

THE CHELSEA SOCIETY
REPORT

1994



LITTLEJOHN FRAZER

CHARTERED ACCOUNTANTS

Littlejohn Frazer is a major independent firm of Chartered Accountants and business advisors, specialising in acting for growing businesses and those who manage them.

The firm offers a full range of auditing, accounting, and taxation services, including personal tax advice and financial planning.

1 Park Place
Canary Wharf
London E14 4HJ

Telephone: 0171 987 5030
Facsimile: 0171 987 9707



Represented worldwide through
IA International

CONTENTS

	Page
COUNCIL OF THE CHELSEA SOCIETY -	7
THE ANNUAL GENERAL MEETING -	9
THE CHAIRMAN'S REPORT -	10
THE RESIDENTS' ASSOCIATIONS -	19
THE PHANTOM STUDIOS -	22
THE FORLORN HOPE -	28
THE BOAT PEOPLE -	30
AUSTRALIA IN CHELSEA -	32
ILLUSTRATIONS -	35-42
CROSBY HALL -	43
AN EDITOR REMEMBERS -	47
CADOGAN HOTEL -	48
THE STRANGER -	49
WHITELANDS COLLEGE -	50
TWO CHELSEA ETCHERS -	52
REVIEWS -	53
OBITUARIES -	56
THE TREASURER'S REPORT -	61
THE CONSTITUTION -	64
LIST OF MEMBERS -	66

**MICHAEL PARKIN
FINE ART LTD.**

**MODERN BRITISH ART
1860-1950**

**11 MOTCOMB STREET
LONDON SW1
Tel: 0171-235 8144
Fax: 0171-245 9846**



*James McNeill Whistler by Walter Greaves
1874*



**CHELSEA
YACHT & BOAT
COMPANY LTD.**

**OLD FERRY WHARF · CHEYNE WALK
LONDON SW10 0DG
0171-352 1427-8**

**SHIP & BOAT BUILDERS · REPAIRERS
CONVERSIONS · HOUSEBOATS · DRY-DOCKING
MARINE INSURANCE AND MOORINGS**

THE CHELSEA SOCIETY
*founded by Reginald Blunt in 1927
to protect and foster the amenities of Chelsea*

President
SIR SIMON HORNBY

Vice-Presidents
THE WORSHIPFUL THE MAYOR OF KENSINGTON AND CHELSEA
THE RT. HON. SIR NICHOLAS SCOTT, K.B.E., M.P.
THE EARL CADOGAN, M.C.

Hon. Vice-President
MRS. LESLEY LEWIS, F.S.A.

Council
Chairman: **MR. DAVID LE LAY, R.I.B.A., F.R.S.A.**
Vice-Chairman: **COL. ALEXANDER RUBENS**
MR. MICHAEL BACH, B.Sc., M.Sc., M.S.
MR. STUART CORBYN, F.R.I.C.S.
THE EARL OF DERBY
MR. MARK DORMAN
MRS. JANE DORRELL
MRS. JACKY GREEN
HON. CHRISTOPHER GUEST, M.A.(CANTAB), A.A.DIPL., R.I.B.A.
DR. EILEEN HARRIS, M.A., Ph.D.
MRS. JOAN HAYES
MR. RICHARD MAURICE, F.R.S.A.
MRS. JENIFER MILLER
MR. DAVID SAGAR
MR. NIGEL STENHOUSE
COUNCILLOR JONATHAN WHEELER, M.A., B.Sc., F.R.I.C.S.

Hon. Secretary
MR. HUGH KRALL

Hon. Treasurer
MR. IAN FRAZER, F.C.A.

Hon. Secretary (Planning)
MR. ANDREW HAMILTON, B.Sc., F.R.I.C.S.

Hon. Secretary (Membership)
MRS. PATRICIA SARGENT

Hon. Editor
MR. TOM POCOCK

THE CHELSEA SOCIETY
51 Milmans Street,
London SW10 0DA.
Registered Charity 276264



We always welcome
opportunities to
buy libraries, smaller
collections and individual
books of importance

CHELSEA RARE BOOKS
313 King's Road London SW3 5EP
Telephone 0171-351 0950

The Annual General Meeting

of the
Chelsea Society
was held at the
Hall of Remembrance,
Flood Street, Chelsea, S.W.3
on Tuesday, 22nd. November 1994

The Lord Gibson, M.A., Hon.D.Litt., President of the Society, took the Chair at 6.30 p.m.

The President opened the meeting by thanking the Mayor of the Royal Borough of Kensington and Chelsea, Councillor Miss Doreen Weatherhead, for attending. He also welcomed Councillor Desmond Harney, O.B.E., Chairman of the Planning and Conservation Committee and Mr. Michael French, Executive Director, Planning and Conservation; also Sir Simon and Lady Hornby to whom the Chairman would be referring in his report.

The President said that he had pleasure in announcing that there were four applicants, who had been proposed and seconded for the four vacancies on the Council, Mrs. Joan Hayes and Mrs. Jane Dorrell for re-election and two new members, Mrs. Jenifer Miller and Mrs. Jacky Green. All four were elected unanimously.

The Hon. Treasurer, Mr. Ian Frazer, then presented the accounts for the year ending 31st. December, 1993. Mrs. Lesley Lewis asked where the donation of £6,000 from the Trustees of the late Pamela Sheridan appeared. The Hon. Treasurer explained that this would appear in the 1994 accounts. The 1993 accounts were adopted unanimously.

There were no resolutions.

The President then called upon the Chairman to deliver his report. In clarification of points raised from the floor, the Chairman said that the architect for the redevelopment proposals for Battersea Flour Mills was Sir Richard Rogers. In respect of Crosby Hall, public access had been available, free, every day for 65 years but there was no record of the number of visitors. Councillor Harney said that the Council would be considering the application to remove the condition requiring Crosby Hall to be accessible at the next meeting. The officers recommended refusal, but, even if this were agreed, the Council's decision could be overturned on Appeal. Mr. French said that the application for Chenil House restaurant had been deferred pending a traffic report. In respect of the King's Road, Councillor

Corbet-Singleton promised a traffic report by the end of the year and there would probably be a further public meeting in the spring of 1995.

Councillor Desmond Harney defended the Council's stance on the Unitary Development Plan but warned that the Secretary of State might not agree. He hoped that the U.D.P. would become law by April 1995.

The President thanked Mr. Le Lay for his excellent report and all the officers and members of the Council for their hard work on behalf of the Society. He was grateful to the Society for having him as President, a role which he had much enjoyed. He congratulated both the Council on their choice of his successor and Sir Simon Hornby on his acceptance. He recalled, as a child, going to children's parties at Sir Simon Hornby's grandfather's Norman Shaw house on the Embankment.

There being no other business, the President concluded the meeting at 7.45 p.m. About 120 members were present.

Chairman's Report

The President

The 1994 Annual General Meeting is the last to be chaired by Lord Gibson. He has served as our President for six years which is the maximum permitted by our constitution. The Society has been extremely fortunate in having such a distinguished and highly regarded President; he has chaired these A.G.M. meetings with admirable authority which has been exercised with a light and informal touch. I am personally indebted to him for the wise and prudent counsel I have received from him on numerous occasions.

The Council of the Society was delighted that Sir Simon Hornby accepted its invitation to succeed Lord Gibson as President, Sir Simon was until recently Chairman of W.H.Smith and is currently President of the Royal Horticultural Society. It is of especial interest he should be President of The Chelsea Society as his grandfather, Charles St. John Hornby, was the Society's first chairman, in 1927, and served in this capacity during the first eighteen years of the Society's existence.

The Council

We were extremely saddened by the death earlier this year, after a short illness, of Denis Howard who had been a member of the Council of the Society since 1985. Denis could always be relied upon, not only to make a useful contribution at Council meetings, but also to help with any practical

tasks that were required. He was an invaluable member of many Chelsea organisations and will be greatly missed. Our sincere sympathy goes out to his widow, Della.

Of those members of Council retiring this year, David Collenette is not seeking re-election. The Reverend Derek Watson recently resigned from the Council for the reason that he found it difficult to attend Council meetings. The Princess Lobanow-Rostovsky's period as a co-opted member has come to an end. We thank them all for the varied contributions they have made for several years to the work of the Council.

During the course of the year the Council decided to abandon the post of Assistant Hon. Secretary (Planning) as this had ceased to have any meaning now that planning applications are examined by a special sub-committee. The former holder of this post, Mr. Mark Dorman, was subsequently co-opted onto the Council.

Membership

The current membership of the Society is 1,034.

Affiliations

The Society is a member of the Civic Trust, the London Forum of Amenity Societies, the River Thames Society and West London Traffic Reform.

Publications

The 1993 Annual Report of the Society was, as always, an excellent publication, very much appreciated by so many of the membership. We are again indebted to Tom Pocock for all the hard work he puts each year into producing such a varied and fascinating Report.

Two issues of the Society's Newsletter were produced this year and we thank Michael Bach for editing this still new publication in such an expert way.

Activities

(A) Winter Lectures

As usual, these lectures were held in the Small Hall of Chelsea Old Town Hall and they were all very well attended.

On the 9th. February, Roderick Gradidge gave us a fascinating architectural tour, in slides, on Chelsea Park, a part of Chelsea on which he is an acknowledged authority.

On 2nd. March Malcolm Rudland, Hon. Secretary of the Peter Warlock Society, gave us a talk on Peter Warlock, the centenary of whose birth was celebrated this year. This talk was accompanied both by slides and musical illustrations.

On 23rd. March Neil Parkyn, of Colin Buchanan & Partners, gave us a talk about The King's Road and its possible improvement.

(B) Chelsea Residents' Associations Meeting

The meeting this year was held in the Hall of Remembrance, Flood Street, on 3rd. May, just before the Local Elections; it was very well attended by our local Ward Councillors. It was an ideal occasion for the Society, and Chelsea's Residents' Associations to say 'good-bye' to Councillor Andrew Fané, Chairman of the Royal Borough's Planning and Conservation Committee, who was not seeking re-election and also to welcome Mr. Michael French as the new Executive Director.

(C) Chelsea Festival

The Society again played a full part in the activities of the Chelsea Festival which has now become an essential part of the Chelsea scene. It was especially gratifying this year to see Chelsea Old Town Hall being used for most of the events and thus becoming, for one week at least, the centre of Chelsea's social life in a way that it has not been for at least twenty-five years.

In conjunction with the Chelsea Arts Club, we organised an exhibition entitled 'The Art of the Chelsea Arts Club'. This was held in the Small Hall of Chelsea Old Town Hall from 7th. - 12th. June and comprised a selection of some of the Club's historic collection of paintings, drawings and cartoons by its former members and also works by some of its present artist members.

The exhibition was most professionally mounted and a very comprehensive catalogue was produced; for this we were especially grateful to the expertise of the Arts Club as well as to Express Newspapers, the sponsors of the exhibition. We were also most grateful to John D. Wood who sponsored and organised the Private View on the evening of 7th. June.

Approximately 700 people visited the exhibition.

The Society also organised guided walks on each weekday of the Festival, in the early evening. All of the walks were led by the Chairman of the Society and were entitled "Sweetness and Light in Glebe Place", "Chelsea Park", "Cadogan Square", "Christ Church and Tite Street" and "Chelsea Village". Each walk lasted just one hour and ended with a glass of wine in convenient venues, which were themselves of special interest.

All of the walks were fully sold out which shows how popular this way of getting to know Chelsea better has become.

(D) Summer Meeting

By courtesy of Mr. and Mrs. Christopher Moran, our summer meeting this year was held at Crosby Hall on the evening of Wednesday,

22nd. June. Members were able to see a display of the proposed conversion of the existing buildings into the London home of Mr. and Mrs. Moran; this comprised architect's drawings, a model and a sample panel of materials. The project architect, Mr. Russell Taylor of Carden & Godfrey, was present to answer questions. A hundred and eighty-five members sat down to a modest banquet in the magnificent Hall. We were honoured that the Deputy Mayor and Deputy Mayoress, Councillor and Mrs. Edward Hess were able to join us for the evening.

(E) Private View

On 25th. October we arranged a special evening viewing of the exhibition "C. R. Mackintosh - The Chelsea Years" at The British Architectural Library Drawings Collection in Portman Square.

Chairman's Activities

The Chairman has carried out the following activities during the course of the year:-

1. Leading a guided walk entitled "The Village of Palaces" for the National Trust on 7th. July and 4th. August.
2. Making architectural contributions on a guided walk entitled "Warlock in Chelsea" organised by the Peter Warlock Society on 29th. October.
3. Giving a talk to the Cheyne Ward section of the Chelsea Conservative Association on "History of Cheyne Ward" on 29th. November 1993.
4. Giving talks on the history of Chelsea to the Christ Church Women's Fellowship on 7th. June and to the residents of St. Wilfred's Convert on 18th. October.

Chelsea Festival

A "Friends of The Chelsea Festival" has been formed for its supporters. We hope that as many members of the Society as possible will join.

The Thomas More Picture Trust

This Trust is now formally established and the Chairman and Hon. Treasurer of the Society have been appointed by the Council to be its nominating Trustees. The work of restoration of the painting is now in hand and the Trust is well on the way to raising the £30,000 it needs.

Members of the Society have been extremely generous to this Appeal, having contributed a total of over £10,000.

Special mention should be made of the highly successful exhibition, held in the Long Gallery of Chelsea Library from 12th. - 18th. April, of etchings of Chelsea by our Hon. Secretary, Hugh Krall; the entire proceeds of which were donated to this worthy cause.

Unitary Development Plan

The Inspector's Report to the Royal Borough of the public inquiry which ended in July 1993 was published in March.

This report was generally not particularly sympathetic to the interests of residents and amenity bodies. The Borough have considered the report and a modified document is now on deposit until 2nd, December for public consultation.

Our formal response is being made to the Borough, our principal criticisms being that the U.D.P. does not offer the measure of certainty which we, as community watchdogs, need, so that we may properly consider planning proposals. In particular we would have liked firmer policies on densities and the height of buildings. At present too much is left to negotiation between the developer and the Borough, to which we are not, of course, party.

One aspect of the Inspector's Report which was gratifying to the Society was that she agreed with us that the use of the prefix "Normally" should be deleted from all of the policies in the Plan; we are therefore extremely disappointed that in far too many instances, the Royal Borough is refusing to comply with the Inspector's request even though it is admitted by them that to remove this prefix makes the policy stronger.

Deregulation and Legislative Changes

The Society was represented at a recent meeting of amenity bodies and residents groups called by the Leader of the Council of the Royal Borough. The purpose of this special meeting was to discuss the Government's proposed abolition of what it sees as petty regulations which inhibit business activity and enterprise.

The meeting unanimously passed resolutions asking the Royal Borough to make representations to the Government that it:-

Abandon its proposals to abolish the requirement that large lorries may not come into London without a permit.

Alter the Use Classes Order to the effect that planning permission would be required to change the use of a public house into a restaurant or 'take-away' premises.

Not make any alterations to the Music and Dancing, Night Café and Street Trading Licensing Regulations that would lessen protection for residents.

That there be no relaxation of the present liquor licensing laws.

That all government departments, in considering deregulation initiatives, are required to take into account the effect that such initiatives would have on residential neighbourhoods and carry out detailed consultation in order to assess this.

The Society is extremely grateful to the Royal Borough in its taking such positive action in a matter which is of such importance to the quality of life of its residents. We shall help in any way we can to further the campaign which the Borough has initiated.

Planning Applications

The Planning Sub-Committee of the Council of the Society, under the expert chairmanship of Andrew Hamilton, our Hon. Secretary (Planning) has made a total of 161 representations during the past year, compared with 124 last year and 105 the previous year.

The Society supported the Local Authority on eight separate occasions at Appeal against either planning refusal or enforcement action.

Representations were made against five applications for Entertainment Licences.

(a) *Battersea Bus Garage, Hester Road, Battersea.*

We opposed an outline planning application for a ten-storey block of flats on the riverfront. We were gratified that an official objection was raised by the Royal Borough; but in spite of this, the London Borough of Wandsworth granted consent. The Society asked the Secretary of State to call-in the application but this request was refused. The fact that this was a renewal of an application previously granted did not help our case.

(b) *Battersea Flour Mills, Battersea Church Road, SW11*

This application, recently submitted, will provide us with a more suitable test case as to whether we can stop the tide of catastrophic developments on the Battersea riverside. The proposal is to build a twenty-storey glass 'ski slope' adjoining the Grade I listed St. Mary's Church. The application has been opposed by us on grounds that it contravenes a number of Wandsworth's own development guidelines including a height restriction of six storeys for this part of the riverside. The density is estimated to be a total of 2.5 times the maximum specified in the Wandsworth U.D.P. The siting of the building with the apex adjoining the Riverside would totally destroy many of the best views upstream that provided such an inspiration to many of Chelsea's painters, including Turner and Whistler. The Society would much prefer to see the existing buildings retained and converted. We sincerely hope that the Royal Borough will again raise an objection to this application and that it will be refused consent by Wandsworth.

(c) *Chenil House, 181/183 King's Road*

An application for change of use from retail (antiques gallery) to restaurant was strongly opposed.

(d) *The Pheasantry, King's Road*

The Society asked that enforcement action be taken against the owners who had repainted the entrance gateway and part of the front facade in

the most garish colour scheme which outraged so many members of the Society. Fortunately, thanks to the Borough's prompt enforcement action, pressure from the building's freeholders and protests from bodies such as ours, the original colour scheme has been quickly restored.

(e) *Crosby Hall, Cheyne Walk*

An application has been submitted for removal of Condition 15 of the planning consent granted for the conversion of this building to a single family house. This Condition states,

Access to the Great Hall shall be provided to bona fide students of mediaeval architecture and others, by written consent with the owners of Crosby Hall, subject to such regulations as the owners shall specify from time to time. All such requests shall be in writing to the owners stating the purpose for the requested access.

The Society reminded the Royal Borough that it had suggested that the Condition relating to public access should have specified that it be open for 60 days per year, following the precedent of other buildings in private hands required to be open to the public, and that the days be evenly disposed throughout the year. We have therefore strongly objected to the removal of the less onerous condition specified by the Royal Borough.

(f) *South Kensington Station*

Although, strictly speaking, outside of Chelsea, the planning sub-committee reviewed the latest application which was considered an improvement upon previous proposals but still inadequate in a number of respects, especially with regard to its over-fussy detailing and the height of one part of the development.

9 & 11 Sydney Street

In January the Society gave evidence to the second Local Inquiry held into an Appeal against Enforcement Action taken by the Royal Borough in respect of the use of this building as an hotel. Our case was expertly made by Nigel Stenhouse, a member of our Council, and we were delighted that the Inspector came to the same overall conclusion as his colleague who had conducted that 1992 Inquiry. The Secretary of State therefore dismissed the Appeal. One of the principal arguments used by the Inspector in coming to his conclusion was that the planning consent granted in 1975 for the conversion of this building into 10 self-contained flats had been implemented and this was therefore its only legal use. It was especially gratifying for us that this argument was an intrinsic part of our case whilst it hardly featured in the Royal Borough's evidence.

The buildings owners have again sought leave to challenge this second Appeal decision in the High Court and this has been granted.

Separate planning applications have also been submitted during the year

for change of use from residential to hotel (subsequently withdrawn) and more recently an application for continued use of the premises as a hotel for a limited period with a personal user and lastly an application for residential use. Needless to say, in all cases, the Society asked that the premises should immediately revert to residential use.

The Chelsea Riverside

When the Chelsea Embankment was constructed, no lamps were erected on the 12 most easterly plinths of the granite embankment wall; the Society has for some years asked that this omission be rectified. It is therefore extremely gratifying that the final job in the splendid restoration of Chelsea Embankment carried out by the Royal Borough should have been the installation of these 'missing' lamps.

We were also glad to support the installation of Victorian-style lamp standards on Battersea Bridge and we note with pleasure the new colour scheme which, with its liberal use of gold leaf, is most attractive and dignified. Could it be that with Albert Bridge in the care of the Royal Borough and Battersea Bridge in the care of Wandsworth Borough we will see some healthy competition between the two Boroughs as to whose bridge is the most attractive?

We look forward to the erection, sometime in the new year, of an exact copy of the bronze 'Atalanta' statue by Derwent Wood that was so cruelly cut off at her ankles some three years ago from her plinth just to the west of Albert Bridge.

The Society was represented on a river trip on 1st. November organised by the London Planning Advisory Committee Thames-side Working Party.

The King's Road

Another public meeting to discuss its King's Road Study was held by the Royal Borough during the year. We were disappointed that our proposal that all of the Road should be in a new single Conservation Area was rejected, but were glad that some further sections of it were added to adjoining existing Conservation Areas. A critical part of the King's Road Study requiring proposals for an improvement in the facilities for traffic, including pedestrian traffic, and an input from the Borough's Highways and Traffic Directorate is eagerly awaited.

Red Routes

In January the Traffic Director for London's detailed proposals for Red Routes within our Borough were put on display for public consultation. The Borough's Highways and Traffic Committee decided that these proposals should include the closure of certain streets and alterations to existing one-way systems in the southern part of Chelsea adjacent to Chelsea Embankment. It was immediately apparent to the Society that these

amendments would be extremely disadvantageous to a large number of residents and we made representations to the Borough accordingly. Such was the chorus of protest that the Borough had the good sense quickly to withdraw these proposals.

Chelsea and Westminster Hospital

In April we produced a brief report into the visual and management chaos that exists in the forecourt of this new hospital. This report has been noted by the various authorities but few of our constructive suggestions have been implemented.

Royal Brompton Hospital

Since becoming an N.H.S. Trust in April, this specialist hospital has invited proposals from various developers for the construction of the second phase of its new Sydney Street hospital which is to occupy roughly the site of the present Chelsea Farmers' Market and Chelsea Gardener. Two alternative proposals are currently being considered and the Hospital's Board have promised to consult with us in due course in respect of both of these proposals before they make a decision as to which they will adopt.

We have urged that the Borough persuade London Underground that the Chelsea station on the possible Chelsea/Hackney line be located on this development site in place of their present proposal to site this station on the corner of Oakley Street, directly opposite Argyll House.

There can hardly be a more prominent and important site in Chelsea, being situated in the heart of 'Civic Chelsea', with boundaries on to both Sydney Street and Dovehouse Green. We shall therefore be looking for a development of the very highest standard of both design and materials, in sympathy with the traditional buildings of this area.

Chelsea Museum

In recent years, reference has been made in these reports to the Society's wish for a museum for Chelsea. Whilst suggestions have been made as to possible locations for this museum, none has so far been completely suitable.

An absolutely ideal building, related to the Royal Brompton Hospital's development plans, could well become available in the form of no. 248 King's Road, part of the former Chelsea Register Office, which is likely to be surplus to the hospital's requirements. This building, which is situated on the corner of Sydney Street directly opposite Chelsea Library, could be used to house the Local Studies section of the Reference Library with ample room to display all of the Borough's priceless collection of works of art related to Chelsea's History as well as room for exhibitions, lectures and chamber music; it could become a real cultural centre for Chelsea. The

building even has the Borough of Chelsea coat-of-arms beautifully carved in stone above its entrance.

The Society is ready and willing to put together a practical proposal for such a venture and to assist in any way it can towards the acquisition of this property: the cost of running and maintaining this 'Chelsea Museum' would however have to be borne by the Royal Borough. We believe that this location is so ideal that the public funds have to be found. The building was of course previously owned by the Royal Borough but was sold in 1977 to help pay for the cost of the New Town Hall in Kensington; we all know that far too many of Chelsea's public buildings were sold off at that time and the Society warned that too much accommodation was being crammed into the former Town Hall. It is now widely acknowledged that Chelsea got a poor deal out of the Royal Borough's consolidation of public buildings; here then is a chance for them to make amends.

The Council answers the residents

Another meeting of the Chelsea Residents' Associations, organised by the Chelsea Society was held at the Hall of Remembrance in Flood Street on 3rd. May. Councillor Andrew Fane, Chairman of the Planning Committee of the Royal Borough of Kensington and Chelsea and Mr. M. J. French, Director of Planning and Conservation, answered questions and the Society's Chairman, David Le Lay, took the chair.

About thirty representatives were present and a lively exchange ensued. A selection of questions and answers follows.

Q. *What is the Council's attitude to persistent requests from eating establishments to dispense liquor and remain open very late at night and into the early morning? Both Kings Road and Fulham Road have been cited by residents' associations.*

A. Very few new applications were being granted but existing eating establishments had a right to continue. One had been refused permission but won on appeal, with costs. The Council tried to control the number of covers as high class establishments with a single sitting were less injurious than fast food chains with a large throughput. Licensing was outside planning control.

A number of speakers from the floor thought it most unreasonable that the onus of proof should fall on the residents, especially in new applications.

Q. *Would it be possible to halt, and preferably reverse, the inexorable march of pedestrian barriers?*

A. Pedestrian barriers were only installed where there was a history of accidents and it was unlikely that any would be removed. However, the Council was investigating an improved design.

Q. Is there any truth in the rumour that a floating helicopter pad is to be moored in Chelsea Reach and has the Council any control over helicopters and their increasing use?

There was a hearing in the High Court, partly funded by RBK & C, to determine whether planning permission was required. Noise could be measured and controlled under Environmental Health powers. There was no truth in the rumour about Chelsea but Fulham and Westminster were susceptible.

Q. What progress has been made in liaison with Wandsworth in regard to planning and road policy?

A. Discussions with Wandsworth had shown that they were not interested in the view of their side of the river from Chelsea. Regarding road policy, the only liaison was concerned with the bridges. Each borough notified the other of proposed closures.

Q. Has any progress been made in regard to the Planning Approval for the King's College site, 552 Kings Road, in respect of London Transport?

A. No progress has been made since the Council had been prepared to grant permission eighteen months previously subject to London Transport direction. The Council had campaigned for the Chelsea-Hackney Line, which would be of great benefit to the Borough.

Q. Is there any limit to the number of boats tied up at Cadogan Pier?

A. New moorings would not be approved, but existing boats could be replaced.

Q. What is the future of the 'Lorry Ban' scheme?

A. There was considerable pressure from Central Government and the road lobby to deregulate. The Council had campaigned to restrain lorries and was looking at the problem with other boroughs.

Q. Is the Council still going to close roads in the Lots Road area?

A. The object had been to reduce rat-running through Lots Road and Chelsea Harbour. It would be reconsidered by the council in the forthcoming year in conjunction with P & O, the owners of Chelsea Harbour.

Q. Does the Council have a traffic-calming policy for Elm Park Gardens, particularly the road into the Vale?

A. The Council had divided the whole borough into identifiable cells which had been graded according to the history of accidents. It would be two to three years before this cell was considered.

Q. Would street crimes not be reduced by better street lighting?

A. There was evidence that better lighting *did* reduce crime and the Council had a programme for renewing fittings to throw more light. However there was often resistance from residents to high levels of illumination outside their bedroom windows.

Q. How do you justify the introduction of a Red Route into a residential and conservation area such as Cheyne Walk as it will only increase pollution and encourage more cars and heavy goods vehicles into the area?

A. Red Routes were imposed on London by Central Government. The Council had succeeded in getting Holland Park Avenue and Fulham Road omitted. Government policy was to smooth the flow, not to increase the volume. Smoother flows would reduce noise and pollution. Control was in the hands of the Traffic Manager for London.

Q. What account is to be taken of residents' needs to load and unload near their houses: to pick up and drop down children on school runs, to deliver shopping and heavy loads, suitcases, workmen's tools, etc.? A general prohibition on this sort of thing during normal daytime hours will make family and domestic life impossible.

A. The Council was seeking a relaxation of restrictions outside peak hours.

Q. Can unused parking spaces in council estates behind west Cheyne Walk be allocated as extra loading-unloading bays for residents of Cheyne Walk without any parking spaces directly near their homes?

A. There would be no loss of residents' parking on Red Routes. Single yellow lines would become single red. The Council was not prepared to allow parking spaces in council estates.

Q. The traffic (especially heavy good vehicles) on Cheyne Walk has much improved since the opening of the M25. Surely a Red Route marked on all maps (especially European ones) would only encourage heavy traffic into a well known conservation area.

A. The Council was monitoring air quality throughout the Borough and the Government were worried about air quality. John Gummer had said he would stop traffic if pollution was not improved. Air quality in the Borough was already unacceptable. This was the only aspect of Red Routes that the Council could use.

Q. When will Residents' Parking Bays be protected after hours? In Boston, U.S.A., they are protected 24 hours.

A. After 4th July the Borough will be responsible for parking control and will give some consideration to extending protection to residents' parking in some areas.

The phantom studios of Glebe Place

The last works of a genius

Charles Rennie Mackintosh (1868-1922), the great Scottish architect and pioneer of Modernism, had designed almost all his best-known buildings by 1907 but, between that time and the outbreak of the First World War, had done little work of value and had taken to drink.

Then, in 1915, he and his wife Margaret moved to Chelsea and took adjoining studios in Glebe Place, his own the studio now occupied by the painter Hermione Hammond.

In the exhibition C. R. Mackintosh: The Chelsea Years, presented by the Hunterian Art Gallery of the University of Glasgow at the Heinz Gallery of the Royal Institute of British Architects in Portman Square, in the autumn of 1994, were shown drawings and models of the extraordinary work he then produced. ALAN CRAWFORD wrote an illuminating account of this for the catalogue, of which this is an edited extract:

So began eight years of living in London, years of which it is now impossible to recover the emotional tone. They made friends with artists and musicians, mostly younger than themselves, and hovered on the fringes of the avant-garde. They had little money, and ate most evenings at the Blue Cockatoo, a cheap and incompetent restaurant, frequented by artists, on Cheyne Walk. They were becoming, perhaps they wanted to be, bohemians.

Then, in January and February, 1920, he was commissioned to design three separate studios or studio-houses next door to each other in Glebe Place. This was followed in March by a block of studios and studio-flats; and in June by a theatre. All of these, with the possible exception of the theatre were to be built on a plot of land bounded on the north side by Glebe Place, on the east by Oakley Street and on the south by Upper Cheyne Row. The ground landlord was the Glebe of Chelsea. This plot had been occupied, since the 18th. century, by Cheyne House and its garden; in the late 19th. century it was acquired by an eccentric architect and scientist. Dr. John Samuel Phené, who built the so-called Mystery House on the corner of Oakley Street and Upper Cheyne Row which he presented implausibly, as the reconstruction of a Loire Château once owned by his family. Phené died in 1912, and in July, 1914, the property was advertised for sale in 17 lots. I do not know whether the property sold at that inauspicious time; but part or all of it must have come on the market again towards the end of 1919, leading to Mackintosh's commissions.

The story of these commissions has never been properly told. Writers on Mackintosh usually take the drawings now in The British Museum as a convenient summary of Mackintosh's proposals; these are one drawing called *Block of Studios* and two called *Three Chelsea Studios*. But the story is almost certainly more complicated. The Hunterian Art Gallery has more than 80 working drawings for Mackintosh's buildings in Chelsea; it also has Mackintosh's office diary for 1920. Few of the drawings are dated, but these two sources between them provide the basis for a tentative chronology. And such a chronology raises the suspicion that the drawings for *Three Chelsea Studios* are misleading, for the elevations in those drawings labelled for Wood and Squire probably date from January or February, 1920, and certainly no later than 12th. June, while the elevations for the Arts League of Service probably date from December, 1920, or later, and certainly no earlier than the middle of June. Thus, it is likely that they are not contemporaneous designs and that Mackintosh never envisaged that this ensemble could be built. It is simplest to tell the story of each commission in turn.

In January, the painter Harold Squire asked Mackintosh to design a studio-house at what is now No. 49 Glebe Place. The design seems to have gone through three stages. The first, which probably belongs to January and February, was for an expensive studio-house on two and three storeys with elevations like those in *Three Chelsea Studios*: a small gabled building in front of a larger, flat-fronted block with the studio occupying the first and second floors (since the buildings for Squire, Blunt and Wood were on the south side of Glebe Place, any studio windows providing north light would have to be in the street front.) The second scheme, which ran from March to the middle of June and is more fully developed in the surviving drawings, moved the studio-block forward to the street and put the domestic offices on the ground floor; the street front was not greatly altered and the big studio window was framed by a stepped brick architrave which hovers somewhere between Vienna, Holland and the later stages of the English Arts and Crafts movement.

It appears that Squire's sister, a Mrs Evelyn Claude, was paying for the house, and that her purse was not as long as Squire, or Mackintosh, supposed. On 12th. June, Squire asked Mackintosh to redesign the scheme with a single-storey studio. At this, the third stage, Mackintosh's nerve, or possibly his patience, failed. He set the studio back again from the street, giving it the form of a big shed with its north window reaching down to the ground, and put in front of it a strangely blank single-storey building containing a sitting-room and kitchen. This design, with the addition of two bedrooms perched on the flat roof, was built, and probably completed early in 1921.

In February, Mackintosh was asked to design a studio-house immediately west of Squire's plot, at what is now No. 48 Glebe Place. This was for another artist, Arthur Cadogan Blunt, who apparently specialised in the design of glass chandeliers, mirrors and the like. It

seems that Blunt did not need a north light and Mackintosh designed a three-storeyed, sash-windowed, rather Georgian-looking front for him which echoed the many modest 18th. century houses in Chelsea; he put the studio on the garden side and lit it with sash windows of quite unGeorgian proportions. However, in May, Blunt made a request typical of the 1920s: would Mackintosh incorporate some timbers from an old barn in the building? Mackintosh did so and consulted the District Surveyor and the London County Council; but at this point the job seems to have gone dead; after the end of May, his diary has nothing more to say about Blunt.

Also in February, Mackintosh was approached by the sculptor Francis Derwent Wood about the site on the other side of Squire's now No. 50 Glebe Place. Wood did not want a studio-house, though Mackintosh's design looked like one; there was a sculptor's studio and workshop on the ground floor, lit from the north by a big expanse of window; and the upper floors were given over to lettable painters' studios, with separate access. Mackintosh's first design was probably that shown in *Three Chelsea Studios*; in June Wood asked for something less and Mackintosh designed a new arrangement behind the same façade; on 17th. June he showed the new plans to W. E. Clifton, Surveyor to the Glebe of Chelsea, who insisted on "more architectural qualities" in the elevation. It was an understandable reaction. The glazing patterns were almost the only point of visual interest in Mackintosh's bare English vernacular design, as if he felt that the proportions and materials of these rectilinear grids, which fascinated him so, were enough . . . There are drawings from late in 1920 which suggest that this design was on the verge of being built; but it was not, and Wood built a single-storey studio on the site a few years later.

Mackintosh's next client was not an individual but a voluntary organisation, the Arts League of Service, which had been set up in 1919 "To Bring the Arts into Everyday Life". The League organised exhibitions of young artists' work and ran a travelling theatre; its moving spirit was a round lively Chilean woman called Ana Berry; and the painters J. D. Fergusson and Randolph Schwabe and the musician Eugene Goossens, all friends of Mackintosh, were all involved. On 27th. March Mackintosh showed Miss Berry, Fergusson and Margaret Morris over the bizarre Mystery House, which they were thinking of taking over, and he actually made a sketch designs for them to do so. But then, four days later, Ana Berry asked him to design a scheme at the west end of the property, on the site of the now-demolished Cheyne House. And this was the most exciting commission of all: a large block of studio-flats and studios, to be run as a co-operative.

The site was narrow, and awkward for studios, facing east more than north, and the new building seems to have been restricted to the site of the old, perhaps by a building agreement. During April and May, Mackintosh plied Ana Berry with drawings as the scheme developed into the settled form represented by the *Block of Studios* drawing,

though that may be of a much later date. On the west side he piled four studio-flats on top of each other, with living accommodation on mezzanines; this gave the vertical strips of windows in Upper Cheyne Row. On the east side there were 19 studios looking over the garden; and there were 27 studios in all. The height of the building and the steep slope of the northern roof both corresponded to the maximum limits set out in the London Building Act of 1894; Mackintosh was crowding as much onto the site as possible. But he had, coming from Scotland, a language for this sort of piling up: the high gable, the stepping back of the garden front and the chamfered, overhanging corner of the fourth floor evoked memories of 17th. century tenements in Edinburgh; while the arrangement of the two principal fronts, one all studio-windows, the other vertical window-strips, recalled the north and west fronts of his own Glasgow School of Art.

In June he went to see the Ministry of Housing, perhaps hoping for grant-aid; in September there were objections from the ground landlord that the building was unsuitable for the area; but these were later overcome. And by the end of the year it looked as if the building could go ahead if the money could be raised. But no further progress is recorded.

The last Chelsea commission recorded in Mackintosh's diary came from Margaret Morris, partner of J. D. Fergusson and pioneer of avant-garde dance in Britain; it was for a small theatre to go on the Glebe of Chelsea's land, though it is not clear where, at first glance. It seems quite different from anything Mackintosh had done before; but the stripped and monumental forms and the plan of the auditorium recall Mackintosh's 1898 competition designs for Glasgow's International Exhibition. The most obviously new, and problematic, element in the design is the splayed architrave, which relates uneasily to the pepperpot towers and makes no sense, or at least no good sense, as a screen to the two spiral staircases. Like so much else in 1920, the theatre went unbuilt.

There remains one scheme which was never clearly recorded in Mackintosh's diary and to which, therefore, a firm date cannot be given. We have met already in the discussion of the *Three Chelsea Studios* drawings. There it was labelled for the Arts League of Service. There is no documentary evidence to tell us when the League commissioned this tower-like block or how its story fits into that of the earlier block. But we can establish a probable chronology. It cannot have been designed before June, 1920, for it stands on the site which, until at least the end of May, was intended for the Blunt studio-house. It may have been designed in December, 1920, for the Hunterian has two drawings which are variant designs for the Glebe Place front, suggesting that they belong to the early stages of the design. Now both drawings also show Harold Squire's studio-house at No. 49 in its final form. As this was only reached at the end of November, 1920, the Arts League scheme probably dates from December, 1920, or later. It cannot be

later than December, 1922, when the *Three Chelsea Studios* drawings were included in an *Exhibition of Contemporary British Architecture* at the Royal Institute of British Architects. Therefore it was probably designed sometime between December, 1920 and December, 1922.

Mackintosh's studio-houses were very different from others that were being built in Chelsea at this date. In The Vale, Mallord Street, and Mulberry Walk, north of the King's Road, there are groups of houses built just before and after the First World War, many of them for artists. They are in neat, silver-grey and red brick; the difficult and clever effects of Arts and Crafts architecture round 1900 have been set aside in favour of expertise and restfulness, the neo-Georgian and neo-Tudor taste; each group reads as the work of a single hand, and they furnish coherent, almost cosy, street scenes.

Mackintosh's designs, on the other hand showed a deliberate variety, of materials, massing, scale and style, almost as if they were designed by different people. In this respect they were much closer to the work of an architect whom he must have known by reputation all his life, C. R. Ashbee. Between 1893 and 1913 Ashbee designed some 14 schemes for houses, studio-houses and flats on Cheyne Walk, and built seven of them. He thought in streetscape terms, creating a medley of buildings next door to each other, some in a bare Arts and Crafts style, others neo-Georgian, all various in form and mock-modest in detail; anyone who looked carefully would see a difference between inside and out, a playing with appearances such as informed some of the best of Mackintosh's Glasgow buildings. Ashbee could create a strong but subtle sense of place; after Nos. 71-5 Cheyne Walk were bombed in the Second World War, a journalist lamented: "Those fronts, those oddly fascinating fronts which aped nothing Chelsea and yet seemed to breathe its atmosphere so intensely — gone!" Mackintosh probably did not share Ashbee's peculiarly literary and historical sense of Chelsea, but the picturesque, country-town grouping of his designs is remarkably strong for someone who had not created streetscape before. Most evenings, on their way to eat at the Blue Cockatoo, Mackintosh and Margaret would walk past the other Ashbee group, Nos. 37-9 Cheyne Walk. It is hard to believe that Mackintosh did not learn from them.

The *Exhibition of Contemporary British Architecture* at the R.I.B.A. provides an appropriate ending to this story. The exhibition was announced in September, 1922; some weeks later, architects were asked to confine their exhibits if possible to photographs — an exhibition of contemporary American architecture at the R.I.B.A. in 1921 had shown the power of photographs with the public. Mackintosh could, presumably, have exhibited photographs of his Glasgow work, or even of his unsatisfactory studio-house for Squire; but he chose to send *Three Chelsea Studios* and *Block of Studios* framed as a single exhibit. As it turned out the exhibition was largely a display of pre-war work by leading Edwardians, including Newton, Lutyens, Mewes and Davis, Sir

Edwin Cooper, Clough Williams-Ellis. One can imagine Mackintosh at the exhibition, alienated and dismayed. Here were the achievements of British architecture in the first decade of the 20th. century when the Free Style which he loved was a waning force and Vienna was his guiding star; here it was in photographs, substantial civic and monumental work, real and convincing, the grey stone expertly cut. All he had to show was four unexecuted buildings brought together in drawings which, however fetching, could never have been realised. Reviewing the exhibition, H. S. Goodhart-Rendel wrote: "Two exhibits sent by Mr C. R. Mackintosh look curiously old-fashioned, and recalled to mind the illustrations which one finds in turning over the pages of the early volumes of 'The Studio'." He might have written that the other exhibits recalled the early volumes of *Country Life* and *Architectural Review*, the arbiters of Edwardian architectural taste in whose pages Mackintosh's work had never appeared.

And yet I do not believe that Mackintosh had entirely lost his way. Rather, when he turned back to Ashbee and c. 1900 for help, he was on the point of finding it again. He lost his way in Glasgow, in those last years. . . . The Chelsea years witnessed a slow, moving and, in the end, unfinished process of recovery. . . . In Chelsea he was working for artists and friends, building studio-houses which combined two of the most inspirational themes in his work, art and domesticity. He had lived there for five years; here was something to build on. Ashbee's houses seemed to demonstrate a point from which, a place in which, he could develop a new career. If he had stayed for longer, and found the right clients, he might have found his way as a studio-architect in Chelsea, and London would have had a building worthy of him.

In the end something else happened. In 1923, the Mackintoshes went on an extended holiday to the South of France and decided to stay on. Mackintosh's last works, strong in character and worked at with great intensity, were watercolours of the Mediterranean landscape.

(See illustration, page 40)

Causing a flutter

When, last September, the staff of the Fine Art Society in New Bond Street were hanging their magnificent exhibition of Whistler's etchings — some of Chelsea and most signed with his usual butterfly symbol — something very odd happened, reported the *Daily Telegraph*. "Through the door floated a large, black butterfly . . . dark and heavy, its wings moving slowly." The managing director, Andrew McIntosh, was reported as saying, "We were awestruck. We felt it was just checking up on the show." The butterfly flew round the gallery then out through the open door into the sunshine of Mayfair.

The Forlorn Hope

A Story of Old Chelsea

discovered by Guy Topham

Turning the pages of the catalogue in the British Library the other day, the word "Chelsea" jumped out of the printed page. It was in the title of a book, *The Forlorn Hope; A Story of Old Chelsea* by Anna Maria Hall, published in 1846. Having never heard of it, curiosity was aroused and I filled in a slip to have it brought from the shelves.

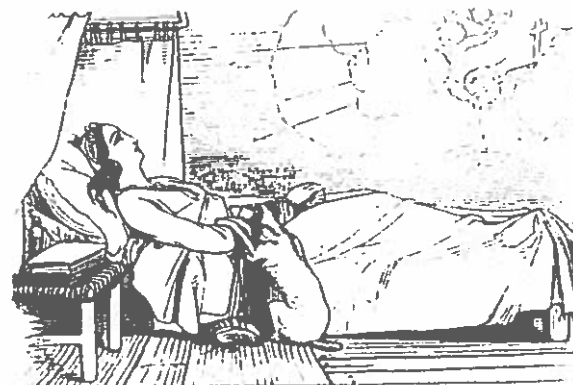
It turned out to be a very slim volume of only twenty-seven pages but charmingly illustrated with engravings, mostly scenes of Chelsea in the last century. It told, not unexpectedly, a sentimental story about a Chelsea pensioner, a veteran of the Napoleonic wars, and his winsome daughter, Miss Lucy.

"Strong and brave as a lion, though he was . . . the sound of a hollow cough would shake him like an ague fit" because his adored wife had died of consumption and now he had fears for his daughter. Tuberculosis was, of course, the most dreaded disease of Victorian England; "Consumption — lingering, wasting, 'slow but sure' — when the victim has been marked out, the work is, as it were done! The hectic cheek is as a registered deathdoom from which there is no appeal!"



Miss Lucy is a dutiful daughter, accompanying her father on walks to the Physic Garden and Don Saltero's coffee house in Cheyne Walk. In the evenings, "Lucy always brought him his pipe but he never smoked it in the room, thinking it made her cough." Then one morning the old soldier is

found "dead and cold, his hands clasped in prayer", and his ailing daughter is alone in the world. She devotes herself to good works, but the consumption advances: "She faded and faded; yet the weaker her body grew, the clearer grew her mind, the more deep became her faith; she would lie for hours sleepless with her eyes fixed on what we should call vacancy — but which, to her, seemed a bright world of angels." Then she dies, "grasping the nurse's hard, honest hand" and is buried beside her father in the churchyard of Chelsea Old Church.



" 'To die so, in her prime, her youth, her beauty; to be left to die because they say there's no cure for it; they never tried to cure her!' exclaimed the nurse between her bursts of grief, 'No place to shelter her . . . no proper air or care. . . .'"

In the epilogue, the author comes to the point: the absence of a hospital for the relief and cure of consumptive patients was "a national reproach." Then she describes how "the Institution" was founded "at a small meeting in a comparatively humble house in Hans Place, Chelsea" and that now, in 1846, "prodigious service has been rendered; in numerous instances, vast relief has been afforded; in some cases, restorations to health have been effected, and, in others, the passage to the grave has been made easy, tranquil and happy."

"The Institution" was what was then the Hospital for Consumption and Diseases of the Chest in Old Brompton. Its foundation stone was laid by the Prince Consort in the market-gardens north of the Fulham Road in 1844 and two years later, when this little book was published, its first patients were admitted. In 1994, it celebrated its 150th anniversary — and, of course, the defeat of tuberculosis as a major health problem — under its present name, the Royal Brompton Hospital in Sydney Street.

The boat people

Lewis Kennedy visits neighbours who live afloat

Peter Osgood looks fondly at a familiar Chelsea view and remarks, "Really, it is an offshore village." He is talking about the fifty-eight houseboats lying in the Thames above Battersea Bridge at moorings administered by the Chelsea Yacht and Boat Co., which he runs and which celebrates its 60th. anniversary in 1995.

It is older than that, of course. The eastern stretch of the moorings is on the site of the Greaves family's boatyard, from which Charles Greaves would row Turner across the river to Battersea to paint sunsets and where his sons, the artists Walter and Henry Greaves, worked and took Whistler on the Thames for the inspiration that produced his "nocturnes". The western end was a wharf where sailing barges discharged coal; the two-storey building still standing on the wharf was then stables for the horses that pulled the coal carts.

Then in 1935, the Chelsea Yacht and Boat Co. was founded by Charles Fleming, a handsome, dashing young businessman, who ran it with style until his sadly premature death a quarter of a century later; Osgood's office-boat bears his name. At first the business was mainly building and repairing river craft. One elderly man, who worked there in those days, remembers the cold-storage lighters that were repaired, or rebuilt, there, before being towed downstream to the docks where they would be loaded with frozen meat from New Zealand. There was a recreational side of it, too, and several Chelsea families kept sailing dinghies on the moorings for weekend expeditions on the river. During the war, the company built naval launches and water-carrier barges, the yard and its boat-building workshop in Lots Road employing some eighty workers. The houseboats did not arrive until the idea was prompted by the post-war housing shortage.

At first, they were mostly assault landing-craft, some of which had seen action on D-Day, motor torpedo-boats, motor launches and pin-naces, which were converted by the yard's shipwrights. Over the years, as they gradually became more decrepit, they were encased in steel outer hulls and a few still are. The most famous of all, and is, the former MTB 219, which, commanded by the late, much-decorated Mark Arnold-Forster, took part in the near-suicidal daylight attack on the German battleships *Scharnhorst* and *Gneisnau*, as they made their famous dash up the Channel in 1942; she is still on her moorings.

Charles Fleming also built a mock-up of a Mississippi stern-wheeler on piles off Battersea Park for the 1951 Festival of Britain pleasure

gardens, and pleasure-boats with dragon figureheads for the lake at Longleat. When he died, Peter Osgood's father took over the firm and was himself succeeded by his son nearly twenty years ago.

"Now the business is mainly managing and maintaining moorings and the houseboats but we still build and repair boats ourselves," he said. The houseboats themselves are in two stretches of moorings with a gap between them; which had been the old barge-breaking beach and which was kept open on the insistence of a resident of Cheyne Walk, who complained that the houseboats would obscure her view of the river.

The houseboats are privately owned and change hands for between £38,000 and £250,000. The annual mooring fees are currently £55 per foot of the craft's overall length and the maintenance fees (including the newly-installed vacuum drainage linked with the London sewer system, access lighting, mail delivery and the services of a night watchman) are £23 per foot. Boat-owners pay their own insurance, water, electricity and telephone bills, of course.

The houseboats have faced three major threats. The first two were from proposed trunk roads that would slice across this bend in the river, to which the Embankment was never extended. The management had to prepare four relocation schemes but, so far, all plans for such a road have been shelved and the boats continue to ride where they have for so long. Since the last threat evaporated, the moorings have been upgraded with steel piling and pontoons linking the houseboats, instead of the rickety boat-to-boat gangways of the former picturesque jumble, and the new drainage system. The other threat was, surprisingly, from the river-buses, which, to the regret of so many Chelsea people, stopped running in 1993, when the Government refused to provide a temporary subsidy. Osgood explains, "You may have noticed that the riverbuses slowed down as they passed our moorings and assumed that their wash caused us no trouble. That was not the case because their waterjets churned up the river so that it never really calmed. The river-bed was washed away to such an extent that ancient piles and stakes, which had been buried in the mud for a century or more, emerged from it and the beach itself was eroded."

Peter Osgood is amused by the belief that the houseboat people are the last of the wild Chelsea bohemians. "We are a very normal Chelsea community," he maintains. "We have civil servants, actors, a cleaner, artists, business people, musicians, all sorts living here. In the past we have had a few celebrities — the actress Dorothy Tutin amongst them — and plenty of famous visitors, including Douglas Bader, Peter Sellers and Laurence Olivier. Oddly, if you mention the houseboats in almost any London gathering, nine times out of ten someone will say that they know somebody who had lived here. There is one little mystery: for some unknown reason, more women than men seem to choose to live afloat."

(See illustration, page 41)

Australia flowers in Chelsea

The Duchess of Hamilton describes the garden she planted and the nationwide campaign she launched

Chelsea is now internationally famous for two annual events, football and the Chelsea Flower Show — both draw thousands of spectators, traffic and television and media focus. It may seem ironic that Chelsea hosts the most famous horticultural event in the world as the long, thin royal borough has the least open spaces in London and residents are forced to seek grass and trees in Battersea or Hyde Park. However, in the 19th century Chelsea had the most significant collection of botanical specimens in Britain: those belonging to Sir Hans Sloane, the man who has lent his name to so many places in Chelsea; the largest collection ever assembled in Britain. This unique resource in the history of science became, on Sir Hans' death, the basis for the collection in the British Museum.

This aspect of Chelsea — along with the Chelsea Physic Garden — has been of enormous interest to me — born in Australia — as, for over a decade, I have been collecting facts on the early discovery of Australian flora for a book, *The Flower Chain*.

When I applied for a site for an Australian garden for the 1994 Chelsea Flower Show, my intention was to plan a garden showing the trophies of the 18th century plant-hunters, whose history had been largely forgotten. Australia now lead the world in research into plant-animal relationships. There is a tremendous awareness there of the need to grow indigenous plants to help sustain wildlife.

The garden, which was awarded a Silver Medal, was an attempt to show an indigenous Australian bush garden which was a living-larder for wildlife. It was not just for exterior decoration, not just something for people, but a garden which would provide for birds, butterflies, lizards, ladybirds and other wild creatures.

Rough paths lined with tree ferns, bottlebrushes and the rare xanthorrhoea grass tree led to the wooden steps of an Old Queenslander verandah. Emphasis was on the muted colours of the unique Australian foliage. An inspiration was from Australia's most famous garden designer, Edna Walling (1896-1973) who said: "I love all the

things that most gardeners abhor: moss in lawns, lichen on trees; more greenery than 'colour' (as if green isn't a colour); bare branches in winter; and root-ridden ground, wherein one never attempts to dig, with a natural covering of leaves, of grass, or some amenable low-growing plant."

The garden was designed by Jon Bannenberg, the renowned yacht designer, who lives in Carlyle Square, and the verandah was built and donated by his yacht fitters, Ashby & Horner. Plants were lent by Chelsea Physic Garden, the Royal Botanic Gardens Kew, University of Liverpool Botanic Gardens Ness, the Australian National Botanic Gardens Canberra and others. At the end of the show the house was dismantled and re-erected at the Royal Botanic Gardens, Kew, where it now awaits the rest of the new Outback Exhibit.

Creating the garden brought attention to the gap in the material for gardeners on plant-animal relationships in Britain. Research revealed that no register, no easy reference point exists correlating the interdependence of Britain's flora and fauna. Flora-for-Fauna was born. The Flora-for-Fauna campaign encourages people to grow more trees, shrubs and flowers that provide food and shelter for wildlife. One aim is to turn Britain's 16,000,000 household gardens into refuges for birds and butterflies, small mammals and the other creatures driven from the countryside by industrialised farming. Emphasis is on plants providing nectar for butterflies, bees and other insects, specific leaves for larvae, berry-forming shrubs for birds, and thick bushes to shelter nesting.

English Nature part-funded the scheme and in October 25,000 Flora-for-Fauna labels for twenty-five species were distributed through the Horticultural Trades Association to a hundred garden centres as part of a six-month pilot scheme. Plant labels have been attached to plants from the north of Scotland to South Cornwall.

Launched at The Temperate House at Kew, in October, Flora-for-Fauna, is supported by the Director and Board of the Royal Botanic Gardens, the Linnean Society, the R.S.P.C.A., Butterfly Conservation and the British Trust for Ornithology. It is funded by English Nature, RTZ, the Garfield Weston Corporation and the Mercer's Charitable Fund. To help wildlife — whether ladybird or hedgehog, whether newt or bird — as well as newspaper, television and magazine promotion, stands at horticultural shows and special projects with youth organisations, animal organisations and schools — Flora-for-Fauna will:

- 1) Use novel ways to disseminate information on natural food chains quickly, cheaply and in popular formats. Tree-planting with hospitable species for wildlife, will be emphasised; a single tree can be an ecosystem, a world of wildlife, which can even prosper in cities — if there are enough appropriate plants.

- 2) Bring national awareness to the interdependence between animals and plants, and between plants and soil — thus promoting biodiversity.

scientific study and helping people recognise plants. To encourage the appreciation of the whole structure of flowers at the RHS November show, the Flora-for-Fauna stand had a unique display.

3) To complete an inventory — a database — of the diets of garden wildlife, relating to diets to plants. The introductory booklet is on sale, Stage One is available on a PC disk. The database will be completed in December, 1995, when a comprehensive PC disk and book will be published.

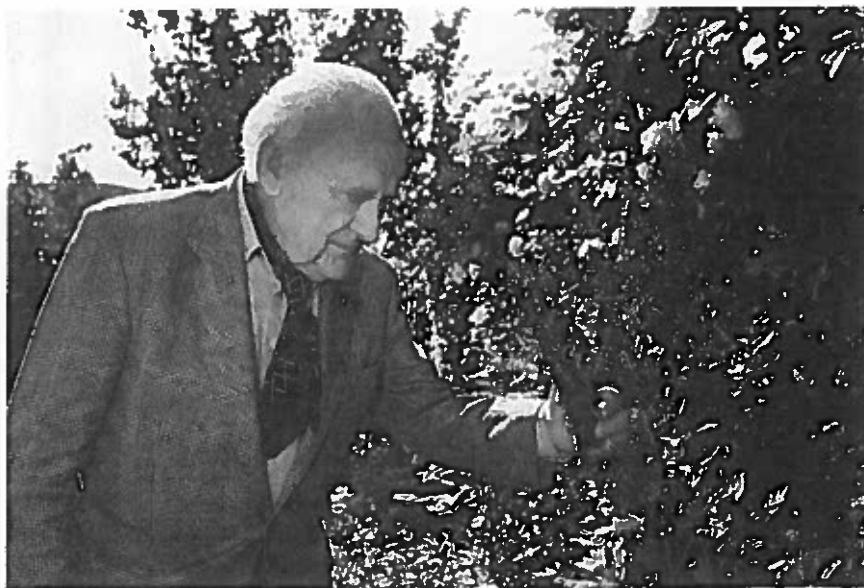
4) To increase the use of plants beneficial to wildlife, commercial and alternative uses — as well as traditional herbal remedies and teas — for them are being revived and explored. In Leeds, stinging nettles *Urtica dioica* — the foodplant of Red Admirals, Peacocks, Commas, Small Tortoiseshells, many moths and other insects — are being woven into nettle fabric and made into animal fodder. Nettle paper is also being trialled. Harvesting in late autumn means that leaves will be fresh and new in the spring for larvae. Yew *Taxus baccata*, once guarded for its pliable wood for bows and arrows, is now in use again commercially. Cuttings from suburban and rural hedges are the basis of the cancer drug docetaxel. Clippings are collected nationwide by Friendship Estates and despatched to scientists at Rhone-Poulenc Roror in France. To revitalise the practice of coppicing and pollarding — drastic cutting back every ten to twenty years to harvest rods, poles and sticks — of hazels, beech, willows and other trees — and traditional uses of their wood, such as basketmaking, are being revived. An old pollarded willow with its hollow interior of decaying matter is home to birds, fungi, insects — insects eat the fungi, spiders eat the insects, birds and bats eat them. To increase the planting of nectar flowers — such as lavender, mint, cornflowers, foxgloves, marigolds, tansy, Jerusalem artichokes — their roles as “companion plants”, to aid the health of nearby plants, are being encouraged.

5) In trial beds experiments using capillary tubes to measure the varying or nil nectar outputs of certain cultivars with species plants. Targeted for trials are *Sedum spectabile* versus *S. spectabile* “Autumn Joy”, and cultivars of larkspur, carnations, heathers and asters. Pollen and seed yields will also be compared. While some varieties are living larders for wildlife, others are the equivalent of a famine. The prettiest cultivar roses, tulips, chrysanthemums, heathers and dahlias can be sterile; many modern plants have been bred to have bigger, longer-lasting flowers and to resist disease. In the process sometimes their value as a food source disappears.

This year's Christmas present to all wildlife — to all the frogs, birds and butterflies — was putting all the Flora-for-Fauna animal diets and other information on to Internet, for free access to users all over the world. The booklet is available from Flora-for-Fauna c/o The Linnean Society of London, Burlington House, Piccadilly, London W1V 0LQ. Price £2.50, including postage.



Australia in Chelsea. The Duchess of Hamilton on the verandah of the Queensland bungalow in the bush garden she inspired at the Chelsea Flower Show (See pages 32-4).



The Chelsea Festival of 1994: Commander John Casson shows off a delphinium in his Lawrence Street garden, one of the several opened to the public.



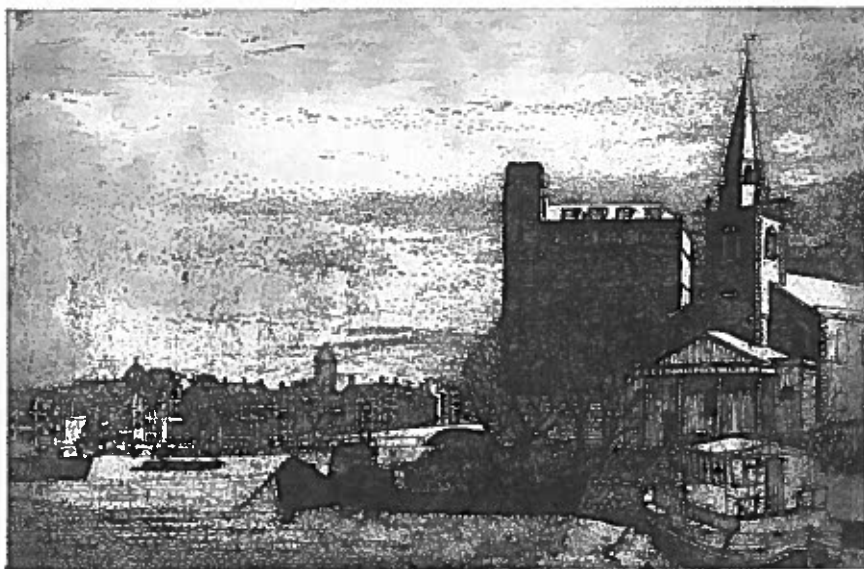
Things are what they used to be: tea dance with a band at the Old Town Hall.



The fashion parade at the Duke of York's Headquarters, one of the greatest successes of the Chelsea Festival.



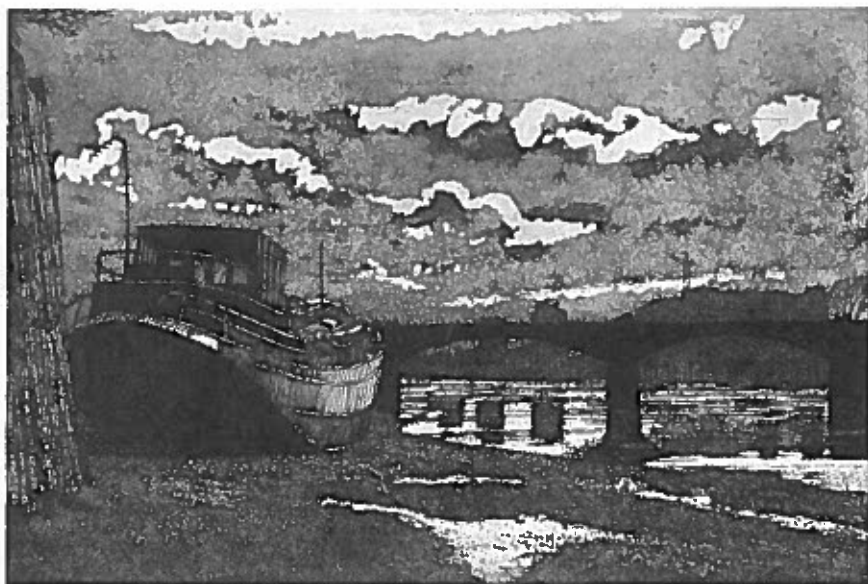
Enough to wake the dead: jazz at Dovehouse Green, the old burial ground.



Chelsea etchings. Hugh Krall's view of the river from Battersea in 1993 from the exhibition of the artist's work at the Old Town Hall in aid of the restoration of the Sir Thomas More family portrait.

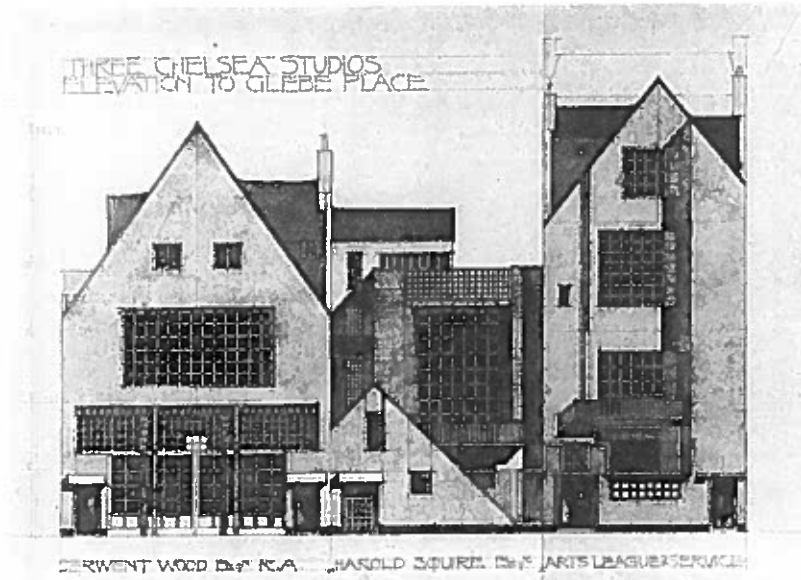


Chelsea in black and white: etchings by the late Enzo Plazzotta, Italian partisan and Chelsea artist. "Chelsea barges, '73", a view of the houseboat moorings; (left). Another Plazzotta etching (below) from the autumn exhibition at Petyt House, Old Church Street. The World's End Estate in course of construction, 1973 (See page 52).



Another etching by Hugh Krall, the Hon. Secretary of the Chelsea Society: West London Railway Bridge at low tide in 1992 (See page 52).





The phantom studio houses of Glebe Place. Designed by Charles Rennie Mackintosh for Derwent Wood, R.A., Harold Squire and Arthur Blunt in 1920; they were never built. Other designs were for nine-storey blocks (See pages 22-7).

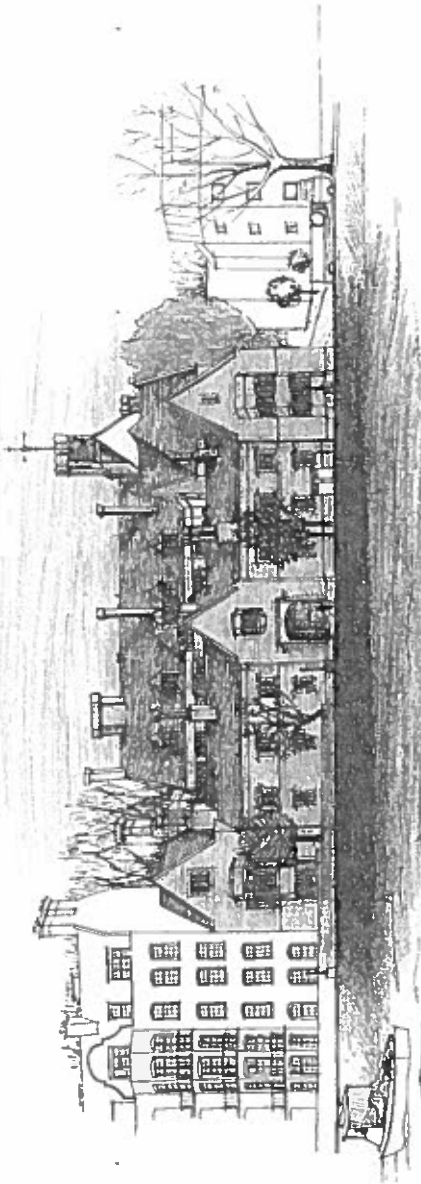


The Cadogan Hotel remembers. Oscar Wilde, who awaited arrest in a turret room on the corner, will be commemorated here during the Chelsea Festival of 1995 (See page 48).



Where the houseboats ride: Whistler's Reach (above) and the present Chelsea Yacht and Boat Co. moorings as seen from the coal wharf, engraved in the 1880s by Walter Burgess. Below: the moorings in the 1950s beneath the four great chimneys of Lots Road power station, with a converted assault landing craft (left) and (right) two floating docks (See pages 30-1).





A vision of the future: Crosby Hall as it will appear before the end of the century. An architect's impression by Carden and Godfrey, who are completing the dream of a Tudor palace shared by Walter Godfrey, who moved the Great Hall from the City, and its new owner (See pages 43-6).

A great house in Chelsea

Christopher Moran, the new owner of Crosby Hall, looks at its history and future.

Crosby Hall was one of the great palaces of London. John Stow in his survey of the cities of London and Westminster in 1598 wrote, "The great house called Crosby Place . . . of stone and timber, very large and beautiful and the highest at that time in London."

I would like you to imagine with me the setting of this wonderful Great Hall, built in 1466, as it stood in Bishopsgate. One entered from Bishopgate Street through a gatehouse into the courtyard formed by a quadrangle of buildings. On the left as you came in was the great parlour, or council chamber as it became known. On the right was a chapel and straight ahead of you was this Great Hall with a screens passage through it under the gallery. The great parlour and chapel rivalled the Great Hall in magnificence and were only slightly smaller in scale. This formation of a quadrangle is absolutely classical for great houses built in that period. Nowhere would you find a Great Hall of this beauty set on its own. The Great Hall was the major living room of the house and would have positioned around it other appropriate parts of a Great Residence.

Leading up to 1910 when the Great Hall was threatened with demolition, through a combination of public subscription and the London County Council providing the land, this Great Hall was moved under the direction of the celebrated architect Sir Walter Godfrey. This site was well chosen since it was part of the garden of Sir Thomas More's great house in Chelsea and, as you all probably know, Sir Thomas More once owned Crosby Hall and probably wrote his great work *Utopia* there.

The Great Hall was eventually positioned as you can see along Danvers Street with the intention that it should be enclosed within a quadrangle when funds permitted. In 1925 and 1926 funds did become available and the North Wing was built, again under Walter Godfrey's direction.

However, further funds did not become available until the 1950's when a scheme to enclose the whole of the Cheyne Walk frontage was proposed but due to lack of sufficient money only half of the scheme was completed and that is what you see in the large building on the Cheyne Walk frontage

today. Another small boxy residence, using Andrew Saint's words, was added to the Great Hall as well. So if, now, you look at the range of buildings within the curtilage of the site you will see that this magnificent Great Hall is blighted by two totally incongruous buildings built in the 1960s. These buildings detract and do nothing to compliment this unique Hall. These buildings are the antithesis of what was intended by Walter Godfrey and others involved at the time when the Great Hall was moved. I can only imagine Sir John Crosby's reaction to this last remaining wonderful part of his house being so badly set off.

It is hard to put into words the precious nature of this Great Hall. This is, for instance, the first roof/ceiling (that is part structural and part ornamental) of its type and certainly one of the most magnificent ever built. When Richard III lived in this Hall in 1483 a roaring fire in the centre of the Hall would have drawn up through the opening in the middle of the roof as you see it now. He would have sat on a dais at this end of the Hall with other members of his household in the body of the Hall. The oriel window is also another priceless feature. It is vaulted with stone and in the centre is the crest of Sir John Crosby.

In our plans we have tried to be as classical as possible albeit constrained by modern planning laws. These plans have been distilled after considerable thought and consultation. Such famous architectural historians as Mark Girouard have considered them and made suggestions. The plans have the full endorsement and enthusiastic support of English Heritage and the Royal Fine Arts Commission, which includes in its number many distinguished architects. The resulting architecture will compliment this Great Hall, which is the position from which we start. The range of buildings will also fit in well with the architecture of Cheyne Walk and specifically Chelsea Old Church. The finished product will enhance the public view of the Embankment. I have long felt that we have sadly neglected our river frontage and there is much to be done with regard to architecture, removal of traffic, the creation of new facilities, all important pedestrian schemes and increasing the range of access points to the river but that, as they say, is another story.

The final plans for the interior of this Great Hall and the other buildings to be erected have yet to be finalised but we will draw very heavily on precedent. The interiors will be full of panelling, great carvings and good ornamental plasterwork. Everything will be done to enhance the precious original features that exist and that look so forlorn and isolated in the current positions. When the work is finished there will be a great house that London and Chelsea can be proud of.

Adapted from the author's address to the Chelsea Society at its 1994 summer meeting in Crosby Hall.

. . . and how the architect's dream also came true

When the architect Walter Godfrey, who died in 1960 at the age of seventy-nine, supervised the removing of Crosby Hall from Bishopsgate in the City to Cheyne Walk shortly before the First World War he dreamed of conjuring up a Tudor palace on the bank of the Thames at Chelsea with the Great Hall at its heart. This particular dream was never realised in his lifetime, although he did perform a near miracle in resurrecting Chelsea Old Church out of its rubble.

The British Federation of University Women did not have the resources, even if they had had the inclination, to build a palace. Instead he built for them the grand Tudor-style hostel building to the north of the Great Hall in the 1920s. Then, when his son Emil and his partner Andrew Carden took over his practice after the second World War, they added another block and an extension to the Great Hall itself which nobody will mourn when they are demolished shortly.

The firm of Carden and Godfrey inherited the care of Crosby Hall from Walter Godfrey and when the freehold of what was collectively known as Crosby Hall, which had belonged to the London County Council and then the Greater London Council, was sold in 1988 by the London Residuary Body, without strings attached, they represented the leaseholders in negotiations with the new freeholder, Mr. Moran. This is not an account of that time, which was not, by all accounts, plain sailing for there had been disagreements. Finally, however, the freeholder was able to take possession and the architects at Carden and Godfrey wondered what would become of the great building that had been for so long in their care.

"Then we thought, 'Why don't we do it?'" recalls Russell Taylor, one of the partners. It was, perhaps, a cheeky thing to do but we presented our ideas for what we saw as the ideal development of Crosby Hall to the new owner. We specialise in historic buildings and Walter Godfrey and ourselves had always dreamed of creating a Tudor palace." It turned out, that their ideas were akin to those of Mr. Moran, a lover of Tudor and Jacobean architecture, and they were engaged.

Mr. Taylor, who is in charge of the work at Crosby Hall, visualised a rosy Tudor building along the riverside, its centrepiece, the Great Hall, seen through a forest of tall brick chimneys. Initially, the gatehouse was to be flanked with ogee towers topped with lead cupolas but this has now been changed to a more modest gable over the gateway, matching those at either end of the facade. The 1920s hostel building is to be retained, although the first floor would be removed to give double-height rooms on the ground floor, but both post-war buildings will go and be replaced by a two-storey range to complete the internal quadrangle with the looks of an Oxbridge college as much as a royal palace.

"The date of the Great Hall is the 1470s," explains Russell Taylor, "and the style of Walter Godfrey's 1920s building is around 1520, so we have designed the new buildings along Cheyne Walk in the style of a slightly later date, about 1580, one generation on. So that they will appear newer than the Great Hall but not, of course, as new as they really are."

Walter Godfrey had built the 1920s building in Dutch brick with Bath stone dressings but faced the Great Hall with Portland stone to mark the difference in age and style. Russell Taylor determined to continue with this practice and the new range is to be built in red Dutch bricks of the same muted colour, which are smaller than British bricks because the initial composition of the clay is wetter and so the moulds more compact, and the building will also be given Bath stone dressings; the tiles for the roof will be hand-made.

"An advantage of these materials," explains Mr. Taylor, "is that their texture is more open than much modern brick and stone and so they will weather and mellow quickly. We did not want to artificially age the building by 'distressing' it; we have to be honest."

The detail of the new-work is as authentic as it can be. Mr. Taylor has an album of photographs and drawings of architectural details of great buildings of the period—amongst them, Blickling Hall, Hatfield House, Hampton Court Palace, Hardwicke Hall and Oxford and Cambridge colleges — which have inspired his work at Crosby Hall. "Everything," he says, "has an historical precedent."

The same care is being taken with the interior. Floors will be oak or, when necessary, concrete covered with oak. Windows will have hand-made frames and leaded lights and the glass will be blown so as to include the consequent minor imperfections. Among the new construction will be a second dining-hall — sixty feet by twenty-two — so that the Great Hall will be free to be used solely as an entertaining room. A number of the rooms in the 1920s building will be enlarged so that, despite the new building, there will be less accommodation in the future than in the recent past.

It is hoped that work will begin early in 1995 and the shell of the building completed within eighteen months when interior designers and decorators will start their work. Seeing Walter Godfrey's dream coming true is naturally satisfying to his architectural successors. Have they any regrets? Russell Taylor reflects and says, "The Dutch bricks will be shipped to Tilbury but they will not come up the river by barge as they would have in the 16th. century. They will have to arrive by lorries driving through London and along Cheyne Walk."

T.P.

(See illustration, page 42)

An editor looks back

Jim Barnard, formerly of the *Chelsea News*, remembers our founder

"Has anybody here seen Kelly?" The words of the one-time popular song so familiar to old Chelsea Palace audiences may be unknown to younger members of the community, but they came to mind when a spell of book-sorting uncovered an almost forgotten family volume long hidden away. A buff-coloured hardback, *Kelly's Directory*. Only, this copy was for the year 1898. It was special because it includes the name of my Chelsea policeman grandfather. Long since gone, he and his wife, not long married, lived in one of Blantyre Street's tiny houses on which World's End Estate now stands and close to the old police station once on the S-bend in King's Road. The Kelly question cropped up at intervals over the years — about the reference book, that is.

One of the names in the 1898 Kelly's of particular interest to Chelsea Society members had to be Gerald Blunt, rector of Chelsea after Charles Kingsley. Inevitably come thoughts of the rector's son and the battles in which he was frequently involved to further the aims of the Society he founded; "to protect and foster the amenities of Chelsea". Reginald Blunt died in 1944 in his 88th. year. In that old directory his father's name appears under the "Churches, Chapels, Institutions, etc" heading: "St. Luke's, Sydney Street. Rev. A. Gerald W. Blunt, M.A., The Rectory, Church Street, rector," followed by the curates, "Rev. E. Chapman, M.A. Rev. T. Bird, B.A., Rev. H. Vaughan Johnson, M.A., and Rev. A. Nanson, M.A." and times of services at the church.

The Rectory being close to the Carlyles' household in Cheyne Row, the young Reginald was quite small when he first encountered the Sage of Chelsea; an experience some older Society members may recall hearing our founder describe at appropriate functions. My first meeting with R. B., my own Sage of Chelsea, so to speak, was as a cub-reporter on the local paper *West London Press* (it switched to its secondary title *Chelsea News* after the war when real opposition set in with the arrival of *Chelsea Post*).

Memories abound — of collecting copy from Reginald Blunt at his flat in Carlyle Mansions, his home for some 40 years, and enthusing over his breathtaking view of Chelsea's sweep of the river; of happy hours out of the office, getting stories and probably in the way as well; with him, and later his equally friendly but not quite so awesome successor, Richard Stewart-Jones, when furthering new campaigns; covering enjoyable events such as the Society's summer meetings in congenial company — rich memories indeed for this Putney exile obliged to leave much-loved Chelsea because of soaring prices after the war.

In this connection, R.B.'s typically original Christmas card of 1939 is worth mentioning. Measuring some 10x7 ins., this had a *Times* picture pasted in of Lombard Terrace and the Old Church opposite a Lewis Carroll parody above the initials R.B., entitled "Flat-Irony": *"The Builder and the Carpenter/Were walking close at hand/They wept like anything to see/Such old, old houses stand/'If these were only cleared away'/ They said, 'It would be grand'."* "Flat-Irony" was a light-hearted reminder of the not-always-successful campaigns. Easily visible red, or the more favoured, aesthetically-desirable grey, for a Chelsea Embankment telephone box caused the usual *Times* correspondence columns stir long ago; but a widely-regretted failure, despite a 450-signatures petition to owner Major Sloane Stanley, was the bid to save the little row of Lombard Terrace houses in the shadow of the Old Church.

Such a flood of memories from a Kelly's dated not long after the time Thomas Carlyle was an honoured guest at the home of our founder's father. Or when the young Reginald, a small boy sent to Carlyle's house to deliver a basket of fruit, received in return the gift of a Scottish thrift pot given to Carlyle as a child. The gift, one recalls, was displayed by Reginald Blunt at the handing-over ceremony of Carlyle's house to the National Trust in 1936.

As R.B. himself declared in an interview to mark his 80th. birthday in 1937, it had been a rearguard action since the start of the Chelsea Society ten years before. "We fight a losing battle; one place goes and you start fighting for the next. We have failed often, you may say. But we have done good work." Indeed: and, happily, over half a century later, and after a world war, the Chelsea Society is still around to carry on the good work as Chelsea's watchdog.

The author, educated at the Sloane School, joined the Chelsea News as a junior reporter in 1934 and was appointed editor in 1949, retiring in 1981.

. . . and a day to remember

A sad centenary will be commemorated as part of the Chelsea Festival in 1995. It will be a century since Oscar Wilde sat sipping hock and seltzer in the Cadogan Hotel awaiting his arrest and this will be remembered in the more liberal spirit of our own time.

The Sloane Street hotel plans a literary event in conjunction with the PEN Club next June to be held in the Langtry Room, named in memory of the other celebrity of that time to be associated with the building. The actual room, where Wilde waited, is now the first floor bedroom with a round turret-room in its corner.

The Cadogan was built in the 1870s, when this part of Hans Town was rebuilt in Queen Anne style, or what Sir Osbert Lancaster called

"Pont Street Dutch". Originally it was only at 75 Sloane Street but, in 1927, it incorporated five other houses, including 21 Pont Street, where the "Jersey Lily", the actress and mistress of King Edward VII, had lived. Lily Langtry herself retired to Monte Carlo but would always stay at the Cadogan Hotel on her visits to London.

. . . and the stranger

In 1810, Captain William Dillon, Royal Navy, had relinquished command of H.M.S. Bellerophon, which he had been commanding on operations off the coast of Holland, and joined his wife, who had taken "a very roomy set of apartments in Chelsea". There he heard this account of a visit she had had from a former member of his ship's company:

"She entertained me by relating what had happened to one of the seaman of the *Bellerophon*. He was, it seems, an American of good connections, but serving on board in the capacity of common sailor, and he had been punished by me for drunkenness. Shortly after that punishment, I had received orders to discharge him as a native of the United States. His relations knew my father-in-law, and wrote to him to obtain his discharge from our Navy. Mr. Roberts succeeded in his application, then directed his daughter to supply the individual with money, fit him out, and ship him off to America. She accordingly applied at the Navy Office, where she was informed that, when he applied for his pay he would be directed to call upon her. He accordingly made his appearance at Chelsea. She gave him an apartment, but he took his meals in the kitchen. The premises led to the banks of the Thames, and the seaman, wishing to have a swim there, repaired to the sands early in the morning to do so. It so happened that the maidservants could from their room see the river. They witnessed his going into it, and noticed that his shoulders bore the marks of the lashes he had received from the cat of nine tails.

"When they told him what they had seen, Jack explained what had been the cause of those marks. When their mistress was told, she inquired what he had done to merit the castigation. He very good-naturedly stated all that had passed, and fully acquitted me of any improper feelings towards him. 'We were inshore,' he said, 'watching the French Fleet. The Captain had told the Ship's Company to keep themselves ready for action at a moment's notice: and I got drunk, and was reported to him. Consequently I merited the 24 lashes inflicted upon me. The Captain did his duty. Everyone on board said so.' The lady represented this young man as being well disposed. She fitted him out and forwarded him to America. We never heard from him afterwards."

— from *A Narrative of My Professional Adventures (1790-1839)* by Vice-Admiral Sir William Dillon (London, 1956).

Whitelands: from May Maidens to Blackshirts

by Lesley Lewis

Some Chelsea residents must remember Whitelands College at the junction of the King's Road and Walpole Street, where the present block of flats stands. The name Whitelands (like Blacklands opposite) was probably that of a field on which a quite substantial 17th. century house was built. This was replaced by a Georgian one, Whitelands Lodge, standing back from the King's Road with outbuildings and a pleasant garden. It must have been built for family occupation but by 1772 it was a girls' school — Lord Nelson's niece, Charlotte, was a pupil there — and remained such until, in 1841, the lease was sold for a women's teacher training college. This was a pioneering enterprise by the National Society for the Promotion of the Education of the Poor in the Principles of the Established Church, to which the response was remarkable. The original twelve students increased rapidly to forty and a girls' school was installed on the same site. The College, from the first, attracted influential friends and patrons, including Angela Burdett-Coutts, who persuaded Charles Dickens to help in correcting essays. By the 1880s, John Ruskin was taking a great interest in it, presented numerous books and works of art, instituted the "May-Queen Festival" which survives to this day, and brought Burne-Jones and William Morris to the adornment of the chapel.

The old Whitelands Lodge was added to, and was then somewhat overpowered by, higher buildings to the west and rear, and, in 1891, was demolished. The fine iron gate with link extinguishers disappeared, and the frontage of the new block on the King's Road was pushed forward to the alignment of the earlier additions. Meanwhile a chapel had been built in 1881, thus removing from St. Luke's the singers who had provided a choir there for many years. Its early history was disastrous and the architect, Henry Clutton, known for his restorations at Salisbury, made a series of mistakes and at times, he said, was suffering from almost total blindness. He was also hampered by a very tight budget and forgot, at the beginning, to provide for any heating apparatus. A licence required under the lease was only belatedly obtained and then there were objections from a neighbour who took out an injunction to stop all work. Finally the matter was referred to the Metropolitan Board of Works and, perhaps through string-pulling by influential friends, permission was finally obtained. Members of the Chelsea Society, familiar with town-planning issues, will feel at home with this early example.

The chapel was originally built with no windows on the side aligned to Cheltenham Terrace. This was because of the proximity of the barracks

opposite, evidently a sensitive point. In 1842, a student, Emma Moss, had been expelled for accepting a note from a guardsman and reading it aloud in the dormitory. The rules then were too strict even for the rector, Charles Kingsley, senior, who spoke of "silence, simpering and stays", but his successor, Gerald Blunt, must have found things more relaxed, and entertained the College to tea, games and singing in the Rectory garden.

Undeterred by the forbidding aspect of their new chapel, members of the College, friends and patrons started immediately to turn the interior into a remarkable example of Victorian decorative art. Inspired by Ruskin, Burne-Jones designed stained glass windows made in William Morris's workshops and Morris was responsible for the beautiful reredos. Arthur Blomfield designed a highly elaborate carved oak screen and, as time went on, there were numerous gifts of furnishings, altar-plate, embroidery and mosaics.

In 1931, the lease expiring and the College having totally outgrown the half-acre site, the College moved to fine new buildings designed by Giles Gilbert Scott at West Hill, Putney. His chapel, spacious and simple, of Romanesque rather than Gothic inspiration, provides an impressive setting for some of the features removed from such a different one in Chelsea. Many of the Burne-Jones windows, including the triple east-end lancets, are here, and so is the William Morris reredos. Unfortunately the western rose-window has disappeared without trace, and Blomfield's screen, totally incompatible here, was sold to the church of St. Osyth, Clacton. In the evidently disastrous interval between the departure of the College and its demolition many features were destroyed, or removed, and the Chelsea Society Report of 1934 records the final degradation when the deserted Whitelands "passed from the occupation of Ruskin's white-robed May-maidens to that of Sir Oswald Mosley's Blackshirts."

Whitelands College surrounded a quadrangle, the remains of the original garden, but in the present Whitelands House, well designed for its purpose and with high-quality brickwork, the plan was reversed by filling in the centre and leaving space on the frontages of Walpole Street and Cheltenham Terrace. It is all quite different but the residents of the flats, of whom I am one, can take pleasure in the distinguished antecedents of the site.

This brief account was put together from material in the reference section of Chelsea Public Library and from three excellent illustrated monographs on the History, Chapel and May Queen Festival of Whitelands College. These can be obtained from the Principal, Whitelands College, West Hill, Putney SW15 5PU at £3 each plus 50p postage. The College is ten minutes walk from Southfields Underground station, where there is a taxi rank. The Chelsea Society would be welcome to visit the Chapel and archives at some future date.

Two Chelsea etchers

Hugh Krall and the late Enzo Plazzotta

In the year that Whistler's etchings of Chelsea were celebrated in the great exhibition of his work at the Tate Gallery, two other Chelsea etchers held successful exhibitions.

In April, Hugh Krall, the Hon. Secretary of the Chelsea Society, held his at the Old Town Hall, the proceeds of the sales being given to the fund for the restoration of the painting of Sir Thomas More and his family. Most of the etchings in the exhibition were of local topographical subjects.

Hugh Krall won school and student prizes for drawings and watercolours before qualifying as an architect. As a practising architect he was often involved in preparing formal perspectives and rendered drawings as well as sketches and watercolours in his spare time. After retiring from practice, he joined the Heatherley School of Fine Art printmaking class in January, 1992, where he learnt the classical technique of etching.

ENZO PLAZZOTTA'S widow held an exhibition of her late husband's work at Petyt House, Old Church Street, in September. A number of his works were of Chelsea subjects but among his other subjects, his studies of the ballet and of horses were as popular as ever.

Enzo Plazzotta was born in Mestre, near Venice, in 1921, and studied sculpture in Milan. During the Second World War, he fought on the Allied side as a partisan in the mountains near Lake Maggiore and it was a commission for a statuette from the Italian Committee of Liberation for the Special Forces Club that first brought him to London.

He spent the second half of his life in London establishing himself with a studio in Chelsea. He took to portraiture and his fellow-artist and countryman Annigoni and Sir Peter Ustinov were among his sitters. He sometimes cast his work in gold and silver and he also based etchings on his sculptural themes. He died at the age of sixty in 1981.

More information about the works of both artists can be had from Hugh Krall, 51 Milmans Street, London, SW10 0DA (071-352 7072) and Plazzotta Ltd., 10 Shalcomb Street, London, SW10 0HY.

(See illustrations, pages 38 and 39)

Reviews

Books

Artists' Houses in London, 1764-1914 by Giles Walkley (Scolar Press, £50).

At the turn of the century there were over two hundred artists' studios in Chelsea alone. Less than half of these survive today, and, of those remaining, I doubt if more than twenty-five are occupied by artists.

While living here a few years ago, Giles Walkley, a young Australian architect, did painstaking research into London's studios and the result is a comprehensive and fascinating study of the extraordinary workplaces which sprang up mainly in the 1870s and '80s, particularly in Chelsea, and also throughout Kensington and further north. The book demonstrates how a successful artist in the late 18th. century commanded earnings on a par with those of a top lawyer, or stockbroker. Huge studio houses were built and happily some survive. One of the greatest losses was Whistler's White House in Tite Street, torn down in 1963 with very little opposition. At least that could not happen today.

Anyone interested in the artistic life of London will admire the extraordinary amount of research Mr. Walkley has put into this book — I know of only two Chelsea studios he has not discovered, and I am only sorry that he finds the fine studio building where I have lived for thirty years to be "trussed like a French tart"!

Julian Barrow.

James McNeill Whistler: Beyond the Myth By Ronald Anderson and Anne Koval (John Murray, £25).

In this year of the great Whistler exhibition at the Tate Gallery it is fitting that a major study of the great artist should be published. Members of the Chelsea Society will remember Ronald Anderson's lecture on Whistler in 1990 and now he and his fellow-historian Anne Koval have written what is not only a biography of this brilliant, controversial American but have placed him firmly in the vanguard of artistic development in the 19th. century.

This is a full, rounded biography, which will be indispensable to future students of Whistler. Those who heard Mr. Anderson's lecture will note that he tells in full the extraordinary story, which he told publicly for the first time in that lecture, of the artist's friendship with the Irish Fenian leader John O'Leary, which illuminates further the former's love-hate relationship with England.

The authors dismiss those who insist that Whistler was little more than a designer. "While several artists of the 19th. century contributed to the centuries-old visual language, there are few who spread their influence as wide as Whistler," they write, "In almost every genre of art, and in virtually every aspect of its production — in its techniques, display and commercial marketing — his contribution was profound and lasting. . . ." One irritation in this absorbing book, is that the authors refer to their subject as "James" throughout. This populist note jars, for Whistler, although known to his intimates as "Jimmy", spoke of himself as "Whistler" and so should those who write about him. But that is a minor complaint quickly overcome by the pleasure of reading a monumental book that sets this exotic and exciting adopted son of Chelsea on his proper pedestal.

T.P.

Sir Hans Sloane, Collector, Scientist, Antiquary
ed. by Arthur MacGregor (British Museum Press, £50)

This is an elegant, scholarly book produced by the British Museum to honour its physician founder. Essentially it is a portrait of Sloane as a collector and of the process whereby his extensive collection of natural objects and books moved from being a cabinet of curiosities in Bloomsbury (via rather rough handling, ably described) to a home in his manor house in Chelsea and thence back to Bloomsbury after the British Museum Act of 1753 secured them as the nucleus of the first truly national museum.

The bulk of the book consists of succinct assessments of the value of Sloane's collections to the history of science by seventeen of its principal, or former, staff with fine illustrations in colour and black and white. Throughout this snapshot of his varied collections a picture emerges of Sloane as a passionate collector, devoutly recording the creations of God and able, through his great wealth, to patronise science. Always concerned for the poor and needy, he would surely have approved of the Museum as it exists today, not only as a focus for scholarship, but also as a place for wonder (without charge) by people at large and by schoolchildren who pass his statue as they enter, some of them no doubt nibbling at the chocolate whose recipe he invented! So many people have cause to be grateful to Sloane, including the Trustees of the Chelsea Physic Garden as we pay, yearly, £5 to his heirs for the continuing leasehold so that apothecaries (and now the public) may "the better distinguish good and useful plants from those that bear resemblance to them and yet are hurtfull."

There can be no better introduction to the initial collections of what have now grown to be the British Museum, the Natural History Museum and the British Library.

Sue Minter, The Curator, Chelsea Physic Garden.

Art

Whistler (Tate Gallery); Round and about Whistler (Michael Parkin Gallery); James McNeill Whistler: Forty Etchings and Drypoints and other Subjects (The Fine Art Society).

The great American artist, who Chelsea can claim even more than Paris, or Venice, was handsomely celebrated in the autumn of 1994. The exhibition at the Tate was, of course, a once-in-a-lifetime experience, bringing together most of the great paintings — the *Mother, Carlyle*, *Miss Alexander*, *The White Girl*, the Thames nocturnes and many others — together with a marvellous selection of water-colours, pastels, drawings and etchings. As in his own day, there have been critics who seek to diminish his genius, but the impact of the exhibition was such that most visitors surely emerged, blinking, on to Millbank in the realisation that this was a great artist.

In the tradition he has established in Motcomb Street, Michael Parkin's exhibition was original, witty and full of both expected delights and unexpected touches. Whistler was the theme but he was not always here in his own work but seen through the eyes of his friends and pupils: Sickert, Menpes and the Greaves brothers in particular.

The Fine Art Society's gallery in New Bond Street is much as one would imagine a smart gallery would have appeared in Whistler's time and so was the perfect setting for a show of his etchings, which included those of both Venice and Chelsea. The uninitiated could imagine that etchings can be mass-produced but this is not the case — they can go through many states — and Whistler's can command prices around £25,000. Seeing the richness and subtlety of tone and assurance of line, this does not surprise.

The Art of the Chelsea Arts Club (Chelsea Old Town Hall).

To combine the works of past and present members of the Chelsea Arts Club in a single exhibition, sponsored by the Chelsea Society, for the Chelsea Festival proved to be an inspired idea. The spirit of the club — stimulating, witty, warm-hearted and a touch raffish — was in these pictures, whether they were by past members like Phil May and Wilson Steer, those who Chelsea still remembers like Henry Bishop, Tom Dugdale and Stanley Grimm, or our contemporaries like Frederick Deane, Sandra Blow and Patrick Hughes. The contemporaries can of course be seen in their own exhibitions but, for those who are not themselves members, the particular treat was to see paintings from the walls of the club in Old Church Street.

Obituaries

Mr. Denis Howard

Denis Howard, a member of the Council of the Chelsea Society and an active supporter of many Chelsea causes, died at the age of 73 in August, 1994.

Born in Brompton Square but spending much of his youth at his family's country house in Dorset, he was educated at Wellington College and Christ Church, Oxford. During the war, he served in Burma as a young artillery officer, taking part in the close-quarter fighting at Imphal and using his heavy anti-aircraft guns to blast the tenacious Japanese infantry out of their bunkers. Essentially a quiet, modest man, he rarely spoke of his wartime experiences.

After the war, it was assumed that he would go into the family's pharmaceutical business, which had been founded in the 18th. century. He did, but when this was merged with another he became an independent management consultant, working on the Dover cross-Channel ferry terminal and, more rewardingly, on selecting young people for their most suitable employment.

In 1951, he married and he and Della began a notably happy married life at their charming house in Egerton Terrace. When he retired he did not give up work and his many activities included administration for his local branch of Arthritis Care, the Chelsea Physic Garden and serving on the Council of the Chelsea Society for a decade.

His interests included the environment; inspired, perhaps, by his family having planted a "Coronation clump" of trees in Dorset, he himself became a tree warden for the Brompton Association. He and his wife travelled widely, particularly in the Middle East, where he liked to use the Old Testament as his guidebook, once reading aloud from St. Paul's Epistle to the Ephesians from the steps of the theatre at Ephesus.

He was a religious man and this was reflected in his love of church architecture. He worshipped regularly at four churches and one of his last acts was to sponsor a concert in aid of the bells fund at one of them in Tackley, Oxfordshire.

In his address at Denis's funeral, his brother, Professor Sir Michael Howard, said, "Denis was totally reliable, and dead straight. He was both selfless and self-effacing. There was no job, however menial, that he wasn't prepared to do. As an administrator, he was meticulous and clear-headed. In difficult times, he was always calm, wise and humorous. Above all he was courageous and — yes — firm. No wonder the cry, 'Let Denis do it' went up so often in this part of London. And it never went unanswered."

Mrs. Pamela Sheridan

Pamela Sheridan, who died at the age of 82 in May, 1994, was a woman of remarkable generosity and practical enthusiasm from which Chelsea drew great benefit.

Born Pamela Nathan, daughter of the chairman of Glaxo, the pharmaceutical company, her early life was spent in Bayswater. She soon showed herself to be an independent spirit, spurning a life of ease that her family's circumstances could have provided. During the war, she joined the W.A.A.F. but was not a success, once marching her squad into a rosebed; appropriately, it would seem, with hindsight. After the war, she joined a feminist organisation called the Women's Parliament and stood as a Labour candidate in a Paddington council election.

She married during the war but her husband died and later she married Paul Sheridan, the Irish writer, with whom she had a son and a daughter, Nick and Jenny, but the marriage did not last. Henceforth, she was literally independent and the centre of both her family and her community in Chelsea, where she had settled in 1951. Some of her most important work was with the Family Planning Association, for which she became a national organiser, also working at the Violet Melchett Clinic in Chelsea Manor Street and in Battersea and Westminster.

She loved the garden behind her house in Paultons Square and became an active member of the Chelsea Gardens Guild. While serving for many years as its membership secretary, she took trouble to welcome new members personally, identifying them at meetings and introducing them to other members; indeed she seemed the hospitable embodiment of the Guild. Later she became a keen volunteer guide at the Chelsea Physic Garden. Eventually, when her children thought her house might be becoming too much for her, she laid down two essentials for a smaller alternative: it must be in Chelsea and have a garden.

Pamela will be remembered particularly for the buoyant, positive personality and wit but, quietly, she was a benefactor on a generous scale to the causes and organisations she supported, including the Physic Garden and the Chelsea Society, both of which benefited handsomely from legacies.

Miss Hartley Ramsden

Hartley Ramsden, the art historian, died in January, 1994, shortly before her 90th birthday. A well-known Chelsea figure for many years, easily identifiable by her smart masculine attire, she shared a beautiful studio house in Mallord Street with her friend — another art historian and fellow-crusader in Chelsea causes — Margot Eates.

In his address at her funeral in the Chapel Royal, St. James's Palace, her friend, Michael Denison, the actor, gave the address from which these are extracts:

"Hartley was born — can you credit this? — 90 years ago this March in Johannesburg, where her father Ernest Sharp Ramsden a former Yorkshire mill-owner making worsted in Bingley — was this perhaps an element in Hartley's predilection for elegant male attire? . . . Through a friendly tutor at King's College, London University, Hartley and Margot were introduced in 1930 — and didn't like each other! Despite this unpromising start, by the end of the 'Thirties Hartley had moved in with Margot's family; and that mutually enriching relationship of two strong, loving and contrasting personalities, which was to last for more than sixty years, was firmly rooted. And with such style — in their work, their home, their hospitality, their garden and their motoring!

"The war years were spent by both of them working at the London Museum and studying painting, meeting artists, writing criticism for the *World Review* and the *Burlington*, developing her theme of artistic evolution — Hartley's *Origin of Species* one might call it — ever widening her focus and her circle of friends. . . .

"Had I been a painter or a sculptor I would have wanted to please Hartley — a critic in whose house were so many mansions. Who else could have started a career of aesthetic philosophy with *An Introduction to Modern Art* and moved unerringly, learning fluent Italian for the purpose, to her great book on Michelangelo letters with its unique and scholarly commentary? . . . "Why did such gifts as these not bring fame? From my own world I can only make a guess . . . we have men and women who are prepared to serve the theatre with single-minded dedication — anonymously if need be, sublimating ambition however powerful and pure into something private — people for whom the means of grace are more important than the hopes of glory. Such a one I believe was Hartley. . . . I hope her reward is to be among her immortals now — looking, listening and, with respect — *but not undue modesty* — and putting in her oar."

Miss Margot Eates, M.B.E.

The art and archaeological historian, and campaigner for Chelsea causes, Margot Eates died in September, 1994, aged 80. An instantly recognisable figure in Chelsea, she had been described in the House of Commons as "an Exocet missile" but was more reminiscent of a ship of the line under full sail, particularly when accompanied by the small, dapper figure of her friend Hartley Ramsden (also remembered in these pages) with whom she shared a house in Mallord Street.

After taking her degree in Classics at London University, she worked for some years at the London Museum, became involved in a number of archaeological societies and projects and was the author of several

books and papers. Her erudition was formidable and wide-ranging and one of her longest-lasting passions was for redundant churches, particularly if they were Victorian, and she served for sixteen years on the advisory board to the Church Commissioners.

In 1966, she showed her mettle as a crusader when the level of aircraft noise from the Heathrow glidepath became intolerable in Chelsea and she became chairman of the Chelsea and Kensington Action Committee on Aircraft Noise, the accent being on the action. As a result of her efforts, new procedures drastically reduced the nuisance by spreading the lines of approach to the airport's runway.

At her funeral, her friend Michael Gillingham, chairman of the Redundant Churches Board, said, "We could, I think, describe Margot as a vessel — a stout vessel — galleon-like in her stately progress. Stately in utterance, too: Margot spoke and wrote magnificent prose . . . She was able to master the essentials of a subject so quickly and thoroughly that she could speak with authority on topics as diverse as electrical engineering, making a hat, or a dress or a garden, or Chinese cooking." She worked with Hartley Ramsden on the latter's translation of Michelangelo's letters: she was something of a Renaissance person herself.

The Marquess of Normanby, K.G., C.B.E.

Lord Normanby, whose London residence was Argyll House, the little Venetian *palazzo* designed by Giacomo Leoni in 1723 and standing at the corner of the King's Road and Oakley Street, died in January, 1994, at the age of 81. Although rarely in London, he was a member of the Chelsea Society for many years.

Educated at Eton and Christ Church, Oxford, Lord Normanby was essentially a Yorkshire landowner and holder of high offices in that county. In the Second World War, he served with the Green Howards and was wounded, captured and repatriated as unable to take further part in the fighting. In 1945, he entered politics and was briefly Lord President of the Council before the Labour Party's victory put an end to those ambitions. He was thereafter involved in many good causes and will be particularly remembered as chairman of the National Art Collections Fund. In 1985, he became a Knight of the Garter.

We have also heard with great regret of the deaths of Miss Isabel Scott-Elliott, a founder-member of the Society, Sir Alexander Johnston, G.C.B., and Miss E. M. Andrews.

New at the Library

Additions to the Chelsea Library Local Studies Collection

- PIGOT & CO. *Directory of London and its Suburbs, 1839. Facsimile Edition. Michael Winton (Kings Lynn). 1994.*
- KELLY, W. & CO. *Post Office London Directory for 1846. Facsimile Edition. Michael Winton (Kings Lynn). 1994.*
- CREATON, HEATHER (ed) *Bibliography of Printed Works on London History to 1939. LA Pubs. 1994.*
- Royal Borough of Kensington & Chelsea Statues, Horse Troughs and Drinking Fountains. 1993. List and illustrations of both those maintained by the Borough and by others.*

AWARDED

London's Best Greengrocer



FRYS of CHELSEA

14 CALE STREET • CHELSEA • SW3

for HIGH CLASS FRUIT and VEGETABLES

for local deliveries, telephone;—

071-589 0342

*If we please you, please tell others —
If we don't, please tell us.*

Treasurer's Report

The increase in the level of subscriptions was effective from 1st. January, 1994 (and may I thank all the members for the very willing way in which they responded to my letter, both as to the increase and the use of the direct debit system) and thus is not reflected in the accounts you have before you which are for the year ended 31st. December, 1993. These show a loss of £2,155 but this is after charging £2,175 for further consultancy fees relating to our representations in respect of the Borough's Unitary Development Plan. Without this charge, the Society would have virtually broken even, but the Council takes the view that we must always be ready to fund such work which is so vital to the interests of Chelsea.

Hence our decision to increase the annual subscription and, although we have some 208 Life members, the increase will materially lift our subscription income from 1993 to the extent that I confidently expect the Society to be comfortably back in surplus for 1994. And I say this without taking into account the marvellous donation we received in October amounting to £6,000. This gave a tremendous boost to both morale and finances.

One point that has been exercising the minds of Council members is the risks they run of litigation for slander or libel. In today's world, the habit of 'reaching for a lawyer' is ever on the increase and, should anyone take a dislike to something written or said by a Council member, it is possible a writ could follow. I think it highly unlikely any action would succeed, but the legal costs of reaching that point could be prohibitive and might well exceed the limited funds we carry in reserve. I am therefore obtaining quotations for the best insurance cover obtainable. We are also pursuing the possibility of converting the Society to a company with limited liability.

It is at this point I would normally thank the auditor for his work but, as the more perceptive of you will have noted, we are, under new regulations issued this year by the Charities Commission, able to dispense with an audit, since our income and net assets are below the minimum size. This has saved us some £500 since, in the absence of a volunteer Honorary Auditor, we would have had to employ a professional firm. However, this is a decision the Council will review from year to year.

My Lord President, I beg to present my report and the accounts for the year ended 31st. December, 1993. If there are any questions, I shall be pleased to answer them.

21st. November, 1994

I. W. Frazer
Hon. Treasurer

THE CHELSEA SOCIETY
ACCOUNTS FOR THE YEAR ENDED 31st. DECEMBER, 1993

Income and Expenditure Account — General Fund

	1993		1992	
	£	£	£	£
<i>Income</i>				
Annual Subscriptions		4,293		4,624
Donations Received		2,258		266
Income Tax Recoverable on Covenants		70		72
Advertising Revenue from 1993				
Annual Report		762		650
Deposit Interest Received... ..		447		1,161
Sundry Income		366		955
		<u>8,196</u>		<u>7,728</u>
<i>Less: Expenditure</i>				
Excess of Expenditure over Receipts				
from Meetings	1,372		170	
Cost of Annual Report	3,446		3,077	
Stationery, Postage and Miscellaneous				
Expenses	2,503		2,162	
Cost of Annual General Meeting	436		389	
Subscriptions to Other Organisations		83		54
Cost of Newsletter	336		—	
		<u>8,176</u>		<u>5,852</u>
		20		1,876
<i>Less: Special Projects</i>				
Cost of Riverside Report and Exhibition	—		374	
Legal Fees re Holbein Painting at				
Crosby Hall	—		1,780	
Dovehouse Green Memorial Plaque				
(after donations)... ..	—		883	
Cost of Booklet on Historic Street				
Furniture in Chelsea	—		370	
Consultancy Fees re Royal Borough				
of Kensington & Chelsea 10 Year				
Unitary Development Plan	2,175		825	
		<u>2,175</u>		<u>4,232</u>
Deficit for the year		<u>£(2,155)</u>		<u>£(2,356)</u>

Income and Expenditure Account — Life Membership

Balance of Fund — 1st. January 1993...	7,195	6,577
<i>Income: National Savings Bank Account</i>		
Interest	465	618
<i>Balance of Fund — 31st. December, 1993</i>	<u>£7,660</u>	<u>£7,195</u>

BALANCE SHEET AS AT 31st. DECEMBER, 1993

	1993		1992	
	£	£	£	£
<i>Current Assets</i>				
Debtors		773		1,091
Balance in National Savings Bank				
Accounts		7,660		8,001
Balance on Bank Current and Deposit				
Accounts		16,360		16,350
		<u>24,793</u>		<u>25,442</u>
<i>Less: Current Liabilities</i>				
Creditors	4,974		4,079	
Subscriptions Received in Advance...	465		319	
		<u>5,439</u>		<u>4,398</u>
<i>Net Assets</i>		<u>£19,354</u>		<u>£21,044</u>
<i>Represented by:</i>				
Balance of Life Membership Fund...		7,660		7,195
<i>Add: Balance of General Fund</i>				
1st. January, 1993	13,849		16,205	
(Deficit) for the year...	(2,155)		(2,356)	
		<u>11,694</u>		<u>13,849</u>
		<u>£19,354</u>		<u>£21,044</u>

Approved by the Council of The Chelsea Society on 26th. September 1994.

D. R. Le Lay, *Chairman*

I. W. Frazer, *Honorary Treasurer*

CONSTITUTION & RULES

1. The Chelsea Society shall be regulated by the Rules contained in this Constitution.

OBJECTS

2. The Objects of the Society shall be to preserve and improve the amenities of Chelsea particularly by:—
 - (a) stimulating interest in the history, character and traditions of Chelsea;
 - (b) encouraging good architecture, town planning and civic design, the planting and care of trees, and the conservation and proper maintenance of open spaces;
 - (c) seeking the abatement of nuisances;
 - (d) making representations to the proper authorities on these subjects.

MEMBERSHIP

3. Subject to the provisions of Rule 7, membership of the Society shall be open to all who are interested in furthering the Objects of the Society.

THE COUNCIL

4. (1) There shall be a Council of the Society which shall be constituted in accordance with these Rules.
- (2) The Society shall elect not more than twelve members of the Society to be members of the Council.
- (3) The members of the Council so elected may co-opt not more than four further persons to be members of the Council.
- (4) The Officers to be appointed under Rule 5 shall in addition be members of the Council.
- (5) In the choice of persons for membership of the Council, regard shall be had, amongst other things, to the importance of including persons known to have expert knowledge and experience of matters relevant to Objects of the Society.
- (6) The Council shall be responsible for the day-to-day work of the Society, and shall have power to take any action on behalf of the Society which the Council thinks fit to take for the purpose of furthering the Objects of the Society and shall make and publish every year a Report of the activities of the Society during the previous year.
- (7) The Council shall meet at least four times in each calendar year.
- (8) A member of the Council who is absent from two successive meetings of the Council without explanation which the Council approves shall cease to be a member of the Council.
- (9) Three of the elected members of the Council shall retire every second year, but may offer themselves for re-election by the Society.
- (10) Retirement under the last preceding paragraph shall be in rotation according to seniority of election.
- (11) Casual vacancies among the elected members may be filled as soon as practicable by election by the Society.
- (12) One of the co-opted members shall retire every second year, but may be again co-opted.

OFFICERS

5. (1) The Council shall appoint the following officers of the Society, namely:—
 - (a) a Chairman of the Council,
 - (b) a Vice-Chairman of the Council,
 - (c) an Honorary Secretary or Joint Honorary Secretaries,
 - (d) an Honorary Treasurer, and
 - (e) persons to fill such other posts as may be established by the Council.
- (2) The terms of office of the Chairman and Vice-Chairman shall be three years and those of the other Officers five years from the date of appointment respectively. Provided nevertheless that the appointment of the Chairman shall be deemed to terminate immediately after the third Annual General Meeting after his appointment.
- (3) The Officers shall be eligible for re-appointment to their respective offices.
- (4) Nothing herein contained shall detract from the Officers' right to resign during their current term.
- (5) By Resolution of a majority of its members the Council may rescind the appointment of an Officer during his term of office for reasons deemed substantial.

PRESIDENT AND VICE-PRESIDENTS

6. (1) The Council may appoint a member of the Society to be President of the Society for a term of three years, and may re-appoint him for a further term of three years.
- (2) The Council may appoint persons, who need not be members of the Society, to be Vice-Presidents.

SUBSCRIPTIONS*

7. (1) The Council shall prescribe the amount of the subscriptions to be paid by members of the Society and the date on which they are due, and the period in respect of which they are payable.

- (2) Membership of the Society shall lapse if the member's subscription is unpaid for six months after it is due, but may be restored by the Council.
- (3) Members may pay more than the prescribed minimum, if they wish.
- (4) Members may pay annual subscriptions by banker's order or by Direct Debit.
- (5) The Society may participate in the direct debiting scheme as an originator for the purpose of collecting subscriptions for any class of membership and/or any other amounts due to the Society. In furtherance of this objective, the Society may enter into any indemnity required by the Banks upon whom direct debits are to be originated. Such an indemnity may be executed on behalf of the Society by officials nominated in an appropriate resolution.

GENERAL MEETINGS

8. (1) In these Rules "General Meeting" means a meeting of the Society open to all its members.
- (2) The Council shall arrange at least one General Meeting every year, to be called the Annual General Meeting, and may arrange as many other General Meetings, in these Rules referred to as Special General Meetings, as it may think fit. Notice of the date of such meetings shall be given not less than 35 days ahead.
- (3) General Meetings, the agenda for which shall be circulated not less than 21 days in advance of the meeting, shall take place at such times and places as the Council shall specify.
- (4) The President shall preside at any General Meeting at which he is present, and if he is not present the Chairman of the Council or some person nominated by the Chairman of the Council shall preside.
- (5) Any election to the Council shall be held at a General Meeting.
- (6) No person shall be eligible for the Council unless —
 - (i) he or she has been proposed and seconded by other members of the Society, and has consented to serve; and,
 - (ii) the names of the three persons concerned and the fact of the consent have reached the Hon. Secretary in writing at least 28 days before the General Meeting.
- (7) If the Hon. Secretary duly receives more names for election than there are vacancies, he shall prepare voting papers for use at the General Meeting, and those persons who receive most votes shall be declared elected.
- (8) The agenda for the Annual General Meeting shall include —
 - (a) receiving the Annual Report; and
 - (b) receiving the Annual Accounts.
- (9) At the Annual General Meeting any member of the Society may comment on any matter mentioned in the Report or Accounts, and may raise any matters not mentioned in the Report, if it is within the Objects of the Society.
- (10) The President or Chairman of the meeting may limit the duration of speeches.
- (11) Resolutions by members may be made only at the Annual General Meeting or at a Special Meeting as permitted under sub-section (12) of this Section of the Constitution. Any member who wishes to make a Resolution shall give notice of such resolution by sending it to the Society to reach the Honorary Secretary at least 28 days before the date of the meeting. The Resolution, if seconded at the meeting by another member, will be put to the vote.
- (12) If any 20 members of the Society apply to the Council in writing for a Special Meeting of the Society, the Council shall consider the application, and may make it a condition of granting it that the expense should be defrayed by the applicants.

AMENDMENTS

9. (1) These Rules may be amended by a two-thirds majority of the members present and voting at an Annual or Special General Meeting, if a notice in writing of the proposed amendment has reached the Hon. Secretary at least 28 days before such a Meeting. Provided that nothing herein contained shall authorise any amendment the effect of which would be to cause the Society at any time to cease to be a Charity in Law.
- (2) The Hon. Secretary shall send notices of any such amendment to the members of the Society 21 days before the General Meeting.

WINDING-UP

10. (1) The winding-up of the Society shall be subject to a Resolution proposed by the Council and approved by a two-thirds majority present at a Special General Meeting.
- (2) In the event of the winding-up of the Society the available funds of the Society shall be transferred to such one or more charitable institutions having objects reasonably similar to those herein before declared as shall be chosen by the Council of the Society and approved by the Meeting of the Society at which the decision to dissolve the Society is confirmed.

*The current rate is £10 annually payable on the 1st January. The annual husband-and-wife rate is £15

List of Members

An asterisk denotes a life member. The Hon. Membership Secretary should be informed of correction or changes in name, address or title.

- *MRS A. ABELES
RICHARD ADKINSON
PAUL V. AITKENHEAD
S. G. ALDER
ROY ALDERSON
MISS A. D. ALDERTON
R. ALEXANDER
MRS. R. ALEXANDER
*LT.-COL. J. H. ALLASON
C. ALLEN
MRS. C. ALLEN
MRS. ELIZABETH AMATI
MISS SOPHIE C. M. ANDREAE
*THE MARQUESS OF ANGLESEY
MRS. C. ANNUS
MISS MARY APPLEBEY, C.B.E.
PAUL ARBON
MRS. PAUL ARBON
J. N. ARCHER
MRS. JASPER ARCHER
BRIAN ARGYLE
ROBERT ARMITAGE
MRS. ROBERT ARMITAGE
MISS J. M. ARMSTRONG
*DAVID ASCHAN
*MRS. M. G. ASCHAN
MRS. D. ASHCROFT
THE HON. NICHOLAS ASSHETON
*MRS. PHILIP ASTLEY, O.B.E.
DR. STEPHEN ASTLEY
MISS KATE ATTIA
JOHN AUTCLIFFE
- LADY JEAN BARINGTON-SMITH
M. BACH
LADY BAILLIE
MRS. LESLEY BAIRSTOW
MISS J. K. BAKER-WILBRAHAM
M. T. BALLISAT
MRS. M. T. BALLISAT
D. BARING
D. BARKER
MRS. D. BARKER
MRS. MARIANNE D. BARKER
DR. R. BARKER
MRS. VALERIE BARKER
*D. H. BARLOW
THE REV. KEITH BARLTHROP
J. C. BARNARD
SIR JOHN BARRAN, BT.
LADY BARRAN
JULIAN BARROW
MRS. JULIAN BARROW
SIMON BARROW
- ADRIAN BARR-SMITH
MRS. ADRIAN BARR-SMITH
*DEREK BARTON
*MRS. DEREK BARTON
MRS. ROY BASSETT
MISS F. V. BAUMGART
SIR PETER BAXENDELL
LADY BAXENDELL
THE REV. GERALD BEAUCHAMP
MRS. ANNE BEARN
*E. V. BEATON
MRS. A. E. BEAUMONT-DODD
*J. BECKER
MRS. P. M. BECKER
ROBERT BECKETT
MRS. ROBERT BECKETT
MRS. M. K. BEDDOW
MRS. MARY BEEVOR
MRS. PATRICIA BEHR, M.V.O., M.B.E.
*WILLIAM BELL
SIMON BENDALL
T. J. BENDALL
M. G. BENDON
F. C. BENENSON
MRS. F. C. BENENSON
MRS. ANNE TREGO BENNETT
D. R. BENNETT-JONES
MRS. R. A. C. BERKELEY
L. BERNARD
MRS. L. BERNARD
MISS ANN BERNE
*MISS ANNE BERRIMAN
MRS. RITA BERRY
REAR-ADMIRAL C. BEVAN, C.B.
MRS. C. BEVAN
*ERNEST BIGGIN
MISS CELIA BIGHAM
JOHN BIGNELL
MISS SUSAN BILGER
MISS PAMELA BIRLEY
*E. W. BISSETT
*MRS. G. BLAKISTON
T. F. BLOOD
DEREK BLOOM
MRS. L. BLUNT
MRS. J. B. FLOCKHART BOOTH
MICHAEL BOREHAM
MRS. MICHAEL BOREHAM
*LADY BOTTOMLEY
*TIMOTHY BOULTON
DAVID BOWEN
M. BOXFORD
MRS. M. BOXFORD
*MISS M. D. BOYD

- PROFESSOR E. BOYLAND
MRS. A. BOYLE
SEAN BOYLE
R. M. A. BRAINE
MRS. R. M. A. BRAINE
J. C. BRASS
MRS. J. C. BRASS
MRS. S. M. BRAYBROOK
REAR-ADMIRAL F. B. P. BRAYNE-
NICHOLLS, C.B., D.S.C.

- DANIEL BRENNAN
MRS. DANIEL BRENNAN
MRS. L. D. BRETT
R. BRIDGE
MRS. R. BRIDGE
MISS E. M. E. BRIGHTEN
*SIR NIGEL BROACKES
MRS. E. BROADBENT-JONES
*LADY BROMET, D.B.E.
DENIS BRODBANK
*MRS. E. BROUGHTON-ADDERLEY
*W. M. G. BROWN
MICHAEL BRYAN
MRS. MICHAEL BRYAN
A. A. G. S. BUCHANAN
MRS. E. J. BUCHANAN
MISS M. BUCKLEY
MRS. M. P. BUDD
J. H. S. BURGESS
*RICHARD BURGESS
RUSSELL BURLINGHAM
REAR-ADMIRAL R. H. BURN
MRS. R. H. BURN
*A. I. J. BURNS
MALCOLM BURR
MRS. MALCOLM BURR
R. M. BURTON
MRS. R. M. BURTON
MRS. D. E. BURTT
F. A. BUSBY
MRS. JOHN BUSS
*MRS. JAMES BUXTON
*THE HON. JULIAN F. BYNG
R. W. BYNG
P. J. BYRNE
MRS. P. J. BYRNE
RICHARD BYRON

- *THE EARL CADOGAN, M.C.
*R. A. W. CAINE
SIR JACK CALLARD
LADY CALLARD
MRS. PATRICIA CAMERON
DONALD CAMPBELL
MISS JUDY CAMPBELL
*MRS. DONALD CARTER
*BRYAN CARVALHO, M.B.E.
*MRS. BRYAN CARVALHO
MISS J. V. P. CARVILL
*REV. JOHN CARVOSO

- N. R. CASHIN
MRS. N. R. CASHIN
JOHN CASSON, O.B.E.
DR. MARY CATTERALL
CAPT. M. K. CAVENAGH-MAINWARING,
D.S.O., R.N.
*THE RT. HON. LORD CHALFONT, P.C.
O.B.E., M.C.

- LADY CHALFONT
M. E. CHAMBERLAYNE
DR. V. E. CHANCELLOR
THE RT. HON. PAUL CHANNON, M.P.
MRS. PAUL CHANNON
LORD CHELMSFORD
LADY CHELMSFORD
THE CHELSEA GARDENER
CHELSEA METHODIST CHURCH
CHELSEA YACHT & BOAT CO. LTD.
ANDREW CHEYNE
MRS. ANDREW CHEYNE
MRS. J. M. CHEYNE
*R. A. CHISHOLM
*MRS. R. A. CHISHOLM
*THE CHURCH COMMISSIONERS
N. J. GORDON CLARK
MRS. N. J. GORDON CLARK
MISS A. M. CLARKE
R. D. CLARKE, F.I.A.
*R. S. CLARKE
*MISS EDITH M. CLAY, F.S.A.
MISS L. N. CLAYSON
MISS VALERIE CLAYTON
MRS. JOY CLEMENTS
*MRS. M. R. COAD
JOHN COBBETT-MADDY
M. R. COCKELL
J. BRUNEL COHEN, O.B.E., D.L.
F. C. COLCORD
MRS. F. C. COLCORD
MISS IDA COLE
*W. N. COLES
DAVID B. COLLENETTE, M. C.
MRS. D. B. COLLENETTE
BRIG. J. C. COMMINGS
MRS. Z. CONNOLLY
MISS E. B. COOK
MRS. D. H. COPLEY-CHAMBERLAIN
JOHN CORBET-SINGLETON
MRS. JOHN CORBET-SINGLETON
STUART CORBYN
B. C. CORRIGAN
MISS LINDA COULTHARD
*MRS. P. J. COWIN, B.E.M.
MISS ROSEMARY COWLER
MISS OLIVIA COX-FILL
DR. DAVID CRAIG
MISS ROSEMARY CRAIG
*SIR MICHAEL CRAIG-COOPER, C.B.E.
T.D., L.L.
MISS P. CRAXFORD

MRS. A. J. CREWDSON
MISS ELIZABETH CRICHTON
T. L. CROSTHWAIT
MRS. T. L. CROSTHWAIT
MARTIN CULLEN
MRS. MARTIN CULLEN
IAN CURROR
MRS. IAN CURROR

MRS. ELMA DANGERFIELD, O.B.E.
A. E. DANGOOR
MRS. A. E. DANGOOR
MISS SYLVIA DARLEY, O.B.E.
NIGEL DARLINGTON

*MRS. MADELINE DAUBENY

*MRS. OLGA DAVENPORT
DR. SERENA DAVIDSON

*ALBAN DAVIES

MRS. C. DAVIES

GEORGE DAVIES

MRS. GEORGE DAVIES

MRS. J. A. DAVIES

MISS P. JANE DAVIES

DR. MICHAEL DAVYS, V.R.D.

*DAVID DAY

MRS. LAURA KATHLEEN DAY

*DR. JOAN S. DEANS

MRS. ANNE DE BALLESTERO

*ROBIN DE BEAUMONT

MRS. ERIC DE BELLAIGUE

DAVID DE CARLE

MRS. DAVID DE CARLE

H. B. DE CERENVILLE

MRS. H. B. DE CERENVILLE

N. E. DE GRUCHY

MISS JOCELYN DE HORNE-VAIZEY

DAMON DE LASZLO

MRS. DAMON DE LASZLO

MRS. VICTORIA DE LURIA PRESS

JEREMY DE SOUZA

MRS. JEREMY DE SOUZA

SIR ROY DENMAN

LADY DENMAN

*MRS. EDWARD DENNY

*DONALD D. DERRICK

MISS JOAN DERRIMAN

LEWIS DEYONG

MRS. LEWIS DEYONG

*CHRISTOPHER DICKMAN

W. F. DINSMORE

MRS. W. F. DINSMORE

*MRS. DOROTHY DIX

MISS I. J. DODGSON

DAVID W. DONALDSON, D.S.O., D.F.C.

MRS. D. W. DONALDSON

IAN DONALDSON

MISS SHEILA DONALDSON-WALTERS,

F.C.S.D., F.R.S.A.

*G. M. DORMAN

MRS. JANE DORRELL

MISS JULIE DORRINGTON

MRS. BETSY DRAKE

*MRS. P. DRYSDALE

*MRS. ERIC DUGDALE

*THE LADY DUNBOYNE

MRS. P. A. DUNKERLY

RICHARD DUNNING

*Q. MORGAN EDWARDS, M.A.

*MRS. Q. MORGAN EDWARDS

*MISS A. POWELL EDWARDS

*MISS P. M. EGERTON

*JOHN EHRLMAN, F.B.A., F.S.A., F.R.HIST.S.

D. ELCOCK

MRS. D. ELCOCK

*JAMES ELLIS, A.R.I.B.A.

*MRS. JAMES ELLIS

*DAVID ENDERS

LT.-COL. R. M. ENGEL

*PHILIP ENGLISH

GRAHAM ETCHELL

MISS EDITH EVANS

C. EVERITT

MISS LENE EWART

*MRS. IAN FAIRBAIRN

MISS A. FAIRBANKS-SMITH

P. W. FANE

CECIL FARTHING, O.B.E., F.S.A.

MISS ANN FEATHERSTONE

J. F. Q. FENWICK

MRS. J. F. Q. FENWICK

MAJOR FENWICK

MISS MARGARET FERGUSON

DR. ERNA FETISSOVA

M. FIELD

J. W. FIGG

*CAPT. E. J. FINNEGAN

MISS E. M. FISHER, L.V.O.

MRS. JOAN L. FITZWILLIAMS

ROBERT L. FLEMING

*W. W. FLEXNER

MRS. W. W. FLEXNER

D. S. FOORD

*SIR HAMISH FORBES, BT., M.B.E. M.C.

PROFESSOR SIR HUGH FORD

MRS. JOY FORREST

J. M. P. FOX-ANDREWS

MISS F. J. FRASER, M.B.E.

*IAN W. FRAZER, F.C.A.

MRS. IAN W. FRAZER

*MRS. P. FREMANTLE

MRS. R. FREMANTLE

*K. R. S. FRENCH

*JEFFREY FROST

P. J. FRY

MRS. P. J. FRY

D. M. FURNISS, D.S.O., D.F.C.

MRS. D. M. FURNISS

MRS. SUSAN GASKELL

DR. JOHN GAYNOR

MRS. JOHN GAYNOR

DOUGLAS W. GENT

MRS. DOUGLAS GENT

J. A. GERE

D. F. GIBBS

MRS. D. F. GIBBS

*LADY GIBSON

THE LORD GIBSON

THE HON. P. GIBSON

MRS. P. GIBSON

DENNIS GILBERT

ALBERT GILLOTTI

MRS. ALBERT GILLOTTI

THE LADY GLENKINGLAS

MRS. BETTINE H. GLENNON

MRS. CATHERINE GLIKSTEN

*DR. ALAN GLYN, E.R.D., M.P.

*MISS ELIZABETH GODFREY

MRS. ISOBEL M. T. GÖETZ

P. GOFF

MRS. P. GOFF

PETER GOLDING, F.S.I.A.D.

F. J. GOLDSCHMIDT

MR. F. J. GOLDSCHMIDT

*R. W. GOLLANCE

CHRISTOPHER GOODGER

MISS DIANA GORDON

D. C. GRANT

MISS JANET S. GRANT

*N. J. GRANTHAM

VICE-ADMIRAL SIR JOHN GRAY, K.B.E., C.B.

MARTIN GREEN

MRS. MARTIN GREEN

*MISS MARGARET GREENTREE

MISS MAUREEN GREENWOOD

STEPHEN GRIFFITHS

*A. G. GRIMWADE, F.S.A.

WILLIAM GUBELMANN

MRS. WILLIAM GUBELMANN

THE HON. C. J. G. GUEST

THE HON. MRS. C. J. G. GUEST

LADY GUNNING

MISS J. M. HADDON

MISS MARGARET HALLENDORFF

*W. R. C. HALPIN

D. I. A. HAMBLIN, C.B., O.B.E.

OTTO HAMBURGER

MRS. OTTO HAMBURGER

ANDREW HAMILTON

MRS. ANDREW HAMILTON

PHILIP HAMILTON

MRS. PHILIP HAMILTON

THE DUCHESS OF HAMILTON

MISS HERMIONE HAMMOND

MRS. PEGGY HAMMOND

*R. O. HANCOCK

*T. H. H. HANCOCK, F.R.I.B.A., M.T.P.I.

MISS JUDITH HANKATTY

M. R. HARDING

MRS. M. R. HARDING

D. L. HARLAND

DESMOND HARNEY, O.B.E.

MISS V. HARPER

DONALD HARRIS

MRS. JACKIE HARRIS

*JOHN HARRIS, O.B.E., F.S.A., Hon.

F.R.I.B.A.

*MRS. JOHN HARRIS, M.A., Ph.D.

J. L. HARRIS

MRS. J. L. HARRIS

ADAM HARRISON

JOHN HARRISON

SIR MICHAEL HARRISON, BT.

MISS MOLLIE HARRISON

DAVID HARVEY

MRS. DAVID HARVEY

MISS STEFANIE HARWOOD

N. D. HATHERELL

MRS. N. D. HATHERELL

HARRY HAVEMEYER

MRS. H. HAVEMEYER

L. C. HAWKES

MRS. L. C. HAWKES

DENYS HAWTHORNE

MRS. DENYS HAWTHORNE

*E. L. HAYES

*MRS. E. L. HAYES

W. S. HAYNES

MRS. W. S. HAYNES

*G. A. HENLEY

H. N. HENSHAW

MRS. H. N. HENSHAW

M. E. HESLOP

E. J. HESS

MRS. E. J. HESS

W. F. HICKS, C.ENG., M.INST.E.

P. HIGGINS

MRS. P. HIGGINS

MISS LEONIE HIGHTON

MISS JACQUELINE HILL

W. N. HILLIER

MRS. W. N. HILLIER

*P. D. J. HIPPLISLEY-COX

FERGUS HOBBS

*MRS. ELIOT HODGKIN

MAJOR I. S. HODGSON

MISS SUSAN HOFFMAN

SIR TREVOR HOLDSWORTH

STANLEY HONEYMAN

MRS. STANLEY HONEYMAN

*THE VISCOUNTESS HOOD, C.V.O.

GAVIN HOOPER

MISS A. ST. CLAIR HOPKIN

SIR SIMON HORNBY

DR. SUSAN HORSEWOOD-LEE, M.R.C.G.P.

D. A. HOWARD

DENNIS HOWARD

MRS. DENIS HOWARD

*MISS I. M. HOWARD
M. C. HOWARD
MRS. M. C. HOWARD
N. H. HOWARD
MRS. N. H. HOWARD
*MALCOLM S. HOWE
MISS DAPHNE HOWESON
*D. R. HOWISON
MRS. S. E. HOWSON
MRS. KINGA HOYER
*MRS. EDWARD HUGHES
*NEIL HUGHES-ONSLOW
E. F. HUMPHRIES, B.Sc.(ENG.), F.I.C.E.
*JOHN R. F. HUMPHRY
A. C. B. HUNTER
*RICHARD HUNTING
NICHOLAS HUSKINSON
MRS. NICHOLAS HUSKINSON
M. J. HUSSEY
THE LADY SUSAN HUSSEY, D.C.V.O.
V. A. HUTCHINS, M.A.
MRS. V. A. HUTCHINS
MISS P. J. HUTCHINSON
MARTIN HUTTON
MRS. SUSIE HYMAN
MISS PEGGY E. HYNÉ

DONALD W. INSALL, O.B.E.
*THE COUNTESS OF IVEAGH

MISS ANITA JACKSON
BASIL J. JACKSON
MRS. BASIL J. JACKSON
C. JACOBS
MRS. C. JACOBS
J. JACOBSEN
*MISS PEGGY JACOBSON
CONRAD JAMESON
*MRS. ANNE JARDINE
*THE LORD JESSEL, C.B.E.
I. JOHNSON
MRS. I. JOHNSON
LADY JOHNSTON
DR. D. JOHNSTON
MRS. D. JOHNSTON
THE RT. HON. LORD JOSEPH, C.H., P.C.

*MRS. VERONICA KEELING
MRS. F. KELLWAY
ALAN KENNARD
MRS. ALAN KENNARD
*MISS M. KENNEDY-BELL
T. A. KENNEDY-DAVIS
THE WORSHIPFUL THE MAYOR OF
KENSINGTON AND CHELSEA
DR. R. B. KHAMBATTA
MRS. R. B. KHAMBATTA
M. KIA
PAUL H. KIERNAN
*MISS F. B. KING

MRS. GLORIA KING
GORDON KING
MRS. GORDON KING
MRS. MARIANNE KING
MRS. J. D. KING-LEWIS
*THE LORD KINNAIRD
DENIS KINNELL
*JAMES H. KIRKMAN
MRS. PENELOPE KIRWAN-TAYLOR
DR. PAUL KNAPMAN
MRS. PAUL KNAPMAN
B. E. KNIGHT
MRS. B. E. KNIGHT
MISS S. M. KNIGHT
MRS. HILARY KRALL
*HUGH KRALL
H. KRETZMER
MRS. H. KRETZMER

*ALBERTO DE LACERDA
JOHN LADE
J. D. LAFFETAY
R. A. LAMB
MRS. R. A. LAMB
MISS M. M. C. LAMBERT
MRS. MARGARET LANDALE
MRS. K. E. LANDER
MISS MONICA LANDERS
MRS. J. LARKEN
MISS MELISSA LARKEN
R. J. O. LASCHLES
*MRS. W. A. J. LAWRENCE
LADY LEA
MISS ELIZABETH LEADER
MISS E. A. LEATHART
PETER LEDEBOER
LAURIE LEE, M.B.E., F.R.S.L.
MRS. LAURIE LEE
*MRS. PENELOPE LE FANU HUGHES

*DAVID LE LAY
*MISS F. M. LENÉY
L. A. LESCH
DR. R. D. G. LESLIE
MRS. R. D. G. LESLIE
*MRS. LESLEY LEWIS, F.S.A.
*SIR DAVID LIDDERDALE, K.C.B.
LESLIE LING
MRS. LESLEY LING
ROBERT LINSLEY
MISS ELIZABETH LINTON
MISS GWYNETH LLOYD
*G. LLOYD-ROBERTS
*PREBENDARY HAROLD LOASBY, M.A.
MRS. HAROLD LOASBY
PRINCE JOHN LOBANOW-ROSTOVSKY
PRINCESS JOHN LOBANOW-ROSTOVSKY
*H. BRIAN LOCKE
*MRS. J. A. LONG
STEPHEN P. H. LONG
*THE COUNTESS OF LONGFORD, C.B.E.

*MRS. JOSEPH LOSEY
*JAMES N. LOTERY
*DR. PATRICK LOVETT
MISS ELIZABETH LOWRY-CORRY
N. LUARD
MRS. N. LUARD
C. D. LUSH

*E. C. MACADAM
*LORD MCALPINE OF WEST GREEN
DR. A. D. MCCANN
MRS. A. D. MCCANN
DENIS MCCOY
*MRS. A. R. H. MACDONALD
*MISS I. M. MACDONALD
MRS. N. MACDONALD
MRS. V. J. MACDOUGALL
MRS. DIANA MACKENZIE-SEIDT
MISS JENNY MACKILJIGIN
*JAMES MACNAIR
*HIS HONOUR JUDGE M. J. P. MACNAIR
MRS. M. J. P. MACNAIR
*COLIN I. MCINTYRE
LADY MCKAY
SISTER MARGARET McMULLEN
*MRS. C. S. MCNULTY
*MISS B. I. MAGRAW
MRS. N. M. MAITLAND
*GEORGE MALCOLM, C.B.E., M.A.
MRS. C. J. MALIM
MRS. GWEN MANDLEY, M.B.E.
MRS. RITA MARMOREK
FRANCIS MARSDEN
MRS. FRANCIS MARSDEN
PROFESSOR C. G. MARTIN
MRS. C. G. MARTIN
JOHN MARTIN
*MRS. M. H. MARTIN
MISS A. M. MASSINGBERD-MUNDY
*MISS M. G. MASSY, M.B.E.
DAVID MATHIS
MRS. DAVID MATHIS
MRS. JACQUELINE MAUDE
*RICHARD FRANCIS MAURICE
MRS. A. M. N. MAXWELL
*LADY MAY
MRS. P. MAYOR
*MISS IRIS MEDLICOTT
*SIR JOHN MEGAW
*LADY MEGAW
LORD MESTON
LADY MESTON
*PETER B. MEYER
*MRS. D. MIDDLETON
MRS. M. A. MIDGLEY
RAYMOND MILES
MRS. SUSAN MILES
LADY BABETTE MILLAIS
DR. P. MILLWARD-SDOUGOS
R. G. MILLWARD-SDOUGOS

THE LADY MILNER OF LEEDS
MISS PATRICIA MINES
MISS P. D. J. MOLLOY
*MRS. JANE C. MOORE
C. J. MORAN
MISS DIANA MORANT
D. T. MORGAN
P. S. MORICE
*MRS. J. W. F. MORTON
DENNIS MOUNT
MRS. DENNIS MOUNT
*THE LORD MOYNE
MISS WINIFRED MULLIGAN
R. MULLIN
MRS. R. MULLIN

THE NATIONAL TRUST
CHARLES NELSON
*PROF. BERNARD NEVILL, F.R.S.A., F.S.I.A.
M. NEVILLE
MRS. M. NEVILLE
MISS DIANA NEWMAN
F. A. NEYENS
*GEORGE H. J. NICHOLSON
MRS. C. H. NICKOLS
T. E. NODDER
THE HON. GERARD NOEL
MRS. GERARD NOEL
THE MARQUIS OF NORMANBY
THE MARCHIONESS OF NORMANBY
*THE DOWAGER MARCHIONESS OF NORMANBY
THE LADY NUGENT

MISS L. ODDY
MRS. E. V. W. OKELL
P. V. A. OLDAK
MRS. W. M. OLDAK
*MRS. RALPH OLIPHANT
LADY O'NEILL
*MRS. CUTHBERT ORDE
J. F. ORMOND
MRS. J. F. ORMOND
MISS WENDY ORR
ROBERT ORR-EWING
MISS HELEN OSBORNE
MARTIN OWEN
D. W. OWLETT

G. H. PAGE
MRS. G. H. PAGE
LADY PALAMOUNTAIN
*W. PARKER
MRS. P. PARKHOUSE
MISS SHEILA PARISH
MICHAEL PARKIN
*MRS. MARJORIE PARR
MRS. M. D. PASCOE
*MRS. IAN C. PATERSON
K. G. R. PEARSON
MRS. R. R. PELHAM-BURN

MRS. CAROLINE PENMAN
 MRS. PENNY PERRIN *
 S. D. PETTIFER
 MRS. S. D. PETTIFER
 *MISS D. W. PETTIGREW
 MRS. RUTH PHILP
 *PREBENDARY F. A. PIACHAUD, M.A., B.D.
 M. A. PICKERING
 MRS. M. A. PICKERING
 *LADY PICKTHORN
 ANDREW PINK
 *D. H. PIPER, D.L.
 MISS GEMMA PIQUEREZ
 MRS. G. PLAZZOTTA
 T. A. G. POCCOCK
 MRS. T. A. G. POCCOCK
 GREVILLE POKE
 MISS CAROLINE POLLETT
 *MISS N. S. POMFRET, M.B.E.
 *THE LORD PORCHESTER
 ANTHONY POST
 MRS. ANTHONY POST
 CHRISTOPHER POWELL
 COLIN PRESTIGE
 ANTONY PRESTON
 MRS. ANTONY PRESTON
 MISS E. E. PRESTON
 *MRS. E. PULFORD
 *MRS. DENIS PURCELL

LEONARD QUARANTO
 MRS. LEONARD QUARANTO
 GILES QUARME
 MRS. GILES QUARME
 MRS. V. QUIN

M. B. RADCLIFFE
 MRS. M. B. RADCLIFFE
 TIMOTHY RAWE
 MAJOR-GENERAL SIR ROY REDGRAVE,
 K.B.E., M.C.

LADY REDGRAVE
 *DR. MARY E. T. REMNANT
 MRS. JANE RENTON
 A. S. REYNOLDS
 MRS. C. A. RICHARDS
 *R. P. G. RICHARDS
 I. P. RICKWORD
 MRS. I. P. RICKWORD
 P. RIDDLE
 MRS. P. RIDDLE
 MRS. A. RIDLER
 *DAVID RIDLEY
 *MRS. DAVID RIDLEY
 MRS. JOANNA RILEY
 CHARLES RIXON
 MISS DAPHNE ROBERTSON
 FLETCHER ROBINSON
 MISS JULIA ROBINSON
 NEVILLE W. ROBINSON

THE HON. STELLA ROBINSON
 ROBERT ROBINSON
 MRS. ROBERT ROBINSON
 MRS. FRANCES M. W. ROBSON
 MRS. E. R. ROSE
 MISS S. M. ROSKELL
 MRS. KATHARINE M. ROSS
 PETER ROSS
 MRS. PETER ROSS
 MRS. G. ROSSITER
 MISS CARLA ROUNDELL-GREENE
 *LADY ROWAN
 MISS ELISABETH ROWELL
 HUGH ROWLAND
 MRS. HUGH ROWLAND
 *THE GOVERNOR, THE ROYAL HOSPITAL
 *COL. R. A. RUBENS
 MRS. R. A. RUBENS
 MALCOLM RUDLAND
 MISS ELIZABETH RUSSELL
 MRS. KIT RUSSELL, O.B.E.
 A. RUSSETT
 MRS. A. RUSSETT
 RONALD B. RYALL, F.R.S.A.
 MISS M. A. RYAN
 MISS SOPHIA RYDE
 MRS. H. G. RYDER

D. W. SAGAR
 MRS. B. M. SAGAR
 SIMON SAINSBURY
 *ST. JOHN'S CHURCH
 MISS JEANNIE SAKOL
 MISS DIANA SALTER
 J. SAMMONS
 MRS. J. SAMMONS
 MISS E. SAMPSON
 *MRS. A. C. E. SANDBERG
 DAVID SANDELL, F.R.C.S.
 MRS. DAVID SANDELL
 JOHN SANDOE
 *JOHN A. SANKEY
 *MRS. R. J. SARGENT
 J. SASSOON
 J. SAUNDERS
 S. M. SCHICK
 DIANE SCHNEIDER
 MISS H. SCHULZE
 *THE RT. HON. NICHOLAS SCOTT, M.B.E.,
 M.P.

ROBERT SCOTT
 MISS ROWENA SCRIMSHAW, M.A.
 MRS. MARY SEED
 DR. A. J. SEEDS
 OLIVER SELLS
 MRS. OLIVER SELLS
 RICHARD SEWELL
 R. A. SHARP
 MRS. R. A. SHARP
 THE HON. RICHARD SHARP

MRS. RICHARD SHARP
 MISS GILLIAN SHEPHERD
 MISS PAULINE SHERIDAN
 *NED SHERRIN
 MRS. MARGARET H. SHIFFNER
 D. H. SHIRLEY
 MRS. D. H. SHIRLEY
 MISS CAMILLA SHIVARG
 LADY SHONFIELD
 MISS M. SHOWELL-WESELY
 J. HAROLD SHULLAW
 COL. ROGER SIBLEY
 PETER SIMONIS
 MRS. PETER SIMONIS
 J. S. SIMPSON
 MRS. J. S. SIMPSON
 *B. J. SIMS
 *THE REV. CHARES SINICKSON
 MISS YVONNE SKELSEY
 *C. H. A. SKEY
 R. L. SLEIGHT
 MRS. R. L. SLEIGHT
 THE VISCOUNT SLIM
 G. P. SMITH
 *MRS. IAN SMITH
 MRS. T. RAE SMITH
 W. HAMMOND SMITH
 MRS. SANDRA SNEDDON
 MISS SUE SNELL
 MISS P. E. SORRELL
 *J. M. SOUTHERN
 PETER SPARK
 MRS. PETER SPARK
 MRS. P. B. SPEAK
 J. D. SPOFFORTH
 MRS. GLORIA STACEY
 MRS. C. STANFORD-RUMPH
 EDWARD STANLEY
 MISS RUTH STANTON
 JOHN STEFANDIS
 *MISS A. STENFERT-KROESE
 NIGEL STENHOUSE
 G. K. G. STEVENS
 MRS. M. E. STEVENS
 MISS N. STEVENS
 *MRS. S. I. STEWART
 MRS. A. J. STONE
 MRS. B. A. STOOP
 D. H. STOTT
 MRS. D. H. STOTT
 N. M. STOUGHTON
 MRS. N. M. STOUGHTON
 MISS CATHERINE H. STRAUSS
 DENIS STRAUSS
 *J. A. STREETER
 B. V. STRICKLAND
 MRS. TESSA STRICKLAND
 *T. DE B. H. STRIDE
 MISS DEBORAH STROUD
 *OLIVER STUTCHBURY

*MRS. OLIVER H. STUTCHBURY
 DAVID SUCKLING
 MAJ-GEN. V. SUGDEN
 MRS. V. SUGDEN
 D. F. SUMMER-COOKE
 MRS. D. F. SUMMER-COOKE
 MARTIN SUMMERS
 *THE HON. MICHAEL SUMMERSKILL
 MISS CLARE SUTTON
 MRS. MARY B. SWAN
 D. N. SWANSON
 MRS. D. N. SWANSON
 MRS. H. K. SWEET
 ANTHONY SYKES
 MRS. B. E. SYKES

*MISS GERALDINE TALBOT
 *LADY KENYA TATTON-BROWN
 *A. GORDON TAYLOR
 D. G. TEMPLETON
 MRS. D. G. TEMPLETON
 CHRISTOPHER TENNANT
 MRS. CHRISTOPHER TENNANT
 JOHN THACKER
 DR. D. J. THOMAS
 MRS. D. J. THOMAS
 MRS. R. C. THOMAS
 MRS. B. G. THOMPSON
 DR. JAMES THOMPSON
 *THE REV. C. E. LEIGHTON THOMSON
 *C. J. H. THORNHILL
 MISS JEAN THORP
 MISS S. TIBBLES
 ROGER TOOK
 MRS. PAT CLEARY TOOK
 MISS B. M. TOWLE, M.B.E.
 THOMAS TROUBRIDGE
 A. C. TUPKER
 MRS. A. C. TUPKER
 MRS. ELIZABETH TURNER
 *DR. W. C. TURNER
 PROFESSOR H. J. V. TYRRELL
 DR. B. TYRRELL

F. A. B. VALENTINE
 MRS. F. A. B. VALENTINE
 H. H. VARLEY
 MRS. H. H. VARLEY
 MISS PENNY VARLEY
 DR. B. D. VAN LEUVEN
 CLAUDIO VERA
 PETER VERITY
 NICHOLAS VESTER
 DR. EMMA VESTER
 SIR DEREK VESTY
 LADY VESTY
 MISS D. E. W. VEY
 MISS ELIZABETH VILLIERS
 DR. A. M. VINCENT
 MRS. JILL M. VIRGIN

E. VON SCHMIDT
MRS. E. VON SCHMIDT

*SIR ANTHONY WAGNER, K.C.V.O., D.LITT.

MRS. C. WALKER
MISS O. M. WALKER
MISS MIRIAM S. WALLACE, M.A.
MRS. A. WALTER

*P. W. WARD-JACKSON
MAJ. RONALD WARLOW, T.D.
MISS D. E. WARREN
MRS. ANTHONY WATERLOW
DENNIS R. WATERS

*MRS. A. M. L. WATKINS
JOHN WATNEY
THE REV. DEREK WATSON, M.A.
G. WATSON

*MRS. HELEN WATTS
STEPHEN WATTS

K. J. WEEKS
MRS. K. J. WEEKS
MISS LINDA WELLS

MRS. ANN WEST
DENYS R. M. WEST, B.A.
GEORGE WEST

SURGEON CAPT. BRIAN WESTON, R.N.
*JONATHAN WHEELER, M.A., B.Sc., F.R.I.C.S.

MISS JOAN WHITE
MRS. LENA WICKMAN
PETER WILLIAM-POWLETT
THE HON. MRS. P. WILLIAM-POWLETT
DR. A. C. WILLIAMS
MRS. S. M. A. WILLIAMS

MRS. D. C. WILLIAMSON
MISS R. M. T. WILLIAMSON
*HIS HONOUR JUDGE R. B. WILLIS, T.D.
LORD WILSON OF TILLYORN, K.C.M.G.
LADY WILSON OF TILLYORN
MRS. H. M. WILSON

*MRS. P. WINER
MISS ELIZABETH S. WINN
BRUCE WITHINGTON
MRS. BRUCE WITHINGTON
M. L. WOLFE-BARRY
MISS HAZEL WOOD

*MRS. JOYCE M. WOOD
AUSTIN WOODS
MRS. AUSTIN WOODS
CHRISTOPHER WOODS
MRS. CHRISTOPHER WOODS
DR. J. C. WOOLF
MRS. J. C. WOOLF
CHRISTOPHER WOON
MRS. CHRISTOPHER WOON

*SIR MARCUS WORSLEY, BT.

*THE HON. LADY WORSLEY
KENNETH F. WORTHINGTON, M.A.
MRS. HELEN WRIGHT
JOHN G. WYLLIE

MISS M. ELIZABETH YOUNG

MISS M.A. ZAKARIAN
MISS L. A. ZANIA
MRS. P. A. ZOYOPULO



Membership entitles you to join us for:

- Exclusive shopping evenings
- Escorted private visits to the finest gardens
- Entertaining talks from leading gardening experts

Benefits of Membership include:

- First option on limited edition plants
- 10% discount on plants bought on weekdays and at club events
- A quarterly newsletter to help you make the most of the Club

For further details

please write to us or telephone

Stephanie Donaldson on 0707 393105

*The Chelsea Gardener Club,
1 Guessens Walk, Welwyn Garden City, Herts
AL8 6QS*