage facilities, plantings and green roofs. Contemporary office space and a luxury retail mix on the main thoroughfare of Sloane Street are balanced by a green oasis to the rear developed with careful public consultation. Accessed from Pavilion Road, a recessed courtyard opens on to artisan retail spaces intended for independent food specialists: a village heart in the centre of Chelsea, with its own butcher, baker, greengrocer, wine merchant and deli.



below: Arne Jacobsen's Royal Danish Embassy, Sloane Street, pictured in its original colours

below right: Peter Jones department store at Sloane Square, a bold mid-1930s building

20th Century

Arne Jacobsen's Royal Danish Embassy at 55 Sloane Street is the architect's only building in London and a classic of modernist design. Cadogan offered the site to the Danish Ministry of Foreign Affairs as an opportunity to unite its various facilities, then at addresses in Pont Street and Cadogan Square, under one roof. Jacobsen drew the initial plans in 1969, and following his death in 1971 the design was completed by the architecture practice Dissing + Weitling. A bold, painted-metal exterior comprised of stacks of glazed, cantilevered boxes sits comfortably beside mansion housing opposite Cadogan Gardens. Scaled to the surrounding architecture, the number and width of its storeys echo those of Sloane Street at the front and mews houses to the back; the ambassador's residence at the top of the building is set back from street view. The original colours of its aluminium cladding – a light sand yellow and darker sepia brown – and a mural by Olbe Schwalbe in grey bushhammered concrete at its base pick up on exterior details of local buildings. Three foundation stones were laid in 1975 by Queen Margrethe II, Lord Cadogan and Ambassador Erling Kristiansen.



right: Gropius's 66 Old Church Street, classic modernist design



A landmark on the corner of Sloane Square and the King's Road, Peter Jones is Chelsea's local department store. Regular visitors might overlook William Crabtree's avant-garde 1936 design and pioneering use of glass and steel curtain walling, aimed at 'the impression of lucidity and taste' and groundbreaking in its day. The building replaced a redevelopment of the 1880s that united 28 houses as a single shop, rumoured to have been the first with electric lighting installed. When founder Peter Rees Jones died in 1905, John Lewis, owner of the eponymous shop on Oxford Street, reportedly jumped on a bus in his lunchbreak and bought the business for £22,500 cash. Famous for its partnership ethos, all permanent staff share in profits. A five-year, £107 million refurbishment of the store was completed in 2004.

As the new Peter Jones building went up in the mid-1930s, two of the modernist movement's 'starchitects' were working on adjoining houses a few streets away. Walter Gropius and Erich Mendelsohn were busy at numbers 66 and 64 Old Church Street respectively. Both collaborated with British practitioners – Gropius with Edwin Maxwell Fry and Mendelsohn with Serge Chermayeff (Russian, but British-schooled). Gropius, founder of the Bauhaus school, was commissioned by playwright Benn Levy and actress Constance Cummings, for whom he created a white rendered building, reminiscent of an ocean liner, which has since been reclad in dark tiles. It is his only large-scale residential project in the UK. Mendelsohn's design has remained largely

right: Red-brick and stucco
on Sloane Street

below: Design for two terraced
houses in a 'Dutch' style,
Cadogan Square, by architects
Sir Ernest George & Peto, 1885



below: Architect Richard
Norman Shaw, c.1889



untouched since the 1970s, when Norman Foster added
a conservatory. Both houses are Grade II listed.

19th Century

A great burst of redevelopment in Chelsea was led by George Henry Cadogan, the 5th Earl, between 1877 and 1900. Chelsea was opening up, in part due to the construction of the London Underground and a new station at Sloane Square. With leases up, the time was right to replace Georgian housing stock that had fallen into disrepair. Influenced by Queen Anne revival and the Arts and Crafts Movement, he commissioned a new architectural style in red brick, with large windows, exterior ornamentation and gables: 'Pont Street Dutch' was born. Taking a typical long-term view, Cadogan bought a stockpile of the red bricks used in construction, ensuring that repairs and restoration would be in keeping for generations to come.

Holy Trinity Sloane Square is one such building funded by the 5th Earl, designed in 1888 by architect John Dando Sedding. Described by poet John Betjeman as 'the cathedral of the Arts and Crafts Movement', its glories include an enormous east window with stained-glass by William Morris and Edward Burne-Jones, two leading lights of the movement, which emphasised handwork and the skill of master craftsmen. (At South Kensington, to the northwest of the Estate, construction was underway from 1860 on an exhibition space for craft and design, completed by architect Sir Aston Webb in 1891 and opened as the Victoria and Albert Museum.) During the Blitz the church took a direct hit from an incendiary bomb that destroyed the roof and west window. Restoration has also been required on the church's impressive organ. Its 4,200 pipes range in size from three-quarters of an inch to 32 feet – large enough for a man to fall into, as proved by an unfortunate member of staff replacing the joint glue in 1967 (he survived). The Cadogan family's continued support enabled a complete reworking of this grand instrument in 2011–12.

Cadogan Square is the centrepiece of the 19th-century development, constructed on what had once been gardens landscaped by Capability Brown. Each house has its own unique decorative features, a variety of gables, finials and

right: An Art & Crafts frieze at 52 Cadogan Square

below: Henry Holland and his Pavilion (visible in the background), 1806



reliefs. These buildings catered to a newly emerging social group of the industrial age – successful merchants, the middle class. Richard Norman Shaw RA was the architect largely responsible. His other notable buildings include a pair of buildings on the Victoria Embankment at Westminster, the original location of New Scotland Yard (police headquarters). Number 52 on the west side of Cadogan Square is particularly noteworthy. It was designed in 1885 by Sir Ernest George and is rich in the styles of the Flemish and German Renaissance.

William Willett, a speculative constructor, was another of the 5th Earl's collaborators. The eponymous Willett Building on Sloane Square (designed by architect E. W. Mountford) has two interior lightwells to maximise daylight. Willett was an early advocate of Daylight Saving Time, which was adopted by several countries during the First World War and is still in use today.

18th Century

The Victorian scheme replaced a previous development, the initial town planning and laying out of Chelsea that shaped its streets today. Two men named Henry Holland, a builder and his architect son, put forward plans to develop 89 acres of fields and market gardens between Knightsbridge to the north and Blacklands – what is now Turks' Row, behind the Saatchi Gallery – to the south. First proposed in 1771, 'Hans Town' (named in honour of Sir Hans Sloane) took advantage of the first of Cadogan's innovative 99-year leases, which enabled architects to propose exciting new buildings, while Cadogan would act as master planner and maintain a watchful eye. It was an ambitious scheme.

Work on Hans Town began in 1777 and by 1790 spacious three-storey Georgian terraces lined the west side of new boulevard Sloane Street, flowing into Hans Place, Hans



below: 18th-century Hans Town survivor 123 Sloane Street nestled between later buildings

Street and Hans Crescent. Hans Town became the model for many new towns in central London during the building boom of the late 18th and early 19th centuries.

Henry Holland the architect built himself a mansion south of Hans Place, set in 16 acres. 'The Pavilion', as it became known, was a partial inspiration for the Brighton Pavilion, with its grand Doric colonnades. Holland's timber-framed residence was not designed to last and his extensive gardens were absorbed by the 19th-century redevelopment. The site is commemorated in the name of Pavilion Road; metal bollards at the corner of D'Oyley Street and Cadogan Place mark the boundary of Hans Town.

Today, the Royal Borough of Kensington and Chelsea has the highest household density in England and Wales. Chelsea continues to thrive, aided by restoration and investment in the built environment. As Sir Winston Churchill once said, 'We shape our buildings, and afterwards our buildings shape us.'



King's Road

From royalty to retail



Charles II, coronation portrait by John Michael Wright, c.1661

The King's Road has enjoyed a free-spirited, avant-garde glamour ever since the carriage conveying Charles II back and forth to his mistress Nell Gwynn first carved its wheel-ruts in the ground in the 17th century. The couple represented a vision of modernity, the embodiment of Restoration England: he the king who negotiated a new balance of power between monarch and parliament; she a veritable Cinderella, the first professional actress, whose character and beauty would take her to the highest echelons of society ('pretty, witty, Nell', as Samuel Pepys described her). Anything was possible. A relief at the base of the *Venus Fountain* on Sloane Square depicts the pair cavorting (see pp. 18–19).

This lovers' route became the King's Private Road. Three toll gates were installed and coin-like tokens granting passage issued to the court. A royal decree safeguarded the surrounding area from industrialisation, preserving the view of open fields and rural idyll: dairy farming, bee-keeping and market gardening thrived. Today this spirit lives on in the Physic Garden; in the annual RHS Flower Show, which celebrated its 150th anniversary in 2012 and has been 'Chelsea' – held in the grounds of the Royal Hospital – since 1913; and in the area's green and open feel (see *Green Chelsea*, pp. 62–67 & *Stewardship of a neighbourhood*, pp. 75–77).

The King's Road was opened to the public in 1830 and quickly became the new main thoroughfare of a fashionable riverside resort. London was booming. Victorian Chelsea, particularly the area around the King's Road,



King's Road, by William Sherlock, 1820, shows the road crossing farm land; it ended at Blandel (Bloody) Bridge, now Sloane Square, where brigands were hung

became home to a diverse community of thinkers, reformers, politicians, engineers and explorers. Bertrand Russell, Isambard Kingdom Brunel, Scott of the Antarctic and David Lloyd George were all local residents. Artists and writers soon joined this new bohemia (see Cultural Chelsea, pp.26–29). In 1906, on land given by the 5th Earl Cadogan, building work began on Chelsea Old Town Hall, a landmark at 165–81 King's Road. Long famous as the most stylish Register Office in London, it has witnessed the nuptials of countless peers of the realm and fashionable figures – including Wallis Simpson, Judy Garland, and Roman Polanski – and recently published the wedding banns of George and Amal Clooney. In 1969 it was the venue for the media launch of John and Yoko's Plastic Ono Band and their first single 'Give Peace a Chance'.

The King's Road is best known as the epicentre of the 1960s pop-culture revolution, as the world focused on street style and the preoccupations of youth. Mary Quant was followed by boutiques such as I was Lord Kitchener's Thing and the Beatles' Apple Tailoring – kitting out the kids in psychedelic prints and antique military uniforms – and more exclusive styles from boutiques Kiki Byrne and John Michael (see Cultural Chelsea, pp.32–33 & Chelsea Fashions, pp.37–38). The Chelsea Drugstore, at number 49, included a bar, chemist and record store; it opened late seven days a week, with a 'flying squad' of girls in purple catsuits who made deliveries on mopeds. One street was a byword for a dazzling, racy lifestyle. Young blades drove the supercars of the day up and down; dog-walking became an opportunity to parade the latest street fashions; coffee bars like the Fantasie and Picasso (frequented by actor David Hemmings, star of the quintessential '60s film *Blow-Up*) were for people-watching. It created its own mythology. 'King's Road flowerchild' Nicky Kramer was briefly suspected of being an informer at the infamous Rolling Stones' drug bust in 1967 and held out of a window by his ankles; Mariella Novotny, who with Christine Keeler had attended the notorious parties of the Profumo Affair, published her memoirs under the title *King's Road*.

Today, the King's Road enjoys a hybrid identity, inflected with memories of the punks of the 1970s (mohican haircuts appeared on postcards sent the world over) and more recent tribes including the Sloane Rangers. A mix of local high street and fashion quarter, it remains an internationally recognised tourist destination.



Beatles John Lennon and George Harrison, plus Yoko Ono (far right), at the opening of the Chelsea branch of Apple Tailoring, May 1968



Colourful punks take a break on the King's Road, 1979



Anthropologie, at 131–41 King's Road, occupies a building that was once the Temperance Billiards Hall; its recently restored original features include glazed tiling, art nouveau windows and intricate ironwork



The Ivy Chelsea Garden stands on the site of The Six Bells pub, frequented by the painter Whistler



The Pheasantry, King's Road, has been a club whose members included Dylan Thomas, Francis Bacon; and hosted gigs by Lou Reed, Queen and Hawkwind



Statue of Sir Hans Sloane, Chelsea Physic Garden



Cocoa leaves brought back from Jamaica by Sir Hans Sloane, one of his 71,000 objects that formed the founding collections of the British Museum and Natural History Museum



The Royal Hospital and Rotunda, by Thomas Bowles, c.1750

GREEN CHELSEA



Chelsea Physic Garden, home to 4,800 kinds of plants used in medicine and perfumery



Chelsea Embankment



Houseboats moored below Cheyne Walk



Bulgari, 2006



Chelsea in Bloom is an annual competition organised by Cadogan for retailers to showcase their horticultural imaginations



Rag & Bone, 2013



Kate Spade, 2015



Fendi, 2015



Entrance to the RHS Chelsea Flower Show



Visitors at the RHS Chelsea Flower Show



'Strawberries and Screen' brings Wimbledon tennis to Duke of York Square



The Flower Show welcomes international visitors



Private gardens on the Cadogan Estate



Duke of York Square's weekly fine food market echoes the area's farming history



Fine foods include cheeses from Europe

Stewardship of a neighbourhood

below: Chelsea is full of tucked-away green spaces and a range of properties to suit a diverse community

Chelsea has an international reputation as one of the world's best places in which to live, shop and work. At the heart of Cadogan's management strategy is careful stewardship of the area, with the aim of protecting and building on its strengths, maintaining Chelsea's vitality for the long term.

Supporting tenants

Chelsea is an extremely desirable address, a village within a world city. Alongside the intimate residential streets and garden squares, it is filled with culture and heritage, thriving businesses, shops and hotels; it sits on the banks of the River Thames, just south of Hyde Park, resplendent in green spaces. Who wouldn't want to live in one of its red-brick mansion flats, grand townhouses or brand new, state-of-the-art developments? This small area's very popularity, and resultant buoyant property prices, have put it out of reach for



right: Rossetti Studios, which Cadogan maintains as artists' live / work spaces

many. Believing that a strong community needs diversity in order to thrive, Cadogan offers easier access to several of its residential properties.

Teachers, nurses, firefighters and other public-sector employees – the 'key workers' who play a vital role in supporting the local community – occupy specifically allocated residences at cut-price rents, and Cadogan reserves further properties as 'affordable housing'. Well aware of the importance of continuity, having been in Chelsea for over 300 years, the Estate also provides rental support to certain tenants, mainly elderly people who have lived in the area for the majority of their lives, or those who have made a positive contribution to the local community.

Many purpose-built artists' studios, recognisable by their large north-facing windows which let in clear natural light, sprang up in the late 19th century. A large number of these have been converted to residential use as fashionable city pads. Cadogan acquired nine 1890s live / work spaces at Rossetti Studios on Flood Street, to ensure their ongoing occupation by working artists. Here, painters, photographers, sculptors and set designers are able to continue their



above: Christmas lights in Sloane Square provided by Cadogan

practice, retaining an element of creativity central to the area's bohemian character.

Community involvement

Cadogan's community extends far wider than its tenants, to include local charities and voluntary sector organisations, educational and religious bodies, as well as business groups, amenity and residents associations, and statutory agencies. Hands-on engagement is driven by an overarching ethos of stewardship and responsibility.

In recent years, the Estate has hosted an annual 'mass sleep-out' at Duke of York Square, in aid of local charity Glass Door (formerly West London Churches Homeless Concern), London's largest emergency winter night shelter and a year-round Chelsea drop-in centre. Other community-based initiatives include free events such as Wimbledon tennis screenings, pop-up sculpture, and 'bug hotels' created with local schools. Each Christmas, Cadogan adds to the festivities by providing Santa's Grotto and funding the area's beautiful Christmas lights, strung from Duke of York Square to the top of Sloane Street in Knightsbridge.

below: Cadogan employs three multilingual bowler-hatted ambassadors, welcoming 85,000 visitors annually

In addition to extensive charitable giving by Lord Cadogan and his family, the Cadogan business supports local community charities both financially and 'in kind' through gifts of surplus furniture, bedding and crockery replaced by hotels. Many of the cultural institutions in the area benefit from support and all are promoted by a Cadogan-run website, www.InChelsea.co.uk.

Cadogan as an employer

Cadogan maximises community benefit from its property development programme through working closely with its sub-contractors to create job opportunities, construction placements and apprenticeships for unemployed local people. Within its own walls, Cadogan staff are consulted regularly on well-being and employment issues. Their personal charitable giving is supported by 100 per cent match finance; the Cadogan Kensington and Chelsea Foundation Fund enables staff to support local charities.

Placemaking

Cadogan aims to ensure that what it does in one building benefits the whole street or the wider area. This holistic principle – a balanced and diverse community greater than the sum of its parts – is instrumental in its approach. Being able to take the long view, over several generations, helps. The modern Cadogan Estate is a balance of residential and commercial (retail, office and leisure). Proceeds from the



*below: Alfresco dining
at Duke of York Square*

sale of residential property under the Leasehold Reform Acts have been reinvested through purchases and development, including cultural and community projects such as the £1.4 million restoration of Holy Trinity Church and the redevelopment of Cadogan Hall, which is now operated by Cadogan as a concert venue.

Retailers and restaurants are chosen as a lively mix of thriving international brands that have little if any other representation elsewhere in the country, combined with independent stores making up over 40 per cent of shops. A recent review into the effects of online shopping found that the thirst for attentive service and for browsing in stores remains undimmed; hanging out for a coffee or stopping for lunch are also enduring pleasures. Cadogan maintains involvement through an innovative lease structure allowing the Estate first right of refusal on tenancy reassignments.

Preserving the past, shaping the future

Many Cadogan properties are 'listed' as having historical significance, or lie within conservation areas. Some of the oldest buildings in Chelsea date from the Hans Town development of the 1770s and many have seen several uses. The building at 22 Hans Place once housed a school (attended by Lady Caroline Lamb, who famously described her lover Lord Byron as 'mad, bad and dangerous to know'); after redevelopment, it was the site of the decision to end the Irish War of Independence, in 1921; today it has been



above and above right: Original features restored in an 18th-century building that has seen past use as a school and the headquarters of the Irish Treaty delegation

sympathetically returned to residential use. Preserving the historical fabric of the area and restoring period detail to individual buildings are significant aims, while ensuring accommodation meets modern requirements.

The area is well served by hotels and welcomes international visitors year-round. Sloane Street's iconic Cadogan Hotel, built in 1887, closed for an extensive, year-long refurbishment in 2015. Cadogan's latest collaboration is with renowned hotelier Jean-Louis Costes, of Hôtel Costes in Paris, on the opening of One Sloane Gardens.

Acting responsibly toward the environment

Cadogan is committed to safeguarding and enhancing the quality of the environment in and around the Estate. At Duke of York Square, 100 per cent of commercial waste is diverted from landfill; major redevelopments elsewhere have consistently achieved on-site recycling rates of 97 per cent. Responsible management includes adherence to UK Government schemes such as the Carbon Reduction Commitment Scheme, but also an element of self-policing: joining voluntary programmes and persuading others

right: Boutique hotel no.11
Cadogan Gardens

below right: Hôtel Costes,
Paris, sister hotel to One
Sloane Gardens



to do so. All contractors used by Cadogan on major developments are required to register with the Considerate Constructors Scheme and are charged to achieve stringently high ratings. Cadogan's Occupiers' Green Lease Handbook details lease clauses related to sustainability that incorporate both compulsory and best practice provisions.

Cadogan uses the globally recognised Building Research Establishment Environmental Assessment Methodology (BREEAM) standards to measure its commercial developments. Internal targets are set (and met) at a minimum rating of Excellent for new builds and Very Good for all major refurbishments. BREEAM encourages the development of new green technologies and responsible

below: David Wynne's *The Dancers*, 1971, provides a focal point in the greenery of Cadogan Place North Garden

stewardship of natural resources, offsetting initial investment premiums against savings in energy efficiency. All minor developments are assessed against Energy Performance Certificate (EPC) standards, with a policy of actively seeking ways to reduce energy consumption and a target set to deliver the highest rating possible within the financial and external constraints of the project.

Environmental and sustainability concerns extend beyond maintenance and building regulations. In 2013 Cadogan announced a plan to enhance Sloane Street over the next five years, commissioning a comprehensive enhancement strategy for the public areas. This includes reassessing lighting, widening the pavements for improved pedestrian access and a 'greening' of the street with new plantings.

Green spaces

London is known as a green city, a place of plane trees, parks and gardens; the Cadogan Estate has 15 acres of green space. Preserving these oases ensures that the city remains a place of balanced living.





above: *Nocturne in Black and Gold, the Falling Rocket*, by Whistler, c.1875, which depicts Cremorne Gardens

below: Independent retailer Moyses Stevens takes part in the floral display competition Chelsea in Bloom, organised by Cadogan, 2015

Oldest and perhaps the most famous in Chelsea is the Chelsea Physic Garden, founded by the Society of Apothecaries in 1673. More than 4,800 species of plants and rare vegetables – used in pharmaceutical treatments, perfumery and aromatherapy – grow in four acres on Royal Hospital Road. The lease on the land was set at £5 a year by Sir Hans Sloane, and the sum remains fixed in perpetuity, still paid by the charity that runs the garden to Lord Cadogan's heirs. Chelsea Physic Garden has a wide-ranging public events programme, from workshops in bee-keeping to photography and making your own cosmetics.

The Royal Hospital Chelsea nearby has extensive grounds designed by John Gibson, who laid out Battersea Park. The South Grounds are now well known as the site of the Royal Horticultural Society's (RHS) Chelsea Flower Show, which takes place each May. Cadogan organises and runs Chelsea in Bloom, in alliance with the RHS, concurrently: the annual floral art show is an opportunity for Chelsea's retailers to adorn their shop fronts with creative designs and compete for a coveted award.

Smaller green spaces abound. Cremorne Gardens, open daily since 1846, once had a reputation as a place where reputable women would not travel alone and men went looking for fistfights. Roper's Garden, Chelsea Common, Dovehouse Green and the grounds of St Luke's Church all provide a vital breath of fresh air, and the River



above: Cadogan Place South Garden is one of the private gardens open during Open Garden Squares Weekend each June; its mulberry trees are said to have been planted by Charles II at the end of the 17th century

Thames itself, dotted with houseboats, is accessible all along the Embankment.

Open Garden Squares Weekend, organised each June by London Parks & Gardens Trust in association with the National Trust, sees private gardens across the city welcoming visitors. Hidden gems along the King's Road, Markham Square to the north and to the south, Carlyle's House and Paulton Square (based on the site of an old market garden) are open to the public. Around 80 gardens in the area take part, including Cadogan Place North and South Gardens. Cadogan maintains 20 gardens for the exclusive use of residents.

Acutely aware of the many and varied responsibilities that come with being a major landowner in central London, Cadogan retains a long-term vision for the area and its enrichment. In 2015 Cadogan was shortlisted for the 'Commitment to Local Community' category of the Better Society Awards.

Duke of York Square

Distinctive placemaking



A bronze leapfrogging boy, part of the *Two Pupils* sculpture by Allister Bowtell unveiled by Cadogan in 2002

Duke of York Square has become such a part of Chelsea that it is now difficult to imagine the King's Road without it. Newly created by Cadogan in 2004, it was the first public piazza to open in London for more than a century and is one of its largest. It takes its name from the area's long-held royal and military associations.

At its heart, a minute's walk from Sloane Square tube station, is a landmark that encapsulates this history: the grand, pillared edifice that now houses the Saatchi Gallery (see Cultural Chelsea, p. 29). When Cadogan bought back the decommissioned site from the Ministry of Defence in 1999, this Grade II listed building had most recently been used as a base by the Territorial Army, and before that as a barracks. But it was originally a boarding school – the Royal Military Asylum – founded in 1801 by royal decree to teach the children of soldiers' widows a trade. In conflicts triggered by the French Revolution, Britain ended up at war for over 20 years, culminating in the Battle of Waterloo in 1815. Frederick, the 'Grand Old' Duke of York of the nursery rhyme, and commander-in-chief of the British Army, had far more than 'ten thousand men' to worry about, let alone their dependants. The location was chosen for its proximity to the Royal Hospital Chelsea, established to care for wounded soldiers, home to the famous Chelsea Pensioners; today the National Army Museum is next door. Children of the Asylum are commemorated in the bronze sculpture *Two Pupils* by Allister Bowtell (an exuberant former Chairman of the Chelsea Arts Club), and on the site of the old railed-in MoD car park, by fountains designed to be played in and enjoyed by the young at heart.



Saatchi Gallery, Duke of York Square, redeveloped in 2004

Duke of York Square is the result of an ambitious regeneration scheme, which included 100,000 sq ft of shops, cafés, offices and flats. It has proved so popular that the central café is being completely replaced by a new design from architects NEX (see Architecture and Design, pp.47–48). Manicomio, Gallery Mess and Comptoir Libanais are just a few of the restaurants that line its courtyards. A mix of over 30 retailers includes Michael Kors, COS, Joseph, Trilogy and one of Europe's largest Zara stores; celebrity hairdresser Richard Ward and skincare expert Liz Earle have flagships here. Partridges, on the western side, is one of the few family-run food shops in central London and holds a Royal Warrant as Grocer to Her Majesty the Queen.

The square hosts a fine food market every Saturday. On offer are organic meats, patisserie delicacies, health foods and British artisan produce, and it buzzes with visitors on a sunny weekend lunching al fresco. Chelsea has catered to refined tastebuds since at least the 17th century, when its nurseries were famous for such wonders as oranges and pineapples. Back then, the King's Road was lined with market gardens and small farms, protected by royal decree (see p.57).

Cultural life at Duke of York Square now occupies the central position once held by the military – literally, in the exhibitions at the Saatchi Gallery, but also in regular events including screenings and performances. This carefully created public square, at the junction of King's Road irreverence and Sloane Street luxury, balances respect for history with success in harnessing London's appetite for food, fashion and fun.



Oranger de Gènes, by Antoine Risso, 1818



Pineapple from Zorn's *Icones Plantarum Medicinalium*, 1796; Chelsea was famed for such exotic produce as early as the 17th century



BADA Antiques & Fine Art Fair, Duke of York Square



The weekly fine food market at Duke of York Square



Saatchi Gallery, at the Duke of York's Headquarters, updates the enduring character of cultural Chelsea in the 21st century

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Looking to the future

I hope you have enjoyed reading about Cadogan: how we have come about, developed and evolved over the centuries. These are strong, deep foundations on which to build. Today we are a modern, dynamic property company that strives to put the local community at the centre of every decision. Our long-term interest in the area shapes our values and underpins our approach. Whether working with local charities or community projects, selecting businesses as new tenants or creating and managing public spaces, we preserve the past while looking to the future, enhancing the Cadogan Estate's reputation as a world-leading location in which to live, shop and work, and as an attractive destination for visitors.

A large part of our approach is to manage our properties in the context of the wider area. We do not select stores or restaurants on purely financial criteria, but start with what they bring that is interesting, how they complement the existing fabric of the area and will help Chelsea thrive. People seek emotional resonance with the places they call home, where they shop and socialise. We are able to encourage a sense of community and local character by balancing international luxury flagships, which draw people in, with best-in-field independent retailers and artisans. In addition, Cadogan aims to enhance the area's identity and celebrate its heritage through the creation of unique initiatives, events and partnerships, such as the floral displays of Chelsea in Bloom and the introduction of smart bowler-hatted ambassadors across the Estate.

Another important facet of our role is to create well-rounded destinations that appeal to both residents and visitors. This includes the mixed developments at Duke of York Square and, more recently, the piazza and streetscape on Pavilion Road, and the careful management of different types of building uses. Schools, churches and medical facilities serve the local community as well as contributing to its vibrancy. We have enhanced the area's cultural landscape by founding and running Cadogan Hall and introducing the Saatchi Gallery to Chelsea; the broad range of visitor attractions is promoted through www.InChelsea.co.uk. Involving local people in our plans means we can achieve better results. This is true of the redevelopment of the Curzon Cinema and Habitat sites as well as at Pavilion Road, where we sought guidance from local residents as to what shops they would find most useful.

Through these strategies, coupled with our long-term approach to business, we aim to be an enduringly positive force in guiding the ever-changing place that is Chelsea for generations to come.

Hugh Seaborn, CEO, Cadogan



