



THE ST MARYLEBONE SOCIETY NEWSLETTER

Summer 2025 Number 374

www.stmarylebonesociety.org

Registered Charity 274082

THE NEXT CHAPTER IN THE MEMORIAL GARDEN STORY...

© Ryder Architecture.



Visualisation of proposed west boundary wall with St Marylebone School.

The Memorial Garden on Marylebone High Street will be altered in current planning proposals to extend the St Marylebone Girls School and relocate administrative offices to improve on site teaching and catering facilities.

In 2007 a major development, including an underground gymnasium, classroom block, clock tower and canopy, left a deep open light well to give staircase access and natural daylight and ventilation into the basement areas. The proposals will infill this lightwell to provide an underground 'fitness suite' and teaching rooms, with new offices at ground level looking onto the playground and forming the west wall of the Memorial Garden.

The SMS met school representatives in November 2024 and we discussed various options and ideas. In light of the previous school development's

destruction of the garden we were naturally cautious and concerned that the restoration work we undertook in 2012 would not be negatively impacted.

In principle we were unanimous in supporting the ambitions of the school and understood the extremely tight site constraints. The architects have put in considered analysis on the options for development and their impact on the school, the surrounding buildings and the Memorial Garden.

The proposed scheme will remove the curved railings and planted area at the north east corner.

Instead of incorporating this small space into their design, we agreed that a more functional, cohesive building would be created with a straight wall forming the west boundary of the garden. The extension will continue the height and clerestory windows of the

existing ancillary block to the southwest corner of the garden. The olive trees will be removed and replaced with native blossoming trees.

Of positive benefit to the garden will be the removal of the large orange canopy,



The garden tidy, May 2025.

Continued overleaf

which dominated views from Marylebone High Street. We have been assured that salvaged bricks and traditional details will be used, including the reinstatement of brick piers to replicate the rhythm of the original garden walls. Additionally, the north boundary wall will be increased in height to match that of the original 1950s wall reinforcing the sense of

enclosure and with the stone copings retained as existing.

If you want to see the detail and have more information search for the project on the Westminster City Council database using the reference 25/03287/full and if you have any comments, please send them to mail@stmarybonesociety.org so that

we can incorporate them into the society's formal response.

You can discover the fascinating history of this iconic site in the Society's latest publication –

The Memorial Garden: Unearthing Marylebone's Hidden History
(available via the Society's website: www.stmarybonesociety.org).

INTRODUCING JERRY BELL, WESTMINSTER NORTH PLANNING AREA TEAM LEADER

We were delighted when Jerry Bell contacted us, suggesting a meeting and walk-about in our area of remit for WCC planning consultation (which covers both Regents Park and Church Street Wards). Jerry has over 28 years' experience across London Boroughs, but was keen to understand the Westminster way of doing things and the local issues that matter most to the St Marylebone Society and local residents.

Over two hours our walk took in Baker Street Station, Regents' Park, Streetscape initiatives by the Baker Street Quarter on Melcombe Street and outside Marylebone Station and the forthcoming re-development of the NCR building. We also looked at projects along Lisson Grove, Bell Street, including the recently completed WCC Cosway Street housing development and 'Green-spine' landscaping. The walk ended at Edgware Road and it clearly illustrated the diverse

range, scale and type of projects that we are involved with. It was a privilege to meet Jerry and we thanked him for his direct engagement, thoughtful comments and support for our ambitions to protect and promote Marylebone's rich history, architecture, streetscape culture, past residents, present residents – which as Ian Wylie summed up, "...all go to make up the critical mix of ingredients that really *make* a place".



Joseph Dangoor, Ian Wylie, Jerry Bell & Sheila De Souza at the restored water fountain and outside Marylebone Station.

**OFFICERS OF THE SOCIETY
2025**

Patron: Lord Montagu
President: Lord Adonis
Chair: Gaby Higgs
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Hon. Treasurer: Liz Queenan
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Joseph Dangoor (Planning Co-ordinator)
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St Marylebone Parish Church
The Seashell Restaurant
Wallacea Living
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DORSET SQUARE COACH STOP - AN UPDATE



Allsopp Arms London stop.

Since the red buses were diverted away from Gloucester Place as part of the Baker Street 2-Way infrastructure changes, residents in Dorset Square have suffered noise and nuisance from the bus stop being redesignated as a coach stop for National Express northbound and services to Luton and Stanstead Airports.

The society has lobbied for National Express to revert to their original stop, outside the Allsopp Arms PH. We have met with TfL, Coach operators, the BSQ and local councillors to try to find suitable space to do this.

However, a standing bay for two vehicles cannot easily fit outside the Allsopp Arms; being close to the Melcombe Street junction to the north, and the controlled pedestrian crossing to the South of Gloucester Place. A suggestion to allow coaches to pull up across Dorset Close, which is infrequently used, has been investigated and ruled out.

One piece of good news has come about through local stakeholder discussions, and we were pleased to receive the following letter from TfL which stated:

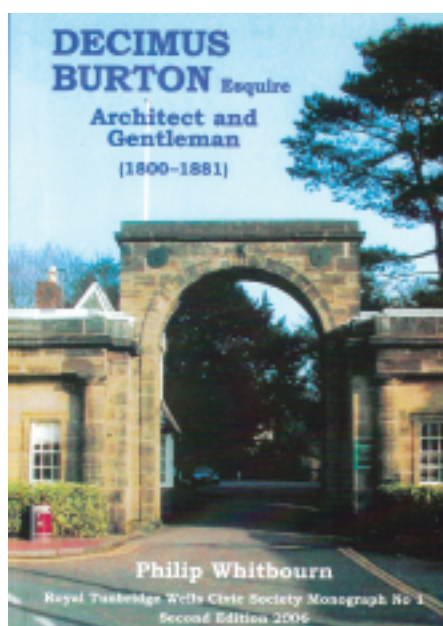
"... with a view of addressing the issues residents raised with us, we discussed with National Express the possibility of routing the A6 Stansted Airport service to stop on Marylebone Road instead of at Dorset Square as part of changes they were considering for other parts of the route. This has been confirmed. Operationally this means that the busiest route causing issues for residents of Dorset Square will be removed, significantly reducing the amount of timetabled stops both during the day and overnight at Dorset Square. This change would be implemented from 19th May 2025.

This will give residents great relief as now it appears that the only scheduled coach route stopping in Dorset Square is the 440 London to Derby. With southbound vehicles stopping outside Baker Street Station, this means only one northbound service will pick up from the Dorset Square Stop. We thank all involved for this initiative that will restore peace and quiet for local residents.



New Stanstead A6 stop opposite the Town Hall.

Email from Dr Philip Whitbourn OBE, President of Decimus Burton Society Regarding the Zoo (article spring newsletter no. 373)



Available from the DBS and online book sellers – ISBN of the 2nd edition (2006): 978-0-9545343-6-3

I am indeed VERY interested in the proposals at the zoo, and so I think should the Decimus Burton Society (DBS) be too.

The clock tower would be the earliest surviving building in the Zoo had it not been re-built, sadly rather badly, albeit in Burton's original form. It was not designed in 1828 as a clock tower, but as a "Gothic House for Llamas". Regrettably, it no longer has the decorative bargeboards, finials, fish-scale tiles, or the picturesque rustic veranda on the back. It had acquired a simple clock tower by the 1830s and the present more elaborate design by the 1840s.

When I last visited, it was serving as a first aid post, and when the DBS was formed I suggested that we should be campaigning for a better restoration, and

use as a Heritage Centre, explaining Decimus Burton's layout and the very interesting history of the Zoo.

I think the DBS should find out about the new proposals and then decide upon any action, if appropriate. I spent some time among the archives at the Zoo when writing Monograph no.1 (Decimus Burton, Esq. Architect & Gentleman': Royal Tunbridge Wells Civic Society. 1 June 2003. Whitbourn, Philip) and still have a few bits and pieces from then, which I should be happy to share.



A SNAPSHOT OF LIFE IN MARYLEBONE: MAY DAY 1829



Benjamin Haydon's painting 'Punch or May Day' (1829) 150.5 x 185.1 cms. The original can be seen in Tate Britain.

On 9th April, Jon Sleight gave an entertaining “interactive” interpretation of Benjamin Haydon's 1829 painting 'Punch or May Day' as part of St Marylebone Church's 2025 lecture series.

The painting depicts a May Day celebration in the New Road (Marylebone Road). It is an evocative portrayal of life in Marylebone at that time, highlighting wealth alongside great poverty and documenting now vanished trades and traditions. The painting is so packed with incident that Haydon thought it could equally well be entitled 'Life'. In this article I will discuss significant details in the painting, as well as its main themes, placing these in the context of this local artist's life.

The grand, newly built St Marylebone Parish Church, featured in the background of the painting, was an important focus of Marylebone life at that time. Charles Rossi's angel caryatids (as yet un-gilded) are shown on the tower. Haydon's juxtaposition of two carriages in the middle ground amounts to a *memento mori*: the one on the right leaves the church bearing a newly-wed 'happy couple' while an ostrich feather-bedecked hearse on the left, heads out of a side street towards the church¹.

Benjamin Haydon lived locally in rented rooms within Rossi's house on Lisson Grove. He aspired to paint historical and religious works in the grand manner but 'Punch or May Day' is more of a conversation piece or humorous satire on life in the tradition of Hogarth – as in



Blue Plaque on 116 Lisson Grove, on the corner with Rossmore Road, which Benjamin Haydon shared with Charles Rossi.

the latter's 'Southwark Fair'. Haydon relates that the idea of Punch as the subject for a painting “darted into my thoughts” when he was nursing his ill son, Frank, fearful that he might die. It is possible that he was aware of 'The Tragical Comedy, or Comical Tragedy of Punch and Judy' by John Collier, with illustrations by George Cruikshank, which had been published the previous year.

Punch and Judy has its roots in 17th century Italian *commedia dell'arte*, the name Punch being an anglicised version of the Neapolitan stock character Pulcinella. Punch and Judy shows appeared in England after the Restoration as a reaction to the Puritans' ban on theatre. The shows initially involved marionettes but these were later typically replaced by glove puppets.

Haydon depicts a very particular Punch and Judy show, advertised on the proscenium as: “Pike's original Punchinello”. Thomas Pike was a showman who is known to have performed not just at Marylebone but also at St Bartholomew's Fair. By a poignant coincidence Pike was to die aged 71, twelve years after this painting was completed, in St Marylebone Workhouse – which stood within sight of the booth, just off to the right of the scene depicted by Haydon².

The Punch and Judy show is another telling juxtaposition in Haydon's composition. The stage on the left is mirrored on the right of the painting by a carriage window through which we see a newly-married couple. The groom appears to be looking directly at Punch, who is deploying his 'slapstick' in marital violence against his wife. Along the bottom of the stage runs a quote from Shakespeare's *Othello*: “Oh that we can call these delicate creatures ours. And not their appetites”. One interpretation is that this line, spoken by Othello, expresses the groom's anguish over whether he might be pushed to jealous violence if his wife, despite their marriage, was unable to control her desires. More generally, we might say that the Punch and Judy show signals that married life, which starts out full of promise, also contains the possibility of future strife. This was an era when the law permitted men to beat their wives and their wife's property became theirs on marriage.

In the foreground on the right of the picture Haydon depicts a May Day tradition that evolved during the 17th and 18th centuries. It originally involved a procession of milkmaids carrying milk pails decorated with flowers which, over time, were replaced by elaborate flower headdresses. Note that the woman dancing on the far right of the painting



Benjamin Haydon (1786-1846) self-portrait c 1845.

brandishes a ladle. Another evolving feature of this tradition was that chimney sweeps joined the procession, along with 'Jack-in-the-Green'. The latter was a conical mound of greenery, often with a person inside a wicker frame decorated with green branches, ribbons and flowers. The group typically played music as they went.

In among the throng is a sailor (smoking a pipe) and behind him a soldier (with a plumed helmet), both reminders that the great victories of Trafalgar (1805) and Waterloo (1815) were still very much a matter of national celebration. Nelson's column (1840-3) had yet to be erected and the Duke of Wellington, the victor at Waterloo, was Prime Minister at the time *'Punch or May Day'* was painted. Haydon painted Wellington several times, but he was also fascinated by Napoleon and painted no less than twenty-three versions of him in exile on St Helena.

To the left of the sailor is a *'Figurina'* or Italian image boy. This was a street trade copied from Italy whereby passers-by could buy plaster-cast figurines from a selection displayed on a board balanced on the head of a young hawk. Haydon simplifies his image boy's board to just two casts, that of Theseus and Ilissus.

Wordsworth alludes to the trade in *'The Prelude'*:

"The Italian, as he thrids his way with care,

Steadying, far-seen, a frame of images

Upon his head; with basket at his breast"

A mini drama being played out in the centre of the painting shows a farmer in a long linen coat with dog at heel, who is engrossed in the Punch and Judy

show. He is about to have his pocket picked by a small boy standing behind him. Meanwhile, an officer of the law hides behind the soldier, truncheon in hand, waiting to catch the thief red-handed.

Benjamin Haydon was plagued with financial difficulties and imprisoned for debt in 1823, 1827, 1830 and 1836. This may have given him a special affinity with those who struggled in society. It is conspicuous that Haydon places the well-off in the middle-ground of his picture: two fashionably dressed horsemen in front of the hearse and a row of smartly attired men and women in front of them. By contrast the foreground is reserved for those at the margins of society. On the right is a black-faced chimney sweep. Sweeping chimneys was a wretched and dangerous trade whereby small children, or "climbing boys", were sent up narrow chimneys to remove the soot. Their plight later so touched the heart of Elizabeth Montagu that every May Day she gave a feast of roast beef and plumb pudding on the lawn of her house in Portman Square to any chimney sweep who presented himself³.

Haydon gives pride of place in the centre foreground of his painting to a crossing sweeper. His job, for the reward of a small coin, was to clean a path through the ordure for gentlefolk who wished to cross the road. The New Road, built in 1757, was usually covered in manure from its horse traffic and from the herds of cattle and sheep being driven to market along it. As if that was not enough, from July 1829, George Shillibeer opened a horse-drawn omnibus service along the New Road. The crossing sweeper, his eyes screwed up, has an abject beseeching posture. It is not clear if this is directed at the farmer, who may not have tipped him, or to the seated fruit-seller. His hand gesture, as if holding an imaginary apple, might suggest the latter. The fruit-seller presents an image of genteel poverty: she is relatively well-dressed, displays her produce on a white cloth and, although almost ostentatiously barefoot (even the crossing sweeper wears shoes), the soles of her feet are remarkably clean.

Interestingly, Haydon depicts a black servant riding at the back of the wedding carriage. His presence reflects Marylebone's large black population at the time. Many black servants, initially slaves, had been brought back from the Caribbean by returning planters,

colonial officials and military officers, when large numbers settled in the area in the late 18th and early 19th centuries. The abolition of slavery was a subject close to Haydon's heart. One of the largest pictures he painted was the *'Anti-Slavery Society Convention, 1840'* (now in the NPG), which depicts at least 130 recognizable portraits of delegates who had met to promote the worldwide abolition of slavery. Slavery had been abolished in the British Empire four years after *'Punch or May Day'* was painted.

In the previous year, 1828, Haydon had sold another painting, *'The Mock Election'*, to King George IV for 500 guineas, so his hopes were raised when he received an order to send *'Punch'* to Windsor. Sadly, His Majesty declined to purchase it. Although he admired parts of the picture, he thought it crowded, and likened the chimney sweep to an opera dancer.

Haydon's latter years were clouded by disappointment. He was sidelined by the Royal Academy and the Court, both of which had acquired a taste for German art under the influence of Prince Albert, the Prince Consort. He became increasingly paranoid and indebted. On Monday 22nd June 1846 he purchased a gun in Oxford Street and was found dead later that day at 14 Burwood Place, Edgware Road. Having failed to kill himself with the gun, he had cut his own throat. He is buried in old Paddington churchyard, behind Mrs Siddons's grave. His grave records: *"He devoted forty-two years to the improvement of the taste of the English people in high art and died broken-hearted from pecuniary distress"*.

Mike Wood

¹ Today there is no side street in this location, but in 1829 the houses of the original Nottingham Terrace were set back behind an access road, so the hearse could be pulling out of that. The carriage appears to be going straight on towards Nottingham Place. Once again Haydon faithfully represents Marylebone as it then existed. Contemporary maps show the distinctive bow windows on the ends of the houses in Nottingham Place, exactly as depicted by Haydon.

² Christopher van der Craats: <https://speckin.space.com/punchandjudy/punchstudy/pike.html>

³ Elizabeth Montagu's May Day largesse was referred to in *Cassell's Magazine*, May 1873. It was said to be prompted by discovering a relative of hers had been kidnapped as a child and forced into the trade.

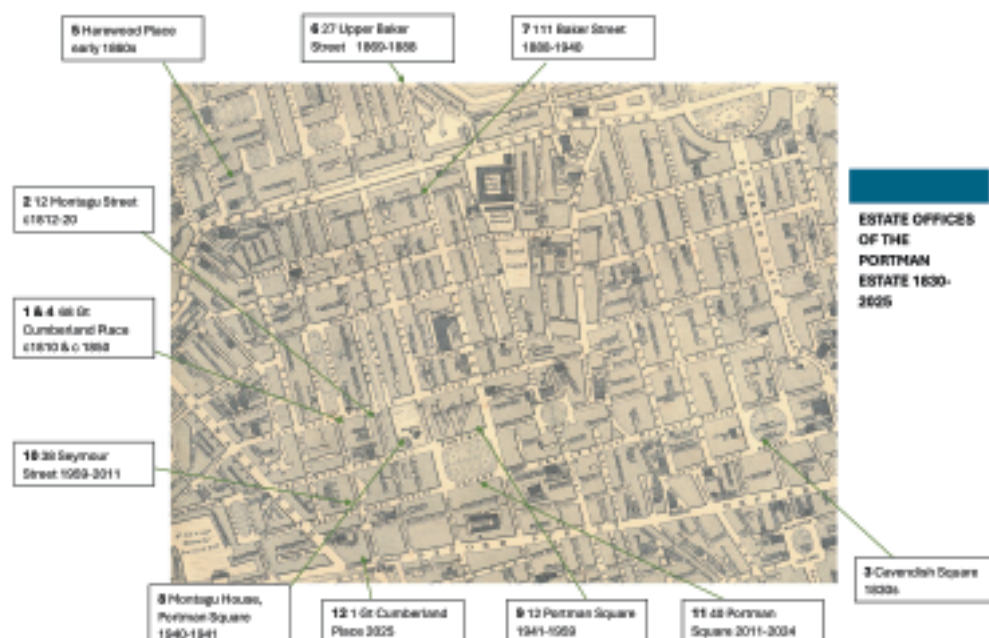
ESTATE OFFICES OF THE PORTMAN ESTATE

The Estate Office of The Portman Estate moved in January 2025 from 40 Portman Square to 1 Cumberland Place, on the corner of the estate facing Marble Arch.

The development of the Portman Estate in Marylebone, built on fields adjoining Tyburn Road remains something of a mystery. We know when it happened – from the mid 1750s – and we know that William Baker, a tenant farmer from Shropshire was instrumental in the development, and he may have been brought over by William Henry Portman with the intention of developing the

estate. Alongside William Baker was James Buck, first surveyor of the estate, and then his son, George. Where did they work from? Did they have a separate office or just use one of the existing farms where William Baker lived? We know that from the start there was a surveyor, but there must have been more staff, but how many or who is not known. Before 1885 most of the Estate Offices seem to have been located on the edge of the developing portions of the Estate offering a good view of the new buildings being put up. When 111 Baker Street was opened in

1885 it was the first purpose-built Estate Office. Centrally placed it reflected the larger role it needed to play as the 99 year leases fell in and properties reverted to the Estate. As the estate's wealth and responsibilities multiplied the Estate Office became a vital part of the running of this increasingly valuable estate. Over time its staff grew larger and today over eighty people work in the Estate Office – something which would have certainly amazed Mr Baker! The map below shows where they were located with notes about each one.



1 Gt Cumberland Place.



Bomb damage at Montagu House.

1. George Buck as surveyor can perhaps be considered the first agent of the estate. George had a new build office at **68 Great Cumberland Place**, overlooking Bryanston Square and built by David Porter, the former chimney sweep.

2. George Buck's successor, Thomas Wilson, had his office at **12 Montagu Street**, again a new build on a corner site giving good views of the developing estate (Montagu Square was being developed 1804-1812). He was succeeded by Philip Hardwick in 1834.

3. **Cavendish Square**. Philip Hardwick, prominent architect with father and son in the same line of business, was agent to the Portman Estate from 1834. His father had designed the current Marylebone parish church and Philip

was friend and executor to the artist JMW Turner. Hardwick was responsible for building several properties on Cavendish Square and further afield, including Euston Arch. Cavendish Square was itself part of the neighbouring Portland Estate (now Howard de Walden) and the precise location of the office is uncertain. There is a fine bound survey of the estate dating from the 1830s; perhaps it was commissioned by Philip Hardwick, familiarizing himself with an estate which he had hitherto had little to do with?

4. **68 Cumberland Place** – again! Back on the Portman Estate in the 1850s.

5. By early 1860s the office had moved to **Harewood Place**. The estate had been built up by this time, but this was

arguably the newest part and last built. Harewood Place is now Harewood Row, narrowly escaping complete demolition when the Marylebone Station was built over Harewood Square in the 1890s.

6. By 1868 the estate office was in **27 Upper Baker Street**. This was again at the top end of the estate and today is best remembered as the house of the actress Sarah Siddons who lived there in the latter part of the 18th century.

7. **111 Baker Street**. In 1885 Frederick Hunt was appointed as agent. He had acted as surveyor for the estate since 1872, but three years after his new role on a generous salary a new estate office opened at 111 Baker Street. Hunt designed the new Mme Tussaud's

building on Marylebone Road and was also involved in improving housing for the poor on the Portman Estate. The Estate Office lasted for 52 years – easily longer than any of the previous estate offices – and may have remained there a lot longer, were it not for a direct hit in December 1940 during WW2. Looking at the ARP photos, it is amazing that there are so many records in the archive! What survived was removed to the Estate's mansion house in Portman Square – Montagu House.

8. **Montagu House** was an 18th century mansion built by James "Athenian" Stewart for Elizabeth Montagu between 1777 and 1782. It had become the Portman family's London residence when the lease fell in in 1874. Its beautiful interior and social gatherings featured in London magazines, making it easily the most extravagant of the Portman Estate Offices. However, its role as Estate Office was short lived as yet again a bomb struck Montagu House in May 1941, barely six months after the Baker Street hit. This time the bomb damage

appears to have been more limited and it is uncertain how much of the office records were affected. Nonetheless the building was demolished and a hotel and flats built in its place and are still there today.

9. The Estate Office moved down the road to **12 Portman Square** until 1959. The lease on no. 12 expired in 1942, falling back into the Portman Estate, and this probably made it an obvious choice for an interim Estate Office. However, moving there during the war when the future was anything but certain was unlikely to be a permanent solution: something more suitable and purpose built was needed. Also the lease book suggests they shared it with a property investment company which took the lease in 1947.

10. 1959-2011. **38 Seymour Street**. Great Cumberland Place and surrounding streets had also taken heavy hits during the war, and the new estate office was built on part of this reconstructed site. Many plans of this building survive in the archives. This

purpose built office, like 111 Baker Street, lasted 52 years, but its closure was not due to enemy action.

11. 2011-2025 There are people working at The Portman Estate who remember the move to the newly redeveloped **40 Portman Square** in 2011 and the reasons behind it. The need for larger and more up to date office accommodation, open plan rather than lots of individual rooms, - these were major factors in the decision to move.

12. In January 2025, the Estate Office moved again. Once more to a redeveloped property on the estate and more suited to the office needs – **1 Great Cumberland Place**. Always on the very western corner of the estate where two ancient roads meet, in 1741 this property (had it been built) would have afforded a fine view of Tyburn gallows! Today, Marble Arch and the surrounding park offer a rather more enticing prospect. The office occupies the 4th floor of an 8 floor building and is, of course, owned by The Portman Estate.

EVENTS IN MARYLEBONE

ST MARYLEBONE PARISH CHURCH, 17 Marylebone Road, NW1 5LT www.stmarylebone.org

The St Marylebone Festival continues throughout the year with a heritage programme and many other music events. They hold an organ recital in the church usually on the 1st Sunday of each month at 16.00 for 45 minutes. There will be one on the 6 July 2025 and another on the 3 August at 16.45

Other events include:

2 July 2025, 18.30 - 19.30. part of a lecture series labour stories: THE ST MARYLEBONE WORKHOUSE

The speaker will be Rachel Barrett who is an Archives Officer at The London Archives

19 July 2025, 14.00 - 15.00 free lunchtime recital: Poetry Without Word

1 July 2025, 13.00 - 14.00 free lunchtime concert

12 July 2025, 18.00 - 19.00 free lunchtime recital: Classic & Tango Duo

14 September 2025, 12.30 - 16.00. Browning Sunday 2025 (£30.00)

MARYLEBONE THEATRE www.marylebonetheatre.com

12 July – 15 August ALICE IN WONDERLAND This internationally

celebrated production brings Lewis Carroll's delightful chaos to life with extraordinary puppets, exquisite costumes and an original score.

REGENTS PARK OPEN AIR THEATRE www.openairtheatre.com
Performances on Monday – Saturday at 7.45pm and Thursday and Saturday matinees at 2.15pm.

28 June – 26 July: NOUGHTS & CROSSES, Based on the novel by Malorie Blackman, adapted by Dominic Cooke
Considered to be one of the 21st century's greatest novels, *Noughts & Crosses*, a bittersweet love story with echoes of Shakespeare's Romeo & Juliet.

2 August – 20 September: BRIGADOON, book & lyrics by Alan Jay Lerner, Music by Frederick Loewe, in a new adaptation by Rona Munro. A major new production of this musical classic. Crash landed in the Highlands of Scotland, WW2 fighter pilots Tommy and Jeff are searching for a way home, whilst just beyond the hills, sisters Fiona and Jean are preparing for a wedding. Over the course of one chance day in the dreamlike village of Brigadoon, their stories entwine.

MAKE IT MARYLEBONE, www.makeitmarylebone.co.uk
Summer in the Square July 8 - July 13.

FREE outdoor festival returns to Portman Square Garden with Wimbledon tennis on the big screen, the Guest Kitchen showcasing some of the area's finest restaurants, food stalls, and an array of family, cultural and wellbeing activities.

THE ROYAL ACADEMY OF MUSIC www.ram.ac.uk

The RAM has an extensive programme of classical, modern, and jazz concerts and master classes during term time. All are open to the public. Some concerts are free entry but for all concerts tickets must be booked in advance. A standout event will be ASSASSINS – Music and lyrics by Stephen Sondheim on Thurs 3 & Fri 4 July 2pm/7pm; Sat 5 July, 7pm; Sun 6 July, 2pm in the SUSIE SAINSBURY THEATRE.

YORK STREET GALLERY **67 York Street, Marylebone.**

4 to 13 July 2025: NOMAD: PERSPECTIVES ON HOME IN A CHANGING JAPAN by Molly Maine is a solo exhibition exploring the evolving idea of 'home' in contemporary Japan.

BST HYDE PARK

10 July 2025: ALL THINGS ORCHESTRAL, a captivating open-air concert featuring the Royal Philharmonic Concert Orchestra, conducted by Ben Palmer and hosted by Myleene Klass.

Marylebone Hall - support us!

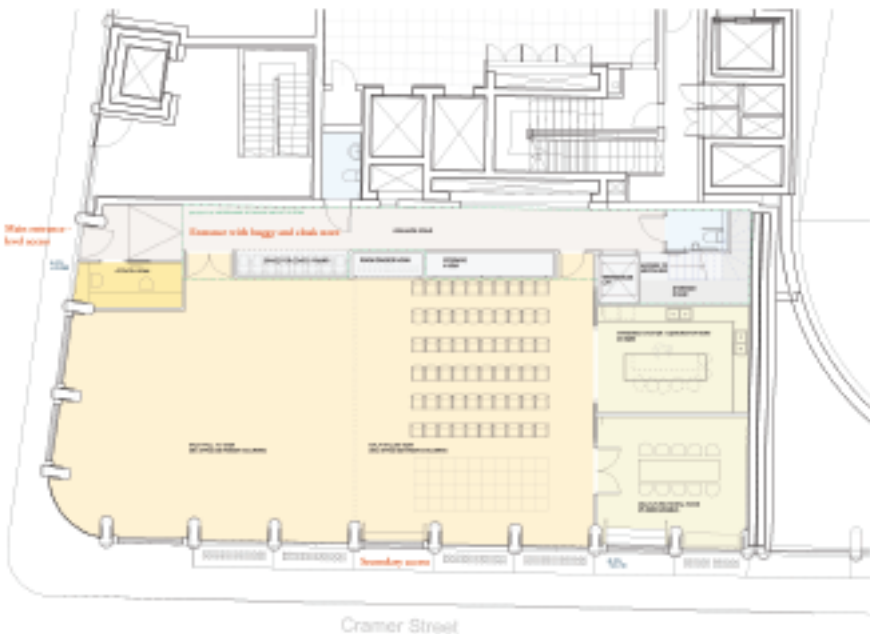


A rare opportunity to create a community hall in Marylebone, designed to serve local people with a programme shaped around their needs.

What's going on?

Westminster Council has issued a call for Expressions of Interest for the community space originally designated for the Marylebone Farmer's Market, located at the corner of Aybrook Street and Cramer Street, opposite St Vincent's Primary.

Although it has to be a 'community' space, the definition of this is very broad. To avoid fully commercial proposals, the Marylebone Association is preparing a bid to secure the space for the benefit of the local community - and we need your support by filling in our online form.



A space for everyone

Our vision is to ensure the hall is used to full capacity by providing a programme that meets the needs of local people, at low or no cost to them. An inclusive community space that complements Seymour Leisure Centre, offering educational, recreational, and social activities for all Marylebone residents.

- Commercial hire rates
- Affordable community rates
- Fundraising initiatives and donations
- Free of charge: Time allocated to state schools for use at no cost.
- A central hub for the community.

Space	Commercial per 3 or 4 hour session	Community per 3 or 4 hour session	Commercial per hour	Community per hour
Hall A	£600	£150	£200	£50
Half hall A1 or A2	£300	£75	£100	£25
Meeting Room	£150	£38	£50	£12

Above: rental prices we have assumed in our evaluation of the financial sustainability. These have been informed through research of comparative community and commercial facilities in Westminster. The commercial rates are pitched at a competitive level relative to other facilities, whilst the community rates are "at cost".

Action: Please visit www.marylebonehall.org and fill in the quick online form - we need to show the council that there is need and support!