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REPORT

1995



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*The wood engraving of Chelsea Old Church on the title page
is by Hugh Krall.*

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The Annual General Meeting

of the
Chelsea Society
was held at the
Hall of Remembrance,
Flood Street, Chelsea, S.W.3
on Wednesday 22nd November 1995

Sir Simon Hornby, President of the Society, took the Chair at 6.30 p.m.

The President welcomed those present and particularly Councillor Paul Warwick, the Mayor of the Royal Borough of Kensington and Chelsea, Councillor Desmond Harney, Chairman of the Planning and Conservation Committee, Mr. Michael French, Executive Director of Planning and Conservation and Mr. Bill Dunnet of the Westminster Society.

Sir Simon went on to say how pleased he was to be President and, though he did not live in Chelsea, his grandfather had and he still had an uncle living there.

The Minutes of the 1994 Annual General Meeting were approved and signed by the President.

Mr. Ian Frazer, Honorary Treasurer of the Society, presented his Accounts for the year ending 31st. December 1994. He pointed out that these included a donation of £6,000 from the Trustees of the late Pamela Sheridan. No questions were raised and the Accounts were adopted unanimously. The President thanked Mr. Frazer for all his work.

As no Resolutions had been received the President then asked Mr. David Le Lay, Chairman of the Society, to deliver his report after which Mrs. Gloria Stacey asked if anything could be done about the noise of helicopters. The Chairman said that the Society had made representations to the London Borough of Wandsworth to restrict the number of flights from Battersea Heliport but there was no restriction on police, MOD or the hospitals, all of whom were entitled to use helicopters. Mrs. June Buchanan asked if the Society could influence the floodlighting on Battersea Bridge. The Chairman replied that objections should be directed to the London Borough of Wandsworth who were responsible for that bridge. Mr. Leonard Holdsworth suggested that the Society should contact the Heathrow campaign group, HACAN (Heathrow Association for the Control of Aircraft Noise). Mr. Jeffrey Frost asked where the King's Road station for the Chelsea-Hackney Line was to be located, to which the Chairman replied that no decision had been taken. The Society had objected to it being on the corner of Oakley Street but the latest London Underground circular had implied that it might be on the corner of Manresa Road. Mr. Ian Rickword

queried the need for a station. The Chairman said that the Society had opposed any new roads and had welcomed and supported better public transport to serve the western parts of Chelsea.

Under any other business, Mrs. Lesley Lewis reported to members that the Thomas More picture, formerly in Crosby Hall, had now been restored and would be installed in the Old Town Hall in January and unveiled by the Mayor on 27th. February 1996. The condition of the 400 year old picture had been much worse than anticipated and delays and difficulties had resulted in a shortfall in the restoration fund of about £5,000. This was covered by a guarantee from a private Charitable Trust but any further contributions would be a welcome relief to the guarantor.

There being no other business the President thanked the Officers and Council of the Society for their hard work throughout the year and closed the meeting at 7.30 p.m. There were about 140 members present.

Chairman's Report

This is the first Annual General Meeting at which the chair is being taken by Sir Simon Hornby and on behalf of the whole Society I should like to extend a warm welcome to Sir Simon and to Lady Hornby. I should also like to thank Sir Simon for the keen interest he has shown in the Society's affairs throughout the year and for his help and advice.

The Council

Earlier this year Col. Alexander Rubens resigned from the Council of which he had been a member for 16 years, for 12 years of which he served as Vice-Chairman of the Society. His wise counsel was always much appreciated and I in particular benefited from his help and support. Sascha's retirement was caused by sudden ill health and it was with great sadness that we learnt of his death on 25th. August; we extend our condolences to his widow, Joan.

The Council has appointed Nigel Stenhouse as Vice-Chairman; he has been an active and enthusiastic member of the Council for the past six years. He was largely responsible for our successful Riverside Report in 1992 and has acted as our advocate at a number of Public Inquiries.

The Earl of Derby has resigned from the Council as he now has to spend most of his time in the North West of England.

Membership

The current membership of the Society is 1,009.

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 1994 Annual Report of the Society, as always, gave an impression of some aspects of life in Chelsea during the year, as well as in years gone by. We have to thank Tom Pocock, our Honorary Editor, for another first class Report.

We also thank Michael Bach for producing two issues of the Society's Newsletter which, since its inception in 1993, has become a useful vehicle for communication between the Council of the Society and the membership.

We have again produced a Christmas card this year, after the success of our 1994 card and we have also published a postcard of a painting in the Borough's Chelsea Collection.

Activities

(A) Private View

On 1st. December, 1994, we joined the Friends of the Tate Gallery for a private evening view of the major exhibition of the work of James McNeill Whistler.

(B) Winter Lectures

As usual, these lectures were held in the Small Hall of Chelsea Old Town Hall.

On 7th. February, Geraldine Elwes lectured on "The Carlyles in Chelsea". This lecture marked several anniversaries in that 1995 is the bicentenary of Carlyle's birth and the centenary of both the opening to the public of Carlyle's house at 24 Cheyne Row and of the founding of the National Trust who now own the house.

On 28th. February, we had a lecture entitled "The Goossens Family in Chelsea" given by Carole Rosen, the author of a recent book on this famous musical family. Her lecture, amongst other things, gave us an intriguing insight into an informal 'salon' established by Paul and Muriel Draper at 19 Edith Grove just before the first world war.

On 21st. March, Julian Barrow, a former member of the Council of the Society and well known painter, gave us a lecture on "Tite Street", where he has lived and worked for many years and Julian's own charming personality was reflected in his history of this famous street. With over 150 people in the hall, this was probably the most popular lecture we have ever had in all of our 16 seasons of winter lectures.

(C) Chelsea Residents' Association Meeting

The meeting this year was held in the Hall of Remembrance on 30th. May. Councillor Desmond Harney OBE, Chairman of the Royal Borough's

Planning and Conservation Committee, was present to answer questions with the help of his Executive Director, Mr. Michael French.

(D) Chelsea Festival

The 1995 Chelsea Festival was held from 4th. to 10th. June.

1. "Sir Hans Sloane and the Chelsea Collection" Exhibition

This exhibition was held in the Small Hall of Chelsea Old Town Hall from 5th. to 10th. June. A Private View of the exhibition, sponsored by John D. Wood, was held on the evening of 5th. June and was attended by the Mayor of the Royal Borough, Councillor Paul Warwick. We estimate that the exhibition was visited by some 1,400 people, it was much admired and it fostered renewed interest in Sir Hans Sloane.

A special committee was formed by the Society to organise this exhibition comprising not only members of the Council but also several 'outside' experts who generously gave of their time: Dr. Penelope Hunting, Historian; Shaun Irwin, Designer; Arthur McGregor, Assistant Keeper of Antiquities at the Ashmolean Museum and Kathie Way of the Natural History Museum.

We received help and advice from many organisations but special thanks are due to the Cadogan Estate who were the exhibition's sponsors. We were also most grateful to both Lord Cadogan and Lord Chelsea who took a special interest in this exhibition which celebrated the life of one of their most illustrious ancestors.

The exhibition included a small section devoted to advertising the work of the Society as a result of which we recruited many new members.

2. Guided Walks

The Society again organised Guided Walks as part of this year's Festival, as follows:

- 4th. June "The Village of Palaces"
- 6th. June "Cadogan Square"
- 8th. June "The London Terraced House"
- 10th. June "Chelsea's Two Parish Churches".

All of the walks were conducted by the Chairman of the Society and they were very well attended.

(E) Summer Meeting

This was held at the Chelsea Physic Garden when we marked the 300th. anniversary of the death of Henry Purcell whose most famous opera, *Dido and Aeneas*, was first performed at Gorges House, Chelsea in 1689. Our celebration, which was attended by 170 members and guests, took the form of a special performance of excerpts from *Dido and Aeneas* given by The St. Lukes Company, a group of singers and musicians specially formed for the occasion by Rosemary Collinson, a member of the choir of St. Luke's, Chelsea. We were honoured that the Mayor, Councillor Paul Warwick, and also Sue Minter, curator of Chelsea Physic Garden, were able to join us for the evening which ended with a buffet supper, served in the garden.

Chairman's Activities

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

1. Giving a talk on the history of Chelsea to the Chelsea Luncheon Club on 17th. May.
2. Leading a guided walk entitled: "Working Class Chelsea" for the National Trust on 6th. July and 3rd. August.

Carlyle's House

Earlier this year, Geraldine Elwes retired as custodian of Carlyle's House. It is due to Geraldine that close and friendly links have been established between the Chelsea Society and the House and she will be missed in Chelsea. We welcome Uta and Leslie Thompson, her successors, who have already become very much part of the local scene and are continuing in the task of raising the profile of this important Chelsea asset.

Chelsea Museum

A sub-committee of the Council of the Society has been set up in order to pursue our ambition of establishing a new historic centre for Chelsea.

We had hoped to be able actively to promote the idea of 248 King's Road, directly opposite Chelsea Old Town Hall, being acquired for this purpose; but unfortunately, the Royal Brompton Hospital, the building owners, have decided to retain it for their own possible future use as temporary office accommodation during the construction of Phase II of their new hospital.

Other possible locations have been looked at but none was considered suitable. In the meantime, the sub-committee is working on producing a leaflet drawing attention to the Royal Borough's 'Chelsea Collection' in the hope of galvanising support and, eventually, funds to make our project a reality; this task is being carried out in conjunction with the Borough's Director of Libraries and Arts.

Unitary Development Plan

This Plan has now been adopted by the Royal Borough as their principal local guide to Planning.

Planning Applications

The Planning Sub-Committee of the Council of the Society, under the effective chairmanship of Andrew Hamilton, our Hon. Secretary (Planning) has made a total of 124 representations during the past year.

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

Representations were made against two applications for Entertainment Licences.

Some of the more significant applications during the year were:

(a) Crosby Hall, Cheyne Walk, SW3

During the course of the year, the owner of Crosby Hall appealed against the Condition permitting limited public access to the Great Hall; this appeal was allowed. We consider that had the Borough imposed the more clearly worded condition suggested by both its planning officers and the Society, the result could well have been in our favour as one of the reasons given by the Inspector for allowing this appeal was that the wording was so confusing as to be unenforceable. The effect of this appeal decision is that Crosby Hall is now entirely private with all rights of public access completely removed.

Building work has now started on this scheme and the Society has commented recently on various revisions proposed by the applicant. Whilst generally welcoming the amendments, we have asked that the Local Authority ensure that adjoining owners will not be adversely affected in terms of loss of light or privacy.

(b) King's College Site, 552 Kings Road, SW10

We welcomed an application in July for partial educational use of the buildings on the site and a significant reduction in the amount of new residential building proposed.

However, the site owners have appealed to the Secretary of State for non-determination by the Royal Borough of an application for much more intensive development of the site and without any educational uses. This scheme, which will be the subject of a Public Inquiry, is strongly opposed by the Society but the Borough has decided that it would be minded to grant consent.

The Society has for many years fought for this site to remain in educational use and we hope to be able to give evidence at this Inquiry; it is unfortunate that we will on this occasion be opposed by the Royal Borough whose evidence will be in favour of the applicants.

(c) 17 Oakley Gardens/21 Cheyne Walk, SW3

We opposed a proposal to build an extension to 17 Oakley Gardens in part of the extensive rear garden of 21 Cheyne Walk; it was considered that the proposal would result in a loss of amenity to adjoining houses and establish an undesirable precedent in what is a green oasis for the surrounding buildings.

(d) 9/11 Sydney Street, London SW3

We objected to several further applications for hotel use of this property, one of which proposed a "uses swop" with the Hotel Lexham at 32/38 Lexham Gardens.

There is an increase in Planning applications involving "uses swops" and the Society agrees with the official guidance for such proposals which is that an application which is unacceptable in planning terms cannot somehow be made acceptable by a "uses swop".

(e) Thamesbrook Elderly Persons Home, 2 Dovehouse Street, SW3

This is probably the most scandalous decision of the year; essentially the Royal Borough has granted consent for an extension to this Home which, if submitted by an applicant other than the Royal Borough, would undoubtedly have been refused. The proposal involves extending the existing building along the whole length of this section of Dovehouse Street in the same banal early 'Sixties architecture. Both we and the Dovehouse Street Residents Association, offered to prepare alternative schemes but the Borough refused to allow sufficient time for this to be done.

When carrying out its own developments, we expect the Borough to set an example to others but this decision indicates a degree of hypocrisy which we have no hesitation in deploring.

(f) Royal Brompton Hospital North Block, Fulham Road, SW7

The Planning Sub-Committee welcomed the proposals for conversion of the old hospital block into high quality apartments together with two new blocks to the east and west replacing the existing unsightly huts. Some concerns were expressed about parking arrangements and the height of the proposed extensions.

(g) Former Office Building, Lamont Road Passage, SW10

During the year a number of applications were received for re-development of this building which is hidden away behind the Kings Road. The Sub-Committee felt that all the proposals represented over-development of the site.

(h) Chenil House, 181/183 Kings Road, SW3

The Sub-Committee objected to a proposal for change of use of this gallery into a massive restaurant. An appeal has now been lodged by the owners for non-determination.

Royal Brompton Hospital

Although no planning application has yet been made by the Royal Brompton Hospital NHS Trust for the development of the site of the Chelsea Gardener and Chelsea Farmer's Market, a preliminary outline diagram was shown at the Hospital's recent AGM which indicated alarmingly gauche and unsympathetic proposals for this important site.

It is reassuring that the Royal Borough shares our concern over the future of the various sites owned by the Hospital for earlier this year the Chelsea Park/Carlyle Conservation area was extended to include the Brompton Hospital South Block in Fulham Road, the nurses' hostel in South Parade and the Royal Marsden Hospital. In addition, a new and detailed Planning Brief for the whole area has just been issued by the Borough for public consultation.

Battersea Flour Mills Public Inquiry

The Society gave evidence at this inquiry into the construction of a 20-storey glass 'ski slope' on the site of Battersea Flour Mills, adjacent to the

historic church of St. Mary's, Battersea. The Inquiry was the result of the planning application for this development having been 'called in' by the Secretary of State at the Department of the Environment after the local planning authority, Wandsworth Borough Council had indicated it was minded to grant consent.

Evidence in support of the application was given by the applicants and by Wandsworth Borough Council, both of whom laid great stress upon the fact that the proposal had the support of English Heritage, the Royal Fine Art Commission and the Georgian Group; and that the new building had been designed by a world-renowned architect.

In addition to The Chelsea Society, evidence opposing the application was given by the Royal Borough of Kensington and Chelsea, Morgans Walk Residents Association and the Battersea Power Station Community Group. The application was also opposed by the London Borough of Hammersmith and Fulham, although they did not appear at the Inquiry.

The Society's case was that the new building would have a detrimental impact on all of the Chelsea riverside, that all of the guidelines for development of this site indicated that new buildings to a maximum height of 6 storeys only was appropriate, and that a scheme for the conversion of the existing Flour Mills would be preferred to the application proposal. We also successfully demonstrated that all of the material which had been submitted by the architects with the planning application was inaccurate in that it under-estimated the height of the proposed building in relation to existing surrounding buildings. The Society's case was presented by Nigel Stenhouse with the Chairman and Tom Pocock giving evidence.

The Society was grateful to the Royal Borough for the invaluable part it played in this fight to protect the amenities of Chelsea from a particularly outrageous proposal.

The decision as to whether or not to give consent for this application will be made by the Secretary of State and this is still awaited.

The King's Road

The King's Road continues to be one of the Society's main pre-occupations. In March 1994, after an extensive survey, the Society produced its "King's Road Study" which was widely circulated to the members and officers of the Borough Council. It was intended to encourage the Borough to think along the right lines in producing their own study.

Two of the most important aspects seemed to us to be firstly, to create a conservation area of the King's Road so that it could be considered as a single entity. This idea was supported by the then Chairman of the Planning and Conservation Committee, but was subsequently abandoned on administrative grounds. However, some additions were made to adjacent conservation areas, giving most of the frontages conservation area status.

Secondly we considered that pedestrian movement, traffic conditions, bus use and servicing of buildings could be much improved by a radical

rethinking of traffic lane, laybys, bus stops and kerb changes. The Society has succeeded in getting the Borough to review the scope for reducing traffic in the King's Road. These aspects are the responsibility of the Highways and Traffic Directorate from whom reports have been promised from time to time, scheduled firstly for Summer 1994 but continually postponed. The present position is that outside consultants are to be appointed, a brief prepared and survey work is due to start now, with a preliminary report early in 1996.

Meanwhile, the Planning and Conservation Department has prepared a draft King's Road Character Study which it has now adopted. In our view, the exclusion of traffic considerations, both vehicular and pedestrian, and highway improvements significantly reduces its usefulness.

Chelsea-Hackney Line

During the course of the year London Underground Ltd. issued a consultation document proposing three alternatives to the 'safeguarded' route. We preferred the "Fulham Option" which proposed stations at Victoria, King's Road and Parsons Green; but we made a particular request that an additional station be built to serve the Chelsea and Westminster Hospital and provide an interchange with the West London Line. We found the "Battersea Option", which would not serve Chelsea at all, to be the least attractive option.

Tall buildings

Earlier this year the Department of National Heritage proposed that 40 Modern buildings be considered for 'Listing'; this proposal was submitted for public consultation. We objected to the listing of all tall buildings, such as the Vickers tower, Centrepont, the Hilton Hotel and New Zealand House. Our reason for doing this was that, in common with most amenity societies, we consider that the erection of tall buildings in London since the war has been a planning disaster which has affected the amenities of Chelsea; to 'List' these buildings would in our view add insult to injury. This also accords with our general policy that new buildings in London should not exceed the general height of those to be found in the locality.

Aircraft noise

Chelsea is on the flight path to Heathrow and whilst we have come to tolerate the nuisance from aircraft noise which this entails, this has become significantly worse in recent months in that planes are now flying over us from as early as 4.00 a.m. There is probably little that the Society, on its own, can do about this, but we intend to give our help and support to amenity groups in the forefront of this battle with the authorities.

Fifty years ago

This has been a year when the whole country has looked back to 50 years ago and the momentous events of 1945.

That was also a traumatic time for the Chelsea Society. Reginald Blunt, founder of the Society had died on 25th. October, 1944; he had been the life and soul of the Society for all the 17 years of its existence. During 1945, Mr. Charles St. John Hornby, grandfather of Sir Simon, retired as chairman of the Society, a post which he too had held since the Society's foundation and he later died on 26th. April, 1946. Many must have thought that the Society could not survive and indeed 1946 is the only year that the Society failed to produce an annual Report. Furthermore, the publication of a White Paper in January, 1945, proposing the re-organisation of Local Government seemed to threaten the very existence of Chelsea itself.

Whilst Chelsea may no longer enjoy civic autonomy, it has managed to retain its unique character and a flourishing Chelsea Society, with its mission of 'protecting and fostering the amenities of Chelsea' plays a part in helping to nurture what is special about Chelsea. And what is amenity? One of Reginald Blunt's characteristically poetic snatches ran:-

*'Amenity.' Tell us, whose is it, and what?
Do we own, or inherit, or chose it?
It's something you often don't know that you've got
Till you lose it!*

David Le Lay

The residents ask questions

The Chelsea Residents' Associations again met under the auspices of the Chelsea Society at the Hall of Remembrance, Flood Street, on 30th. May, 1995. Their questions were answered by Councillor Desmond Harney, Chairman of the Planning and Conservation Committee, and Mr. Michael French, its Chief Executive; Mr. David Le Lay, Chairman of the Chelsea Society, took the chair.

All too often the Council agreed with residents' complaints but explained that, under present legislation, they were unable to take the action they, too, believed to be appropriate, although, in some cases, there was hope that Government help might be forthcoming. Amongst such cases were the noise pollution caused by lorries and helicopters and what Councillor Harney described as "the greatest single problem", the opening of new, large restaurants in residential areas, which overloaded the already saturated parking space. This state of affairs has now reached the point of "enough's enough".

There was interest in the siting of the proposed stations for the new Chelsea-Hackney Line and Councillor Harney stressed the need for them

to serve Chelsea; perhaps if placed at the top of Oakley Street and in the west to serve the Chelsea and Westminster Hospital, the Chelsea football ground and Chelsea Harbour. The Oakley Street Residents' association urged that the proposed station should not be sited on the corner of Oakley Street and the King's Roads but on the north side of the King's Road. The future of the Duke of York's Headquarters in the King's Road was also causing concern. Mr. French said that the Ministry of Defence planned some limited commercial development along the King's Road but that was all because the site was already fully developed and its open space should remain sacrosanct.

The Dovehouse Street Residents' Association pointed out that they were at the epicentre of much new development including that of the hospitals, the Thamesmead old peoples' home and the proposed Underground station, commenting, "We get the impression that it is all piecemeal. Could it not be looked at as a whole?" Councillor Harney again sympathised but feared that that was no longer possible. Other issues aired were public access to Crosby Hall, the future Red Routes, the state of the pavements, the re-development of South Kensington Underground station – although that was not within the Chelsea borders – and the likely effects of a fifth terminal at Heathrow Airport on noise pollution and road traffic.

The overwhelming impression was that the Council would like to be empowered to achieve far more to safeguard and improve the environment but was hampered by obstructive or inadequate legislation.

From Ecclefechan to Chelsea, again

In March, 1995, you may have been surprised to see what appeared to be a belated Christmas tree spring up on the corner of Manresa Road and the King's Road. But it was to celebrate Thomas Carlyle's 200th birthday that twelve trees were transported to Chelsea from Ecclefechan, his birthplace, by overnight train. This arboricultural exercise was organised by the Duchess of Hamilton with the backing of the Linnean Society, the Dumfries and Galloway Regional Council, the Royal Botanic Gardens at Kew, the Wildlife Trust and the K & C Borough Council. The trees were met at Carlyle's house, 24 Cheyne Row, by, among others, Mrs. Elizabeth Hess, the Deputy Mayor, Mr. Simon Heffer, whose biography of Carlyle, *The Moral Desperado* was published that very day; Mr. John Simmons of Kew, Mr. Max Nicholson, founder and ex-president of the Joint Nature Conservation Council and Professor Ian Campbell who gave a lecture on Carlyle later in the year. The first tree, a gean, was planted at No. 24, then the whole party strolled up to the King's Road and planted the Scots Pine and four more geans.

It was a happy occasion with a less happy outcome. It is sad to see how neglect, drought, pollution and the depredations of hungry pigeons have taken their toll – they may survive.

Jane Dorrell

The secret of Sir Hans's “atmospheric corner”

Penelope Hunting describes the creation of the memorable centre-piece of the Sir Hans Sloane exhibition for the 1995 Chelsea Festival

How, you may ask, did this exhibition come about? The inspiration for the subject lay with Stuart Corbyn of the Cadogan Estate Office, and the Cadogan Estate generously sponsored the exhibition. He had had long been interested in the versatile Sir Hans Sloane, physician, collector, scientist, antiquary, benefactor of the Physic Garden and as Lord of the Manor an extensive landowner in Chelsea, where he is remembered on many a street sign, from Hans Place to Sloane Square.

The next link in the chain was David Le Lay, Chairman of the Chelsea Society and the organizing genius of the exhibition, who summoned a committee to meet regularly in Old Church Street to plan the exhibition in between sips of sherry. By happy coincidence *the* authoritative book on Sloane was published at this time, edited by Arthur MacGregor, who journeyed from Oxford to give us the benefit of his knowledge. Kathie Way came breathless from the Natural History Museum to unlock, literally, drawers of strange specimens from Sloane's collection lent by the Museum for the exhibition. Stuart Corbyn negotiated for the loan of portraits from the Cadogan family and dealt with the prosaic problem of insurance; Nigel Stenhouse combined an unbounded enthusiasm for Sloane's drinking chocolate with public relations; Hugh Krall's skills were applied to mapping the lay-out and keeping sensible minutes of our meetings; David Sagar ensured that the tale of Don Saltero was not forgotten; Shaun Irwin found display cabinets and insisted on the “atmospheric corner”; Jenifer Miller hunted for antiques; I was drawn into the plot by our Rector, Derek Watson, and by a second happy coincidence I had been researching the history of Chelsea Manor House and this was published as a booklet to accompany the exhibition.

So here we had a group of academics, architects, a designer, amateurs and eccentrics assembled together and dignified by the title of the Organizing Committee. Amazingly, the combination worked and our meetings were enjoyable as well as productive. We were all rewarded with an invitation to the preview party (thank you, John D. Wood) and by the satisfaction of organizing an exhibition that was enjoyed by some 1,400 people during the six days of its brief life.

(See illustration, page 39)

The More Painting by Lesley Lewis

This very big picture, about twelve by nine feet, now to be hung in Chelsea Old Town Hall, is one of four known life size copies of a lost original painted by Holbein during his first visit to London 1526-28, when he is thought to have lodged in More's house in Chelsea. These were among the first bright years of Henry VIII's reign when More, who had accompanied the King to the Field of the Cloth of Gold, was acquainted with several leading Renaissance scholars such as Erasmus, a friend of Holbein. The painter sent him a drawing, dated 1527-8, for a More family group portrait in the Chelsea house, and this is now in the Basel Museum. It is the sole authority for the composition of the original painting, thought to have perished in a fire at the Kremser Palace, Moravia, in 1752. More's possessions were dispersed after his execution in 1535 but the picture was known in England for many years and in the 1590s some of his descendants had these copies of it painted. They were in oil on canvas, whereas the original is reported to have been in water-based paint on linen, but their likeness to the Basel drawing indicates that the latter was indeed close to it.

One copy — the best — is now with the National Trust in Nostell Priory, Yorkshire, and came to the Winn family by descent from More's eldest daughter Margaret Roper; a second copy, now in the National Portrait Gallery, came to Speaker Lenthall (1591-1662) from descendants of Thomas More and passed through several hands before coming to the Gallery in 1935. It varies considerably from the drawing and other copies in that extra family members were introduced to the right of the picture, replacing the window. A third version, now at East Hendred House, Oxfordshire, came there in 1848 from Barnborough Hall, Yorkshire, through the marriage of a female descendant of Thomas More's son John to a member of the Eyston family, who still possess it. With some slight variations this version resembles the Nostell Priory picture, but, owing to damage, about a foot has been cut off the right side, removing the figure of Dame Alice More.

A fourth version, the one now in Chelsea, came to Lord Petre of Thorndon Hall, Essex, through intermarriage with the Tyrell family, descending from Cicely Heron, Thomas More's third daughter, wife of Giles Heron, executed for implication in a plot against Cranmer in 1544. It was hanging in the dining room of this great Georgian house when the main central block was gutted by fire in 1878. Troops were called out from nearby Warley Barracks but, owing to shortage of water, had little success in putting out the fire; the present writer's great-uncle went out with his regiment and she likes to think that perhaps he helped to rescue the picture. It was restored, taken to the Petres' London house and included in a Tudor Exhibition in 1899. The Petres, after the fire, lived in the east wing of Thorndon Hall until, in the 1920s, this became a golf club. The More picture had been installed there and members of the club still remember it. Subsequently, the 17th Lord

Petre, then living at the old family seat, Ingatestone Hall, where it could not have been accommodated, sent it for sale to Sothebys with some other large pictures from Thorndon. The Chelsea Society bought it in 1950 and, as a memorial to the Society's founder, Reginald Blunt, presented it to Crosby Hall, Cheyne Walk, run as a hostel for international post-graduate students by the Federation of University Women, (now the British Federation of Women Graduates). The picture was hung at the dais end of the Great Hall and was freely available for viewing by a large public. The freehold was held by the Greater London Council and, after the latter was dissolved, Crosby Hall passed in 1992 to a private owner, Mr. Christopher Moran.

A new home had now to be found for the Thomas More picture and the B.F.W.G. united with the Chelsea Society to find a solution. Removing it from Crosby Hall was no mean task. The Hall had been somewhat altered since 1950 and it had probably been got in then by removal of a window. It was too fragile to be taken off the stretcher and rolled, but through the efforts of six men, including the expert reliner Mr. Tim Watson, it was got out through the south western door with one inch to spare. The firm of Martinspeed took it into store and a report on its condition was made by Mrs. Wendy De Beer of the De Beer Studios. She estimated the costs of restoration alone at about £20,000 and representatives of the B.F.W.G. and the Chelsea Society, Mrs. Nancy Catchpole, Mrs. Elizabeth Parsons, Mrs. Lesley Lewis and Mr. David Le Lay, sat down with Dr. Malcolm Rogers, Deputy Director of the National Portrait Gallery on 18 January 1993 to consider the options. The picture was of much greater historical than aesthetic interest and not attractive to art galleries, the National Portrait already having its own version. The Victoria and Albert Museum has a miniature version in watercolour by Rowland Locket. The links with Chelsea were so strong that it seemed essential to find a place for it there and it was decided that Chelsea Old Town Hall not only offered a splendid setting but would have the popular appeal to raise the large sum of money required. Two donors, the B.F.W.G. and the Lesley David Trust, put in £5000 each to enable restoration to be started, and the Chelsea Society launched an appeal with a target of a further £20,000. Members and friends responded magnificently and in a comparatively short time the Society raised £10,000. Meanwhile The Thomas More Picture Trust was formed to hold it in perpetuity for display in the Royal Borough of Kensington and Chelsea, and registered with the Charity Commission May 1994; the Trust then took up the Appeal, a much easier proposition now that the halfway mark had been reached. Substantial grants were received from the Pilgrim Trust, the Monument Trust, and several others, with support too from Allen Hall and the Thomas More Society. The practical difficulties of dealing with this enormous picture could now be tackled in consultation with Borough staff. The Mayor, Councillor Hurney, had given a strong lead to the first appeal and the Borough Council under its leader, Mrs Hanham, faced up bravely to the task of getting the picture hung and taking responsibility for the loan.

Restoration was by no means straightforward. The picture had to be relined and re-stretchered by Mr. Tim Watson, a task of several months.

Then a studio had to be found which was sufficiently large to take the painting and, ever resourceful, Mrs. De Beer managed to rent the Courtauld Institute conservation studios during the summer vacation of 1995. Here, with the best possible facilities, she did most of the work, and then found premises in Battersea in which to finish it. The task proved unexpectedly demanding. The fire from which the picture had been rescued at Thorndon had resulted in the hardening of the original paint and subsequent repaintings so that they were untreatable, and she had to do her best with what was there, retouching and reconstructing only where absolutely necessary. Her infinitely sensitive work has resulted in bringing the picture back to a condition which compares not unfavourably with that of the other versions.



The More family: a drawing by Holbein sent by the artist to Erasmus, c.1526, and now in the Basel Museum.

This picture is attributed to Rowland Locket, or Locket (fl. 1590-1610), although only the Nostell Priory version bears his signature. He was an English painter of no very high quality and much of his practice seems to have been as a copyist, a role in which he was very prolific. It seems certain that all the versions, so close in date, must have been commissioned by a group of Thomas More's descendants and, in a large workshop, variations could arise through execution by several different hands for different patrons. All examples are so heavily restored that stylistic comparison is impossible. There the matter must rest for the moment though future research might throw more light on Locket and his practice. One thing is certain: the original painting and these copies were well-known to generations of connoisseurs and much cherished by their owners, and to this we owe the survival of the copies through four hundred years. It is highly appropriate that Chelsea, which for so long had this picture in Crosby Hall, close to where the original was painted in More's own house, now has an even sounder basis for its continued presence in the Royal Borough as a constant reminder of the cultivated home created here in rough Tudor times by that great statesman, saint and scholar.

The healing arts at the Chelsea and Westminster Hospital

by Susan Loppert

Prince Charles is not always wrong — the other day his architectural institute turned its beady revisionist eye on modern hospitals and pronounced the façade of the “fêted” Chelsea and Westminster Hospital a duff dud. They are right — and the façade is a result of a typical British architectural fudge: the five-storey building (originally planned to be six storeys) had to conform to its neighbours in height and, in particular, have some sort of thematic unity with the adjoining Kobler Centre, built of London stock and red brick at a time — the mid-Eighties — when it had to fit in with St Stephen’s Hospital, a listed building. (Scarcely had the Kobler Centre been finished when permission was granted to demolish).

But go inside and it’s a different matter, the outside — which resembles nothing so much as an egg-box — giving way to a wonderful series of atrial spaces, light, white and airy. It has been accused of looking like a shopping mall or airport terminal, of being more art gallery than hospital; and, since Prince Charles’ princely precepts of how a hospital *should* look seem to endorse Palladian palaces, all massive columns and forbidding institutionalism, thank heavens it *doesn’t* look like a hospital. British tribal memory of hospitals is cast in the Victorian Gothic mould — there was little, stylistically, to distinguish between St. Stephen’s (built, incidentally, as a workhouse before it became an infirmary) and St. Pancras Station; and if, in the nineteenth century, a hospital could emulate the height of modernity as embodied in a bustling railway terminal, why, a century later, should a new hospital not emulate an airport terminal or shopping mall?

The point, of course, is that before the twentieth century and the gigantic leaps in medical science, hospitals were forbidding places entered with fear and foreboding, probably to die; whereas the cheerful, optimistic and welcoming atmosphere of the new Chelsea and Westminster Hospital means that in the short time since the hospital’s official opening in May 1993, it is rapidly becoming a real community centre, where, in addition to attending to their medical needs or visiting patients, people come to look at an exhibition (a different one each fortnight), savour what might be the best coffee in the Fulham Road and must be the best in any hospital, hear a concert, watch a performance of dance or theatre, buy scent or suitcases from the daily Friends’ stall, all in a revolutionary building with large, colourful

paintings, sculptures and mobiles, many specifically commissioned while the hospital was at drawing-board stage.

Art in hospitals is not a new idea. The Greeks had a word for it in the healing arts practised by Aesculapius at Epidauros in the 4th century B.C.; and they were following in the footsteps of the ancient Egyptian physician and magician Imhotep, around whose tomb at Sakkara the first healing sanctuary grew 2,000 years earlier; in Renaissance times in Italy, the sculptor Brunelleschi designed a Foundling Hospital in which the works of art were not only integral but a crucial part of the healing process. Even in Britain we have not always been barbarously philistine: in the eighteenth century, William Hogarth was commissioned to make two large paintings for Bart’s emphasising charity and compassion, *Christ at the Pool of Bethesda* and *The Good Samaritan*; at Bethlem/Bedlam, the gentle lunatic Richard Dadd produced paintings of wild fantasy and genius, succeeded this century by Louis Wain and his cats.

As Britain’s Empire expanded in the 19th century, so did the rich and moralistic Victorians’ belief that hospitals and institutions could and should give more than medical care to aid healing in the form of pictures, plants, decorations. At the Chelsea and Westminster we are thus continuing a long and honourable tradition; paintings, prints, mobiles, sculptures are not placed in wards and public spaces simply because we have a wonderful building to adorn, or for frivolous reasons, but because it has been proven that art and music contribute significantly to patients’ wellbeing and recovery, that they are an integral part of healthcare. There are paintings on the ceilings and doors of the anaesthetic rooms leading to operating theatres, and doctors and nurses have testified to their calming effect on patients. Surveys have shown that patients in bright, colourful, comfortable surroundings recover faster and go home more quickly (very important in the straitened climate of today’s NHS).

The new Chelsea and Westminster Hospital doesn’t look like a hospital, smell like a hospital but never pretends it’s not a hospital. What makes it different is the art and architecture, with its revolutionary design (by Sheppard Robson) in which eight five-storey atria radiate from the central vast atrium, all spanned by a dramatic transparent plastic roof, through which Concorde can be spied, the sun shines and on which the rain crackles. In the atria are ravishing silk banners by Patrick Heron (the longest nearly 60 ft. in length), a gigantic exuberant red, yellow and green metal sculpture of an *Acrobat* by Allen Jones (the largest indoor sculpture in the world), Sian Tucker’s hundred-foot multi-coloured mobile, *Falling Leaves*. Wards, corridors and public spaces are enlivened by hundreds of paintings, drawings, prints and sculpture — but there are still miles of blank and empty walls.

Although in Britain we are accustomed to the outmoded Victorian (and older) workhouses and infirmaries which have become our district hospitals, other countries have been more advanced in their hospital design. Chelsea and Westminster and St Mary’s, Isle of Wight, are, sadly, unique in

Britain, but the norm in countries like Holland, Sweden, Canada and the United States where the idea of a percent for art is also the norm.

Our project is the happy result of the passion and vision of three consultants who had seen for themselves at Westminster Hospital the effectiveness of the paintings on ceilings of anaesthetic rooms and of an 80 ft. mural by Faye Carey commissioned to enliven a dark, dingy corridor at St. Stephen's (now re-sited at Chelsea and Westminster); they determined that the new hospital would be an environment of optimism and uplift, colourful and cheerful.

We did start off with an incomparable advantage: the Chapel is graced by a fine *Resurrection* by Veronese, painted in about 1580 and inherited from Westminster Hospital; while the non-denominational Sanctuary has been transformed into a place of peace and contemplation by Maggi Hambling's ten watercolour *Sunrises*. Hambling was the winner of a competition in which she and six other artists (including Shirazeh Houshiary, later short-listed for the Turner Prize) and students from the Royal College of Art and City & Guilds of London Art School were invited to submit proposals. The £10,000 required to acquire the art work, frame it, redecorate the room, change the lighting and provide more suitable seating was provided by an anonymous charitable trust, for whom the multi-ethnic nature of the whole enterprise was its main attraction.

The building, with its white symmetry, cries out for bold colours, but, even though we are practically at the end of the century which gave birth to Kandinsky, we are constantly accused of having too much abstract art. Albert Irvin, one of our most distinguished artists (and, at 73, hardly a Young Turk) was invited to paint a 22-foot mural for the Fracture & Orthopaedic Clinic. He made eight preparatory sketches which were exhibited together with a questionnaire asking which people preferred; opinions varied from 'lovely intensity of colour' to 'what a load of bullocks (sic)', 'it's service we need, not paintings' and the inevitable 'my child could do that' (to which I always reply 'but has s/he?'). Interestingly, the staff in that clinic, who were dead set against the idea, became passionate proponents, converted by the artist himself; when one of the sketches was ripped from the wall I was delighted that someone liked it enough to steal it.

The winning design is a popular choice, as is a recently acquired simple, almost Zen-like sculpture by the acclaimed young artist Lucy Le Feuvre, and five bright *Totems*, painted sculptures by Rachel Owen, a recent Chelsea College of Art graduate, whose work represents exactly the sort of commission we are striving for — artistic excellence, youth (therefore relatively inexpensive), local connection. (Patrick Heron, Allen Jones, Sandra Blow, Eduardo Paolozzi are also locals).

The question of consultation is an important one: democracy is not always a good thing, nor is democratic selection if it comes down to the lowest common denominator — I don't know much about art but I know what I like; and everyone knows about art. But democratic consultation

failed in the case of a mural for a wall in Accident and Emergency, where the staff chose the least interesting design submitted and then, after several months, decided they hated it; it has now, after weeks of consultation, been altered, but will, I fear, never be a success. Too many cooks.

The performing arts are a major part of the hospital's Theatre for Health arts project. Although most hospitals in this country have the occasional concert, or carols, or storytelling, we believe that we are unique in providing weekly performances — whether of music, dance, theatre, storytelling, mime or puppetry — for patients in wards or for everyone on the hospital's stage or in the mall. For the first year, funding was provided by the Paul Hamlyn and Gulbenkian Foundations. We have raised £24,000 — from the same anonymous benefactor who sponsored the Sanctuary — for an innovative three-year music programme, *The Music That Heals*, in collaboration with the *City of London Sinfonia*. The programme — monthly visits by members of the C.L.S. — began in October; each visit consists of an hour's participative workshop in a ward, with a discussion break followed by a performance in a public area. And we are trying to cross ethnic and cultural barriers and reflect the diverse nature of modern British society with performances of Indian and Spanish dance, of Chinese and Japanese music, of the didgeridoo and marimba, in addition to Bach and Rameau, Joplin and Gershwin.

All funding has been raised privately from individuals, businesses and charitable trusts, the largest source being the hospital's Special Trustees, who generously contributed £200,000 initially and £50,000 for each of 1994 and 1995 (which includes the arts co-ordinator's part-time salary). The Foundation for Sport and the Arts contributed £50,000 towards the cost of the Allen Jones sculpture; but their future hangs in the balance since the advent of the Lottery, which we, like everyone, are hoping to tap. A major part of the arts co-ordinator's task is now to raise £100,000 p.a. to ensure the continuation and expansion of the project. We have so many plans — all we need is money: for an artist — and poet-in-residence who would work with patients, for stained glass panels at the entrance, for a fountain in the foyer, for a lighting installation, for performances, for works of art.

The other day the Registrar of the San Diego Museum said to me 'The healing arts: so you look after sick pictures.' Not quite. At a time of stringent cuts in the NHS and arts we are sometimes berated for spending money on pictures when there are no beds and fewer services. We must explain that not only is no-one deprived of a bed for art but that we see the arts as an equal part of healthcare: not *ars gratia artis* but *ars gratia sanitatis*.

The author is Arts Co-ordinator at the Chelsea and Westminster Hospital.

(See illustrations page 40)

Memories of the Golden Age: the Cosy Dining Rooms

by Francis Marsden

Many of us have memories of our Golden Age in Chelsea. To some it may be "Swinging Chelsea" of the '60s, but mine was the mid-'40s to mid-'60s, and the Cosy Dining Rooms play a great part in my memories of this period, which go back to the days when you could walk down the village street called King's Road and buy almost anything needed in your daily life, and there was only one dress shop and two gentlemen's outfitters.

On 3rd January, 1945, I was sitting on the front seat on the top deck of a No.11 bus which was going down King's Road towards Sloane Square. We were just passing Woolworth's, as it then was, and the parade of Sydney Smith shops when, for no immediately apparent reason, the whole row of plate glass shop windows shot forward, clear of their frames, for a yard or so, paused momentarily, and then dropped, shattering as they hit the pavement. There was a large explosion; a V2 rocket had hit the north-east wing of the Royal Hospital, causing the loss of five lives and injury to nineteen other people. It was an extraordinary experience, especially as, exceeding the speed of sound, I didn't hear it coming and had no warning. A plaque near the gate of the Royal Hospital records the event.

I was going to a very dull job in one of the ministries. I had been invalided out of the Army after over four years' service. I was a Territorial for a year or so before the war and had joined my unit when Poland was invaded, two days before war was declared.

Shortly after the above experience a chance conversation with friends led me to plan to open a bookshop in King's Road. I eventually obtained a lease on a building on the corner of Wellington Square. This had been badly bomb-damaged and was being repaired. I was living then on the corner of Paultons Square and Danvers Street with my first wife and son who was then only a few months old. I used to go to 59 King's Road in the evenings after work and decorate and shelve the shop. We had no electricity but this was very kindly and generously provided by Mr. and Mrs. Frampton by means of a cable slung from the Cosy Dining Rooms next door at No. 57.

The Cosy Dining Rooms had a central doorway flanked by plate glass windows, with curved panels a foot or so behind the windows lettered in gold "Tea and Coffee" and "Dining Rooms", with a hand-written bill of fare to the side. From the entrance one was led between fixed tables and benches with high carved wooden backs, leading to the serving area at the rear with a service lift to the kitchen below. The tables were packed with cus-

tomers at lunch time, less so for breakfast and in the afternoons and early evening, and as Mrs. Frampton filled the plates at the rear the staff rushed to and fro to the tables.

The Cosy Dining Rooms were very much a Chelsea institution, particularly popular with taxi drivers whose cabs lined Wellington Square and surrounding streets in the days when parking was much less of a problem. Add workers from Glover's gas meter factory, adjoining Thomas Crapper's sanitary showrooms, both in King's Road, facing the end of Royal Avenue, and a cross section of other workers in the area. If needed, I could always find a gas or post office engineer, electrician, or other craftsman eating there!

Full English breakfasts were served between 7 a.m. and 11 a.m., with permutations of eggs (fried, boiled or poached), bacon, sausages, tomatoes, "bubble and squeak" and thick slices of bread and butter, with tea, coffee, milk or cocoa. At noon the Cosy re-opened, by which time a queue had formed at the door, and a wide variety of lunches was available. Freshly cooked joints of beef, lamb or pork were carved in the serving area: the menu also offered steak and kidney pudding, liver and bacon, shepherd's pie, Irish stew, tripe and onions, rabbit, but no chicken which in those days was more of a delicacy and relatively more expensive than today. Braised steak on Saturday was my favourite.

The afternoon and early evening menu was roughly similar to the breakfast menu, with the addition of grilled chops, steak, salads, baked beans on toast, fish and chips and ham cut off the bone, plus a wide selection of sandwiches. But the afternoons had a different character. Customers popped in for a leisurely cup of tea and light meal, meeting their friends. There was a broader cross section of people, artists such as Bruce Proudfoot, son of James Proudfoot and Ellen Pollock, and Theo Gorman, journalists, photographers, members of the cast and production team from TV programmes being produced at the old Chelsea Palace which had been turned into a TV theatre. The Cosy was becoming more fashionable and some of the 'Chelsea set' who were making the gossip columns were seen there, two sons of the Marquis of Bath and some of Lord Snowdon's circle. Susannah York and her husband were regular customers and Peter Woodthorpe, Alan Bates and Peter Prowse were occasionally seen there, plus quite a few other familiar faces from film, TV and theatre. There were also many common, layabouts and fortune hunters, some in and out of the gossip columns, whose names cannot be mentioned here.

I have a page of photographs from *The Tatler* of July, 1961, showing Mr. Frampton in the Cosy proudly displaying a large dish of his steak pie and giving the recipe for his superlative steamed golden pudding, individually made in small tin moulds, in the company of photographs of the chefs of Simpsons in the Strand, Sheekes and the Audley in Mount Street.

The Post Office London Directory first records "Dining Rooms" at 57 King's Road in 1905, with two changes of ownership before Mr. Frampton persuaded the then Italian proprietor to sell the business to him, round about

1935. Previously to this Mr. Frampton had worked with an in-law at a similar establishment in Blacklands Terrace, towards Sloane Square. Times were difficult when war broke out in 1939 and several local restaurants were forced to close. He was joined by his wife, Vera, whom he married in 1940. She had previously worked in the accounts department at Harrods and was well qualified to help her husband carry on the business right through the war.

When Mr. and Mrs. Frampton learned that a group of soldiers stationed at the Duke of York's Headquarters near Sloane Square were on duty and could not get leave to go home for Christmas, they invited them to be their guests at the Cosy for a traditional Christmas dinner. The whole family, including Mr. and Mrs. Frampton, his daughter Jean and Mrs. Seadon, Mrs. Frampton's mother, worked very hard to prepare a meal as the kitchen staff had gone away for the holiday. Later they received a personal letter of thanks from the Marquess of Cambridge, one of the officers, for their hospitality. There were other occasions when soldiers were fed when the military kitchens were out of action through bombing. A pool of military transport drivers, including Churchill's driver, whose vehicles were kept below Whitelands House, were regular customers.

It surprises me when I reflect that in eighteen years of knowing the Cosy there was little change in the decor, menu or staff, despite the social change in the streets outside. However, in 1963 or so the Framptons were persuaded to sell their lease and retired to the South Coast. Thus passed the Cosy, an admirable institution, much loved and greatly to be missed.

The lease was sold to Zeev Aram who established a design studio on the first floor and a showroom on the ground floor where he displayed and sold classic furniture designed by Marcel Breuer, the late Bauhaus designer, Corbusier, Charles Eames and others. A few years later he moved to Covent Garden and the building housed a succession of dress shops.

Mrs. Frampton is in her eighties and she is still very active and a keen bridge player and living on the South Coast. Mr. Frampton died at ninety-one, having vowed that, having given up the Cosy, he would never cook again! When they retired, my wife and I visited them for lunch and they served my favourite braised steak.

(See illustration page 41)

Our Founder in the Blackout

Reginald Blunt, the founder of the Chelsea Society, wrote poems to print on his Christmas cards, and in 1940 – three years before his death at the age of eighty-seven – sent this one to Basil Marsden-Smedley, the notable Mayor of Chelsea, and his wife Hester. Half a century after the end of the Second World War, we offer as a reminder of Chelsea's five years and more of nocturnal darkness, *Homeward Bound in the Blackout*.

I come from haunts where gay lights burn
For Comedy and Ballet,
And out through curtained doors I turn
By darkened ways to sally.

As step by step my journey goes
Between the posts and porches,
I cast an envious eye on those
Who've brought electric torches.

I hurry past dim forms that lurk
Perchance to snatch at handbags,
I clatter, clatter through the murk
And stumble over sandbags.

And here and there my way I ask,
Or hail some fellow well-met,
A point policeman with his mask
A Warden in his helmet.

I pass no homing revellers gay,
No lovers on the benches,
But painted fingers point the way
To Shelters and to Trenches.

I slip, I slide, I glance, yet know
That I shall reach my River,
For men may come and men may go
But that rolls on for ever.

One more dark mile or so, and then
It can't be many more steps
Ere I shall find my feet again
Firm planted on my doorsteps.

Envoi.

Though black the road and desolate
Yet gleams one hope, immortal,
That home and light and peace await
Behind the last veiled portal.

The Queen, the carver and the crystal cave

by Guy Topham

Behind the door in Old Church Street lay what was often described as an Aladdin's cave. Glittering with crystal and semi-precious stones of many colours, the premises of Gregory, Bottley & Co., Mineralogists, captured the imaginations of all who saw it. So, when Winifred Bottley, the widow of Percy Bottley, closed the Old Church Street business in 1981 and it transferred to West Kensington, where it continues under other management, Chelsea lost something fascinating and richly exotic. The Bottleys had supplied mineral specimens to museums, universities and collectors and to a remarkable artist, a shy, gentle man, who could often be seen turning into the glittering cavern in search of his raw materials. His name was Alfred Lyndhurst Pocock and his is a strange story.

The story of the Queen and the carver sounds almost too fanciful; that the young sculptor, working on the gigantic monument outside the palace windows at the beginning of the century, should become the carver of exquisite miniature works of art that the Queen could slip into her purse.

In 1905, Queen Alexandra, the beautiful and artistic wife of King Edward VII, asked for an artist to undertake a royal commission. She had been delighted by the miniature sculpture in semi-precious stone sold by Carl Fabergé, the jeweller to the Russian court, and, wanting to order some carvings of animals for gifts and for her own collection, she asked the Royal Academy Schools to recommend an artist who could make wax models of the designs she had in mind. They recommended A. L. Pocock, one of their scholarship students, then in his twenties, who had been making maquettes for the huge allegorical figures of Empire around the plinth of the Victoria Memorial, then being constructed outside Buckingham Palace.

Young Pocock made the models that were required and they were duly sent to St. Petersburg for carving. But he went further and presented the Queen with his own carvings: an owl in labradorite, a grey chalcedony donkey carved from a stone found on the beach at Sidmouth, an elephant made from a pebble he had picked up on Hampstead Heath with tusks of chalcedony from another pebble found on a beach in Dorset. Queen Alexandra showed them to friends, saying how much she admired the craftsmanship of Fabergé's workshop but adding, "this is an example of what an Englishman can do."

Alfred Lyndhurst Pocock was born in 1881, the son of two painters, who

had met while studying in Italy on *Prix de Rome* scholarships, Lexden Pocock and Alicia Shellshear; and his grandfather was Lewis Pocock, who had founded the Art Union to bring art to the masses. The children, brought up in a comfortably bohemian household in Blomfield Road in the Little Venice district of London, maintained the artistic tradition, one of Alfred's sisters, Lily, becoming a notable artist in stained glass and another, Edith, a water-colourist, while he himself won a scholarship to the Royal Academy Schools.

When the Queen introduced Pocock to Fabergé an association began that lasted until the Russian Revolution of 1917. Most of the carving had to be carried out in Fabergé's own workshops in St. Petersburg so Pocock made small plaster maquettes, which were exactly copied in whatever stone was chosen; sometimes he himself would cut the stone in his own studio for these pieces but most that were sold by Fabergé were unsigned.

Pocock's maternal grandparents had lived in St. Petersburg and, but for the Bolshevik victory and Fabergé's death in exile three years later, the partnership would doubtless have continued. As it was, Pocock was the only English sculptor whose designs Fabergé sold and H. C. Bainbridge wrote in his biography of the latter, "The circumstances of the association of Mr. Pocock with Fabergé were quite extraordinary, in fact, unique. Pocock's models are finely cut . . . in execution they follow a technique of the artist's own, with the finished surface polished in varying degrees following the natural characteristics of the animal, but leaning towards the matt."

Pocock was a prolific worker, in one year recording the completion of more than forty-five carvings; numbers of them were bought for the Royal Collections and others for the Wernher collection at Luton Hoo. His particular delight was in carving animals, some of them in caricature, but also carved heads and figures. He worked in any stone that could be carved; in topaz, amethyst, lapis lazuli, aquamarine, bloodstone, crystal and much else. Among his animal carvings were a squirrel in red and white cornelian found at Budleigh Salterton, a toad in bloodstone, a giraffe in fossil coral from Devon, an opal rabbit and a rose quartz dinosaur with ruby eyes.

At first he collected most of his materials himself but later he bought them from Percy and Winifred Bottley and they would put aside stones that they thought would inspire his imagination. He did not only work in minerals but also in amber, mother of pearl, coral, wood, terracotta, even old piano keys and his own synthetic materials (for he was something of a chemist and was fascinated by the technology of art, interesting himself in metallurgy, optics, instrument-making and photography).

He usually kept some current work in his pocket and would take out a piece of his chosen material and work on it while visiting friends, or even travelling by train, and carry on carving. His tools he kept in an old spectacles case and several were carved by himself in the shape of fish (one, a piglet) and tipped with diamond, or corundum in its mouth; some-

times he worked with just a penknife. When a laburnum tree was blown down in the Bottley's garden, he chose a piece of it to carve into a wren about to take flight. An appropriately-shaped piece of box he fashioned into a weasel, standing on its hind legs and listening; also from laburnum, the sleepy dormouse from *Alice in Wonderland* and a near-abstract nude from a piece of driftwood.

The most technically remarkable of his work was in amber once he had devised a means of carving internally through a small hole. His "Birth of the Faeries" – tiny *putti* emerging from dewdrops inside a piece of polished amber – and "Alice Through the Looking-glass", are miniature works of great intricacy, only recognisable as interior carvings once the tiny hole at the back of the amber-drop has been seen.

Pocock was religious and amongst his work is a head of Christ in terracotta, Madonnas in black opal and mother-of-pearl, St. John the Baptist in aquamarine and a plaque of the Crucifixion in a "bronzed artificial stone" of his own devising. This latter was presented by Mr. and Mrs. Bottley to Chelsea Old Church, where it can be seen, in memory of friends killed in the bombing of 1941, because only an unexpected call for minerals that sent them to North Wales had saved them from death with the other fire-watchers with whom they had been due to be on duty that night.

Personally, Pocock – known to his friends as "Lyn" – was a good-looking but shy and self-effacing man, so reluctant to act as his own salesman that he was never a commercial success; indeed, he was sometimes so near the edge of poverty that the Bottleys themselves would buy his carvings just to put money in his pocket. He taught sculpture at the Birkbeck College of Art and gave private tuition; the Queen Mother was, when young, amongst his students. But only a few exhibitions of his work were held; some by the Royal Miniatures Society, of which he was a member, and the last of them organised by the Bottleys in the Chelsea restaurant, L'Aiglon. He married one of his models and they had a son, Lexden, who also became an artist.

Latterly he lived at Slinfold in Sussex, where he died in 1962. "Unknown to the general public by reason of his modest and retiring nature, few even in the art world knew of him, or his great ability," wrote Cecil Thomas, the sculptor, in his obituary for *The Times*, "He was unique as being the only exponent of such carving in our history." It was in character that there should be no mention of his name at the exhibition of Fabergé works in the Queen's Gallery at Buckingham Palace in 1995. The names of Russian carvers were given but not that of the quiet Englishman who had designed many of the pieces they had carved.

(See illustrations pages 37-8; colour photography by Ian Hessenberg)



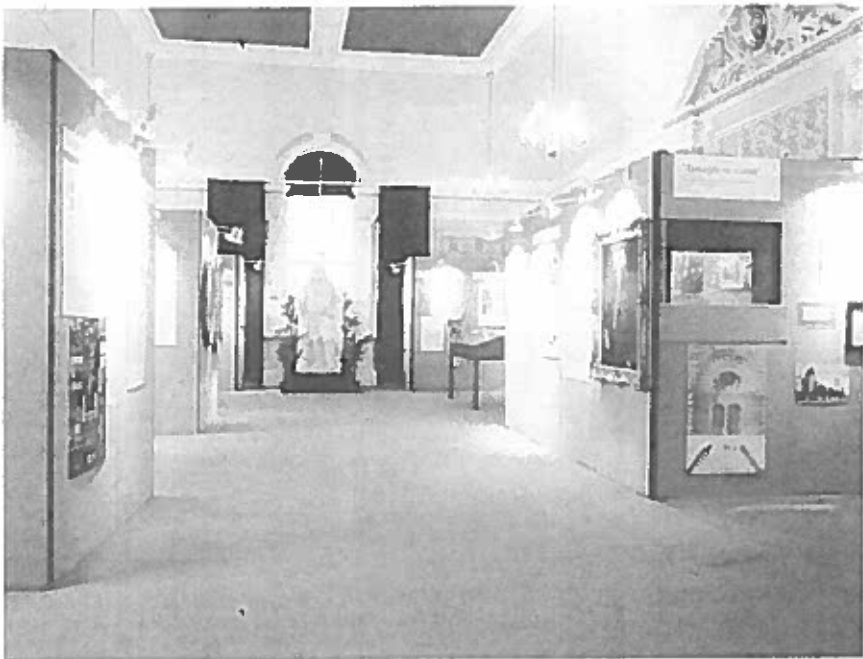
Welcoming back Atalanta. Councillor Paul Warwick, Mayor of the Royal Borough, arrives on the Embankment for the replacement of Derwent Wood's statue, the original cast of which had been stolen.



Driving forces: two of those behind the Chelsea Festival, Lord Chelsea and the Rev. Derek Watson, Rector of Chelsea.



In "The Hat": the late Joan Cochemé, artist and late survivor of the artists' quarter years. (See pages 56-8)



Sloane's range of interests displayed at the Old Town Hall in the exhibition "Sir Hans Sloane and the Chelsea Collection", organised by the Chelsea Society. (See page 20)



The man from Fabergé. The sculptor A. L. Pocock (right) shows two of his animal carvings to the late Percy Bottley and his wife, Winifred, at one of his Chelsea exhibitions in the 1950s. (See pages 32-4 and the next page)



Miniature carvings by A. L. Pocock: a head in lapis lazuli (right); opal peacock (above); and a figurehead in stichtite (below); all exhibited in Old Church Street in 1954. (See pages 32-4)



Sir Hans Sloane's "atmospheric corner". The imaginative peep-show of the great collector's study as imagined by Shaun Irwin, Jennifer Miller, Penelope Hunting and the other arrangers of the Sir Hans Sloane exhibition organised by the Chelsea Society at the Old Town Hall for the Chelsea Festival. (See page 20)



Hospital art: "The Acrobat" by Allen Jones.



Art in the atrium: Sian Turner's mobile "Falling Leaves".



The Cosy Café: the scene in the famous King's Road dining rooms as seen in "Eating-house, Chelsea", an etching by Job Nixon in 1913.



Where art helps heal. The actresses Vanessa and Lynn Redgrave visiting the new Westminster and Chelsea Hospital. (See pages 24-7).



Where puddings steamed: the "Dining Rooms" sign above the Cosy Café near the corner of Wellington Square in the 1950s. (See pages 28-30)



King's Road, 1820 by W. P. Sherlock

Down the King's Road — but only by royal permission

by Simon Bendall

The King's Private Road, which was the route from St. James's Palace to Hampton Court, dates back to the third decade of the seventeenth century. In 1626 Thomas Hebbes, Surveyor of the Kings Highways, published an order "to take care of the repair of the way leading from Chelsea to Fulham." At this time the way crossed the brook called the West Bourne, which flowed in the Thames just east of the Royal Hospital, at Stone Bridge and then ran along what is now the line of Royal Hospital Road.

It was not until the reign of Charles II that the route was shortened to run across the Five Fields, where Eaton Square now stands, crossing the West Bourne at Bloody Bridge, a site which is now slightly east of Sloane Square (built in 1771), and following the current line of the King's Road to Fulham. At this time the road ran through fields and market gardens since the village of Chelsea lay further south on the Thames.

In the reign of Charles II there was at least one gate across the King's Road (at Town End, where Church Street crosses), and possibly others. At this period the gate was shut after the seeds had been sown on the surrounding land and not reopened until after harvest. By 1711 six gates had been erected across the road. They were at the back of Buckingham House, (now Buckingham Palace); "over against Chelsea College", (then and now the Chelsea Royal Hospital); Chelsea Lane End (now where Church Street crosses the King's Road); World's End; Sandy End (now by the Palmerston pub where the King's Road joins the New King's Road by Waterford Rd.); and at Fulham.

By this time the road was in such a poor state as a result of the waggons of market gardeners taking their produce to London, that for the next three years it seems to have been unused and the gates kept locked while the road was "mending and settling". The local freeholders and their tenants along the road apparently "found another way very quietly".

By 1719, the road was obviously in use again but the locals were finding it hard to use since in the intervening period they were apparently forbidden to do so. In that year they petitioned the Commissioners of His Majesty's Treasury to recover "their immemorial custom, use and possession (for we were never denied a passage till late)". They pointed out that while it had been reported that up to 48 carts a night used the road, they must belong to "foreigners" since the parish only had seven carts that used the route. They seem to have been successful judging by the reply: "My Lords direct Mr. Watkins to permit the tenants of the lands adjoining to the



Passes to the King's Road. These are explained individually in Simon Bendall's article opposite.

King's Road, through Chelsea, to have free passage through the same, with their carts and horses, in the manner which they have been accustomed to." The six gatekeepers also petitioned for payment of three years work on the road and on the 22 February 1722/3 it was agreed that they would be paid £5 per annum. The King's Road remained the King's Private Road until Christmas 1829 when the Commissioners of Woods and Forests, who at this time had the responsibility for its upkeep, gave up their rights and it then became a public road.

Before that time, the use of the road had been a privilege for which special passes were necessary. There were four types and all bear Georgian monograms and two types are dated. There is only one, genuine official die for each type. The first type was probably introduced in 1722/3 as a result of the need to recoup the £30 p.a. paid to the six gatekeepers and possibly to pay for future repairs. I presume that the passes were issued to local landlords and tenants for a modest fee and others who used the road would pay more in tolls.

It has been suggested that these passes were key tags but this seems unlikely for two reasons; firstly, because it was surely not possible to manufacture six locks in the early eighteenth century so accurately that one key would fit all six locks and unlikely also that each tag had six keys attached. Secondly, we know that the gates were kept locked from time to time, and since the gatekeepers would have had to open the gates for those without keys, presumably on payment, why go to the trouble of issuing hundreds of keys when the gatekeeper could have opened the gate on production of a pass. It seems that pedestrians could walk the road freely but that the gates and passes were intended only for wheeled traffic. (fig. 1).

The writer has studied fifty specimens of the four types. Of these, 27 are in private collections, ten in trade, eleven in the British Museum and two in the Chelsea Public Library. These were composed of eleven specimens of type I, 27 of type II, eleven of type III and one of type IV. Type I is cast in brass, types II and III struck in copper and type IV apparently struck only in silver. There were many forgeries of all the first three types. Since the first type was cast (fig. 2), it must have been comparatively easy to copy them by casting. Thus it is only possible to confirm that a pass is false when it is not cast from an official original. Using this criteria, 36% of the specimens studied were copies. This obviously posed a problem which must certainly have been the reason why in 1731 the first struck type was introduced (fig. 3). Although the second type was struck from dies it was also copied extensively. The copies were also struck but because of the inferior workmanship of the forgers, the copies they are easier to detect today. Some 60% of the 27 specimens examined are false.

It is, no doubt, because of the large number of the forgeries of this second type that only six years later another type was introduced. This was also struck but in an oval shape and, for extra security, numbered (fig. 4). On the passes examined, the lowest number was 36 and the highest 1388. On most of the passes there is a die flaw at 9 o'clock on the obverse, which

indicates that part of the die broke off after only a small number of passes had been struck. It was obviously not considered worth engraving a new die so the majority of passes struck have the flaw. It is also obvious that the complete issue of passes was struck before being numbered since numbers 36 and 1388 are the only two without the flaw whereas numbers 71, 503, 538, 696, 750, 975 and 1070 are flawed.

Of the eleven specimens examined only two are false. As with the previous type, the forgeries are die struck and also numbered. A further indication of the fact that most of the genuine passes exhibited the die flaw is the fact that the forgers also engraved the flaw on their die. Many of the copper passes are quite worn which would indicate a long life. The last type (fig. 5) is struck in silver and may not even be genuine. Some years ago I was told that they were probably forgeries by W. C. Wells who was working from the turn of the century until his death in 1948. The British Museum do not have a specimen and it was unknown to Benjamin Nightingale who collected and wrote on tickets and passes in the mid-nineteenth century. The earliest record I have is of the sale of one in the 1920's. The specimen illustrated here has an early nineteenth century look to it and is engraved with the name of Lord Grenville. He was Ranger and Keeper of St. James's and Green Parks until 1794. He was a noted politician and supporter of William Wilberforce and the son of the Chancellor of the Exchequer who had introduced the Stamp Duty which helped lead to the American War of Independence. Although he did not die until 1834, he suffered a stroke in 1824 and retired to his country house, Dropmore, Bucks. The pass, if genuine, must therefore have been issued before 1824. I have been told of another pass of this type named to the Duke of Bedford.

This is an adaptation, with most of the superficially numismatic information removed, of an article published in Spink's Numismatic Circular.

A Chelsea Watchmaker

In the 1991 Chelsea Society Report I wrote an article on the quest for a Chelsea watchmaker. The article ended with the query, "Who was Mr. Treadwell?" Mrs. Treadwell, I have now discovered, was the niece of Samuel Boulter's sister-in-law and she and her husband lived at 40, Seaton Street. In 1991, it was not yet possible to consult the 1891 Census Returns. Now we can see that Mr. Treadwell, aged 42, was a clerk. He cannot have been well-to-do since he also lived at 40 Seaton St., (destroyed when the World's End Estate was built), with a wife, daughter and lodger and shared the house with five other families: a total of 24 people living there. The heads of the other families were a blacksmith, butcher's assistant, two carmen and a carpenter.

S.B.

The Chelsea-Bloomsbury Set

by Jane Dorrell

Exactly 60 years ago the Chelsea Society was engaged in one of its first planning battles. Lombard Terrace, the continuation of Cheyne Walk west of Old Church Street, was threatened with re-development. At No. 65 the Lombard Café ("London's First Boulevard Café", as it advertised itself) was flourishing. Underneath a photograph of three young women drinking coffee at a pavement table the *Evening News* of August 3rd, 1935, lamented: "Another Chelsea landmark is doomed. The little Lombard Restaurant with its open-air café facing the road will be pulled down . . . but that is what must happen to many of our show places in these days. Atmosphere has to give way to efficiency".

Over half a century later the same comments are being made about the Farmers' Market in Sydney Street. In the event, perhaps because of the Society's intervention, perhaps because would-be developers were discouraged by the shadow of approaching war, Lombard Terrace survived the wrecker's ball only to be destroyed, together with its neighbour, Chelsea Old Church, by German bombs on the night of April 17th, 1941. The Terrace was not rebuilt. Instead Roper's Garden was planted on the site, a peaceful commemoration of that dreadful night.

Like the Farmer's Market, the Café was a fairly recent arrival on the scene. In the 1920s, No. 65 was the home of a much more interesting enterprise. The Chelsea Book Club was opened there in 1919 by two undergraduates, the Cavaliere del Re and Antonio Pastor, one at University College, London and the other at Balliol, who went on to have distinguished careers as Professors of Literature in Tokyo and Spain. They published their manifesto in the November of that year:

* *THE CHELSEA BOOK CLUB* which will be opened early in November at 65 Cheyne Walk, Chelsea, proposes, as far as possible, to follow the traditions of the XVIII Century bookshop.

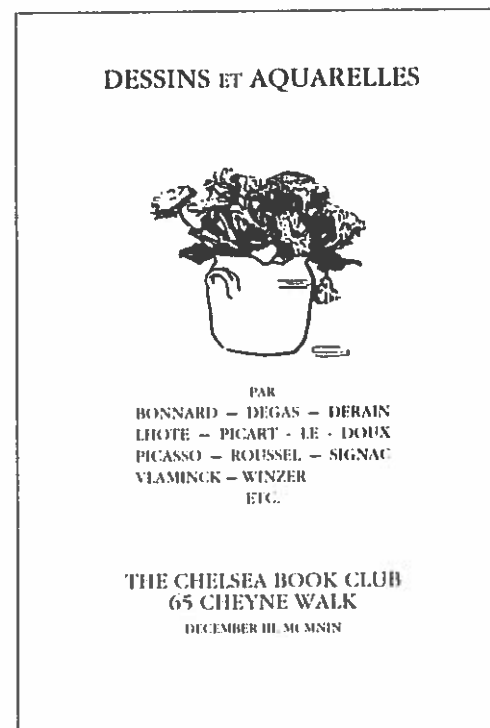
* *It is being founded in the belief that, in bookselling, selection and specialisation are essential. It will aim therefore at having a stock of those books new and secondhand, English and Foreign, dealing with Belles Letters and Art, which appear to be most worthy of study and appreciation.*

* *With this object in view a reading room will also be attached to the Club for the use of members, where it is hoped gradually to collect the most important literary and art reviews of diverse countries.*

* *The Chelsea Book Club will hold, from time to time, lectures and exhibitions of drawings, etchings, private press books etc. both English and Foreign.*

* *The Chelsea Book Club will undertake binding and book repairing.*

The first exhibition, held that December, was of Wood Engravings, Drawings and Images by Eric Gill and Desmond Chute. The second followed hot on its heels. This was the poster:



After this auspicious beginning no more is heard from del Re and Pastor — at least as far as the Book Club is concerned. According to Grover Smith, the editor of *Aldous Huxley's Letters*, it soon got into financial difficulties from which it was rescued by Seymour Leslie (brother of the more famous Shane who wrote biographies of Swift and Mrs. Fitzherbert among others and who was an associate member of the Irish Academy of Letters). Leslie was a cousin of Winston Churchill on his mother's side and was descended from Lady Mary Wortley Montagu on his father's. His autobiography, *The Jerome Connexion*, published in 1964, is an entertaining account of the upper-class Edwardian circle in which he grew up. In 1920 he was twenty-nine and although something of a literary dilettante it was he, together with his partner Morton Sands, Ethel Sands brother, who kept the Club going — more or less — for almost ten years.

One wonders why it wasn't more of a success. It was, after all, an exciting time in both publishing and the arts. As Leslie himself said: "Cherished idols were falling. To the Edwardians 'that fellow Cézanne couldn't draw . . . a child could do better'. James Joyce was understood to be filthy, Picasso a madman . . ." Perhaps it was too cliquey — the Chelsea-Bloomsbury Set freezing out the country members, or maybe the membership was too restricted being limited to 300 Ordinary, 200 Country and 100 Supernumerary and Foreign Members. Be that as it may, the next exhibition attained some notoriety. It was of thirty or so pieces of sculpture from the Ivory Coast and the Congo and it was visited by Virginia Woolf in April, 1920. She wrote in her diary (this, you must remember, was before political correctness had been invented): ". . . the day before I went to the Niggers' show in Chelsea; very sad impressive figures; obscene; somehow monumental; figures of Frenchmen, I thought, sodden with civilisation & cynicism; yet they were carved (perhaps) in the Congo 100s of years ago". The art critic of the *Daily Graphic* was scathing in his review, but he drew an amusing sketch of Epstein admiring an ebony head.

Mrs Woolf talked to Howard Hannay on the same occasion. He was the art critic of the *London Mercury* and worked part-time at the Book Club. She was less than flattering: "A man who spaces his words with long silences — a bad critic I'm told. As one would expect of anyone working at the bookshop". She might not have been so dismissive of another part-time assistant, Aldous Huxley, who, living in Hampstead at the time, had a surprising (for him) way of getting to work. In June, 1920, he wrote to his father: "I have bought a bicycle on which I now do my voyages. Very good exercise going from Hampstead to Chelsea and back; quite ten miles, I imagine, the double journey, which I take through two parks. . ."

Huxley's enthusiasm didn't last long. In August he was writing to his brother Julian: "I am giving up the Chelsea Book Club, which is far too bankrupt to pay anything like the salary promised me. . . I can't afford to spend time and energy for nothing. . ." and shortly afterwards he wrote to Seymour Leslie from No. 65:

"Dear Leslie,

Once more moderately recovered, I have come down to see what's doing. I make no claims against the business. It has paid me £12 and I don't wish to burden it further. . . I very much regret having had to give up active co-operation in the business but it takes all one's time to make a living.

Yours sincerely,

Aldous Huxley.

Leslie describes those early days. "The little whitewashed seventeenth-century group of houses with a bright gold swan projecting, known as Lombard Terrace, was the perfect setting for a unique bookshop; we stocked only the latest English and French literature in that exciting and

creative time. Later on, large eighteenth-century libraries were formed there for America. In the rooms overhead we held the first retrospective Sickert exhibition and gave tea parties for the young writers and composers. Here the typescript of Sacheverell Sitwell's first book *All Summer in a Day* was handed in by his brother and I remember sitting up half the night, fascinated by an authentic new 'voice' . . . Although I could only spare Saturdays to visit the little shop, we had an intelligent manager (Alex Whitehead) who would ring up to say that André Gide had called or that a mysterious visitor had spent an hour there talking with an extraordinary understanding of eighteenth-century authors; it was T. E. Lawrence". On one occasion Sybil Colefax was invited to meet Poulenc, Constant Lambert, Georges Auric and the Sitwells. "She came, they came. . ."

There is a list of some 50 books which were bought for £19 in November, 1920. This included works by Masfield, Gissing, Burns, Kipling, Meredith and Carlyle, but Leslie's greatest coup was in 1922. He was in Paris at the right time and in the right place. As he wrote at the time; "*Ulysses*? We've sold in advance twenty-one copies of James Joyce's book at £3.10.0 a copy, and the Chelsea Book Club will be the only people in England to have it, for I was in Sylvia Beach's little shop (Shakespeare and Company) in the Rue de l'Odéon today and took a packing-case of copies from her. She explained it had been returned from some other London bookshop, badly damaged apparently by a pick wielded by the Customs, I would have to take the risk of any spoiled copies. Am now reading this, the book of the century".

Later he says: "In fact I had known of *Ulysses* ever since Oliver Gogarty (the Buck Milligan in the story) had lent me the advance extracts printed in America by Margaret Anderson in her red paper-covered *Little Review* which had been banned from the U.S. mails. A kind friend sent them by the diplomatic 'bag' . . . We opened the case fearfully after the bookshop had been closed for the day. The police might call; we distributed the copies by hand the next day. Not one remained on the premises."

After this excitement little more is heard of the Chelsea Book Club. Leslie looked on it as a "hobby" and he admits to keeping it solvent by selling the eighteenth-century libraries to America. At the end of the decade the Wall Street crash put an end to that lucrative market. He went off to join Vickers and says the shop was closed in 1928 when No. 65 became the Lombard Restaurant. But Alex Whitehead appears in Kelly's Directory of 1930 as the proprietor of the Chelsea Book Club Ltd., Antiquarian and General Booksellers, 326 King's Road. This entry remains the same until 1933 and then is seen no more.

Sources.

The Jerome Connexion by Seymour Leslie, John Murray, 1964.

Letters of Aldous Huxley, ed. Grover Smith, Chatto & Windus, 1969.

Diaries of Virginia Woolf, Vol II, 1920-24, The Hogarth Press, 1978 and *The Local History Section of Chelsea Public Library*.

Chelsea Football Club

– ninety this year

by Nesta MacDonald

Chelsea Football Club played its first match at Stamford Bridge on Monday, 4th. September, 1905. It was a decidedly stylish venture from the start. First came acquisition of the land.

On Michaelmas Day, 29th. September, 1904, the deeds were signed in the name of H. A. Mears. 'Gus' became the sole proprietor of Stamford Bridge, remaining so until his death in 1912, with his brother, J. T. Mears, in collaboration. Whilst they were considering how to handle their property, they received a tempting offer from the Great Western Railway and, had they yielded, the site would have become a coal and goods yard and Chelsea Football Club would probably never have existed. As it was, their friend Frederick Parker worked out figures which convinced them that football at Stamford Bridge would be a good proposition.

In May, 1905, the company advertised to raise the £5,000 capital in £1 shares. Accompanying the advertisement was a prospectus, from which these are a few of the temptations:

1. *This Company has been incorporated for the purpose of forming and carrying on within the rules of the Football Association, the undertaking of a Football Club, which, it is hoped, will be one of the most important and successful in the London district.*

That this expectation is likely to be fulfilled will be recognised when it is stated that the famous Stamford Bridge grounds, so long and well known as the home of the London Athletic Club, have been secured for the new Company, an agreement for a Lease having been obtained from the Freeholder. The grounds, which have been considerably enlarged, immediately adjoin the Chelsea and Fulham stations of the West London Extension Railway and the Walham Green Station of the District Railway, and is the most easily accessible ground in London or the suburbs, either by rail or omnibus. A Stand, capable of accommodating upwards of 5,000 people, is now in course of erection on the ground, which the Freeholder has undertaken to complete before the commencement of the next Football Season.

2. *The ground will be capable of accommodating upwards of 100,000 spectators, and the Directors will spare no effort to obtain players of the best class.*

3. *Application for a considerable number of shares have already been*

received, and in making the Allotment the Directors will give the preference, as far as practicable, to residents in the neighbourhood.

4. *It is proposed to issue Season Tickets for admission to the ground, and each Shareholder subscribing for 20 shares will be entitled to receive without payment a lady's transferable season ticket.*

"Chelsea opened their new ground at Stamford Bridge on Monday evening with a flourish of trumpets and the pleasing information will be handed down to football posterity that they defeated Liverpool in a 'friendly' by four goals to nil." Thus spake the *Fulham Chronicle* on 8th. September, 1905. A few days later, the team journeyed to Stockport to play a match they ignominiously lost. Their venture was reported in the *West London Press*, which said "Chelsea have inaugurated their first season in a manner particularly tantalising . . . Chelsea's brilliance was as I have said, a revelation."

Ninety years of ups and downs and more ups later, Chelsea is most probably looking forward not only to income from the development of buildings on parts of that very ground, but to hatching a brood of young players who will celebrate the centenary with comparable style. Many Happy Returns!

New at the Library

Additions to the Chelsea Library

Local Studies Collection

BAIRSTOW, LESLEY: *Paradise Walk, Chelsea. The History of a Chelsea Street, 1796-1994.*
Lesley Bairstow, 1994.

HUNTING, PENELOPE: *From Manor House to Museum. A History of Chelsea Manor House.*
In association with the Cadogan Estate, 1995.

DENNY, BARBARA and STARREN, CAROLYN: *Kensington and Chelsea in Old Photographs.* Sutton, 1995.

Obituaries

Col. A. R. Rubens

Colonel Alexander ("Sascha") Rubens, who died in August, 1995, followed a long and distinguished military career with a wide variety of activities, including national security, the wine trade, the livery companies and the Chelsea Society, of which he was Vice-Chairman for twelve years.

"Sascha" was born in Edgbaston in 1920 and educated at King Edward's School, Birmingham, from which he won a Kitchener Scholarship to the Royal Military Academy, Sandhurst, in 1939. On the outbreak of war, he was commissioned a year early and came to command a company of the Sherwood Foresters in North Africa and Italy. In January, 1944, he was severely wounded in the battle for Campoleone and this put an end to his active soldiering, although his uniformed, though limping, figure remained familiar in military staff appointments long after the war had ended. There might be no more active service for him but, as a liaison officer with the Royal Navy, he was closely involved in the aftermath of the Corfu Incident of 1946 when British destroyers were mined by the Albanians.

In 1964, when the Labour Government came to power, "Sascha" was called to 10 Downing Street as a staff officer to the Paymaster General, George Wigg, M.P., who Harold Wilson, the Prime Minister, had given special responsibility for security and Intelligence. Known vaguely as "Defence Services Assistant", "Sascha" provided a direct link between Downing Street and the Intelligence agencies and the Ministry of Defence on the other side of Whitehall.

On his retirement from the Army in 1970, "Sascha" made good use of his administrative experience – and his interest in wine – by becoming Clerk to the Stationers' Company, later becoming wine consultant to the Saddlers' Company and chairman of the wine committee at the Garrick Club. He had a remarkable palate which combined with the seemingly limitless memory for wines, made his advice highly valued.

While still in the Army, he had based himself in Chelsea and with his second wife, Joan, settled in Gertrude Street. He was an active member of the Chelsea Society and in 1993 succeeded Arthur Grimwade as Vice-Chairman. Members will remember his brisk but warm-hearted contributions to meetings and lectures when he could be counted upon to ensure that the occasion was conducted with efficiency and good humour. He is survived by his widow and the daughter of his first marriage.

The Rev. Prebendary Harold Loasby

On November 6th last the Parish Church of St. Luke saw a packed congregation to say farewell to a much loved past Rector, Harold Loasby who died on October 27th. He had been appointed to the living in the gift of Earl Cadogan in 1961 and retired in 1982, to continue to live in the borough and to keep in touch with his many friends here.

Born in India in 1913, the son of the then Archdeacon of Madras, he was sent to school in England when aged six and did not return again to the East. After St. Edward's School, Oxford, and Balliol College, he entered Cuddesdon College to train for the priesthood. Following a curacy in the industrial north for a few years he was appointed to the living of St. Alban's Golders Green, and thereafter never moved from the London diocese, becoming after a few years Rector of Great Stanmore. Here after a happy family life which saw the birth of four children he suffered the loss of his wife, but later married Elspeth, who bore him a daughter and whom many will remember playing a prominent part in Chelsea as hostess at the old Rectory in Old Church Street and in local and charitable affairs.

A deeply convinced Christian, in early days of Anglo-Catholic outlook, he broadened later to wider sympathies, his sermons displaying modern reading and human understanding. While at St. Luke's he was appointed a Prebendary of St. Paul's Cathedral, an assignment which afforded him deserved pleasure.

In recreational activities he was a fluent and enjoyable painter in oils with many landscape, architectural and boating scenes hanging thickly on the walls of the rectory, and after acquiring a cottage at Blakeney, Norfolk in the 1960s took enthusiastically to dinghy-sailing in those not always easy local conditions. In every way Harold Loasby deserves to be remembered as yet another outstanding incumbent of James Savage's noble neo-Gothic revival masterpiece of our local scene.

Arthur Grimwade

Sir Anthony Wagner, K.C.B., K.C.V.O.

Sir Anthony Wagner, who was President of the Chelsea Society from 1967 to 1973, died in June at the age of 86. He had been Clarenceux King of Arms since 1978 and much of his life was devoted to the study of heraldry and the administration of the College of Arms.

Educated at Eton, where he was fag to Noel Blakiston, later a Chairman of the Chelsea Society, and Balliol College, Oxford, his interest in heraldry led to his appointment as Portcullis Pursuivant at the College of Arms in

1931 and thereafter he rose steadily through the ranks of its officers, taking part in innumerable state occasions and writing a number of books about heraldry. During the Second World War, he worked in the War Office and the Ministry of Town and Country Planning, becoming private secretary to the Minister in 1944. Later he held various honorary offices, serving on the Council of the National Trust and becoming a Trustee of the National Portrait Gallery and Master of the Vintners' Company.

Sir Anthony and his wife divided their time between Chelsea and Aldeburgh in Suffolk, where he became President of the Aldeburgh Society. For many years they lived in Chelsea Square, finally moving to a new house off the Royal Hospital Road. In his final years, he was afflicted by blindness. He is survived by his widow and their three children.

Miss Mary Fisher, L.V.O., B.E.M.

Mary Fisher, who died at the end of last year, was Hon. Secretary of the Chelsea Society for many years but rarely talked about her long career in the service of the Royal Household. A Scot by ancestry, she was born at South Shields in 1912 and, when very young, was taken to India, where her father was harbour-master at Calcutta. Returning to England, she was brought up in Northumberland and sent to boarding school in Jersey.

Joining the Foreign Office as a secretary before the war, she later became private secretary to General (later Field Marshal) Alexander and for this work was awarded the British Empire Medal; before returning to the Foreign Office and working for thirteen years in Vienna. In 1960, Mary transferred to the service of the Royal Household and worked there for twenty years as a "lady clerk", mostly assisting the Lord Chamberlain in his work of reading the scripts of stage plays to judge their suitability for performance in the days before censorship was ended in 1968. She then supervised the transfer of the Lord Chamberlain's theatre files to the Public Record Office and the British Museum; they are now in the British Library. Latterly, she worked at Buckingham Palace and was made a member of the Royal Victorian Order in 1970. Finally, she helped Lt. Col. Sir John Johnson to research his book, *The Lord Chamberlain's Blue Pencil*, which was published in 1970.

Perhaps because of the need for discretion in her work, she was a retiring person although she enjoyed a wide circle of friends and was zealous in the service of the Chelsea Society.

Mrs. Georgiana Blakiston

Rachel Georgiana Blakiston, born 1903, died on 15th. November, peacefully in her home at 6 Markham Square, where the family had lived since 1930. She was the widow of the archivist and writer Noel Blakiston, who was Chairman of the Chelsea Society (1965-75).

Giana Blakiston (née Russell), devoted the early part of her life to being a wife and mother and it was not until 1972 that John Murray published her first book, *Lord William Russell and His Wife*, the life of her great-grandparents. She was passionately interested in her own family and had inherited many letters from her maiden aunts, Flora and Diana Russell, and her second book, *Woburn and the Russells*, was published in 1980 by Constable. This was followed in 1987 by the publication by John Murray of *Letters of Conrad Russell (1897-1947)*. Many friends suggested she should write her autobiography but ill health and continued loving interest in the younger generation of her family absorbed her instead. She leaves two daughters, six grandchildren and five great-grandchildren.

Rachel Campbell

Mr. A. F. Oppé

Fred Oppé, who has died at the age of eighty-four, was a member of the cultivated, lively-minded group of young people who lodged at Lindsey House, where Richard Stewart-Jones, a notable secretary of the Chelsea Society, presided over a remarkable household before and after the war. Oppé was amongst those who gave Chelsea its particular flavour of artistic and intellectual astringency, relaxed practicality and a generous, mannerly bohemianism.

Educated at Sherborne School and Reading Agricultural College, he came to Chelsea in 1936 only to leave it three years later to join the Army and serve on General Slim's staff in Iraq and India. Demobilised as a major, he went into advertising with notable success until his retirement in 1971. In 1953, he married Lucila Posada, who was Spanish, and they and their children were to live in several parts of Chelsea. He became President of the Oxford House charity in the East End and of the Chatham Dining Club and a member of the Chelsea Society.

Fred Oppé enjoyed conversation, collecting pictures, playing tennis, gardening, walking, sketching and much else. His friendship was generous and widespread and he was a member of four London clubs. "An optimist and a very positive, clear thinker, yet someone who was a Victorian gentleman at heart," says one who knew him well, "He always looked forward, not back."

Mr. Neil Hughes-Onslow

Even those Chelsea neighbours who did not know Neil Hughes-Onslow, who died in August, 1995, are likely to remember him. His tall, lugubrious figure could often be seen in the King's Road between his home in Godfrey Street and the Chelsea Manor Street swimming baths with, perched on top of his head, a woolly bobble-hat knitted in the colours of the Aston Villa football club. The wearing of the colours of Chelsea's footballing arch-rival was deliberate and illustrated the playfully provocative side of his nature, which served to puzzle, stimulate and entertain.

Neil might have been more at home in an earlier age when responsibility was assumed to go with privilege. Born in 1924, when that was still the case, he was educated at Eton, joined the Army in 1942 and was commissioned in the Rifle Brigade, with which he saw action in north-west Europe and was credited with capturing a German general. Leaving the Army in 1947, he went into business – the whisky trade, then Lloyd's – and took early retirement in 1965.

He then moved to the Scottish Borders, where he hunted regularly, played golf and became a member of the Queen's Body Guard for Scotland. But this old-fashioned gentlemanly way of life did not wholly satisfy him and, ten years later, he returned to London to concentrate on his interests in literature and art. This led to him becoming one of the driving forces of the National Art Collections Fund and he played a large part in its huge success with a membership of forty thousand. He loved opera and made friends among the literary lions of London, notably among them the late Sir Kingsley Amis and Anthony Powell. He was a life member of the Chelsea Society. Then in 1993 he suffered a severe stroke, which put an end to his active life but not to the love and care of his family and the affection of his friends. He is survived by his widow, two sons and daughter.

T.P.

Mrs. Joan Cochemé

Joan Cochemé, the painter Joan Souter-Robertson, died in the Chelsea and Westminster hospital just before Christmas, 1994. Aged 91, she had for much of her life, made Chelsea her home. Born in 1903, in the United Provinces of India, her career as a painter had been a long one. As a child, she painted all the time, receiving her first commission, a water-colour portrait of a child, at the age of 14. By (about) 1910, her father's continued ill-health had caused her parents, Joan, and her younger brother David, to return to England, to a country life in Devon. His death in 1912, followed by a number of serious financial losses, left his wife and two children almost destitute.

Joan first came to Chelsea at the age of sixteen, needing to earn a living. She took a secretarial course at St. James's College, staying "in a slip of a room" at 11 Carlyle Square. Although good at shorthand, she said herself that she "made a lousy secretary!" With her zest for life, she survived what was for her, most uncongenial work. She talked of her "two young men chums". She laughed with one, Eardley Knollys, all day, and with the other, a very good dancer, danced often – Ranelagh and Hurlingham. Her life changed in her twenties, when her god-father, the Governor of the United Provinces, a scholar, a widower, and an admirer of Gandhi, invited her to return to India, to act as his hostess. During her stay, she still managed to paint whenever she was free, and sold some pictures.

Joan was always a determined character, and in 1925 at last did what she had always wanted. Her mother gave her £100 a year, and she went to Paris, becoming one of the last of the English painters to study under the great cubist teacher and painter, André L'Hôte. Already a brilliant colourist, she has said that working under L'Hôte gave her that strong sense of structure that shaped all her work (and her life). In the summer she went off to paint in Holland. In the winter months she lived in Paris "and drew all day". She shared a flat with a friend. Below them lived Hemingway with his first wife and little son. They passed on the stairs. Boris Anrep, the mosaicist, took her about, and she said, "tried to educate her". When Joan returned to England in (about) 1927, she went to see him. He thought that her work was good, and introduced her to English painters. By 1928, her paintings had attracted the admiration of Clive Bell and Roger Fry. By 1935, two of her paintings in the London Group Exhibition at the New Burlington Galleries were singled out for critical acclaim.

Joan had been living what she has called "a wild bohemian life" in Hampstead and Kentish Town, but in 1933 she moved again to Chelsea, to Carlyle Studios which remained her home for many years and her first individual exhibition came in 1936 at the Eardley Knollys – Frank Coombs Storran Gallery, then at 106 Brompton Road, S.W.3. In that same year, Joan married Jacques Cochemé, a French scientist, who was to become a distinguished international civil servant and agroclimatologist. Cochemé taught and Joan learned to cook superbly; continuing to paint whenever possible. A second exhibition followed at the Storran Gallery in 1939. By the time that war came, this Gallery was dealing with ever more important works by both English and French painters, such as John, Matthew Smith and Sickert. Mixed shows included, amongst others, Bonnard, Roualt and Picasso.

In 1939, war. Cochemé was too old to be a pilot – but he became a meteorological observer. According to Joan, he briefed the crews very well and amusingly, and flew in terrible weather. He was awarded the Air Force Cross. Joan lived at 90 Oakley Street, where in 1941, when Carlyle Studios became untenable, she had taken the top three floors at a protected rent which now seems unbelievable!

After the war, Jacques Cochemé joined International Telecommunications, and was posted first to East Africa. From this time, Joan travelled widely with her husband, painting always on her own, never part of a movement or group. She has said that she would have liked the stimulation of discussion with other painters. In 1947 they went to Damascus for two years; then to Khartoum for eighteen months. The Oakley Street house became a pied-a-terre, a house to which they returned between jobs.

In 1953, Cochemé joined the United Nations Meteorological Office, moving to work in Jordan. Everywhere they went, Joan worked, painted, decorated, to create – often with little money – a beautiful home. Chairs and tables were painted. The walls coloured in simple light colours, or with frescoes.

After much more travelling with her husband, he died suddenly in 1971 and she returned to Chelsea and Oakley Street, where she would live for the rest of her life. In 1982, she held a large retrospective exhibition spanning 50 years of painting, at the Upstairs Gallery at the Royal Academy, followed by a second exhibition at the Upstairs Gallery in 1983, of 'Glass Paintings'.

A few glass paintings had been shown at her very successful exhibition the previous year. They excited great interest, but at the time, Joan did not want to sell them. Although the idea had been inspired by the Bloomsbury artist, Dora Carrington (Carrington's husband had given Joan his wife's glass painting material after her death, and Joan owned a small glass painting given to her by Carrington), Joan had developed this into something entirely her own. She, herself, rather dismissed this work, as of secondary importance. These silver-backed paintings do have an appealing simplicity.

Joan's last exhibition came at the age of 90, in May 1993, at the Addison-Ross Gallery in Eaton Terrace. This was, in many ways, a celebration of her life. There was very much a party atmosphere. It was a large, very successful exhibition, with Joan, full of life and energy, welcoming her many friends and admirers, talking about her paintings, exhausted at the end of each day, but enjoying it enormously.

Joan could often be seen marching firmly along the Kings Road, a determined little figure, wearing 'Her Hat', a straw trilby, worn at a rakish angle with a feather. She was amused when I told her she was becoming a 'Chelsea character'.

Oakley Street has always been the home of artists and writers. Joan knew many of them. She could tell tales of the Augustus John family; Elizabeth Frink was for a time a neighbour, and made a portrait bust of Cochemé; Joan designed the first book cover for Antonia White, another neighbour, for her *Frost in May*. Teatime for me, as for many of her friends, could be a fascinating experience. I could sit for hours, spell-bound, listening to her recollections.

Mary Wales

(See illustration page 37)

Correspondence

Sir,

As a very new member, may I volunteer a piece of information about Crosby Hall that I have not seen anywhere in print, namely that during the war Crosby Hall was a Wrennery? It housed hundreds of us, who did a seven-month course learning to be radio mechanics. The first four months we lived at Crosby Hall and marched (straggled!) every day across Albert Bridge to what was then called Battersea Polytechnic. There we were taught the rudiments of electricity, magnetism and so forth. I still have friends from those days, notably Susan Hunt, mother of racing driver James Hunt, who was married, aged eighteen, at the end of the four months at Crosby Hall.

I fell in love with Chelsea during my stay and have lived here, allowing for absences in the Diplomatic Service, since 1961.

*Bettina Silverwood-Cope
30 Jubilee Place, S.W.3.*

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Treasurer's Report

I am pleased to confirm the forecast I made in my report last year, namely that as a result of the increase in subscriptions, effective from 1st. January 1994, the Society's accounts to 31st. December 1994 would show a surplus and in fact this amounted to £995 before crediting the splendid special donation of £6,000. The accounts have been expanded this year to reflect the surplus achieved on the 'Guided Walks' (after a contribution to the Chelsea Festival) and the surplus on the sale of Christmas cards which mainly arose on the sales made to the general public via the Chelsea Library.

The surplus of £6,995 will be carried to reserves but, as demonstrated in the accounts for previous years, we are not a charity that is afraid to spend money when the interests of Chelsea so require.

Last year, I mentioned the Council's view that in these days of increasing litigation, it would be wise to take out insurance cover against a slander or libel action. This has been done at the least possible cost of £999 and this charge will be reflected in the 1995 accounts. We are still reviewing the question of converting the Society to a limited liability company and, as soon as any proposals are ready, they will be placed before the membership for its consideration.

Once again, the Council has decided to dispense with an audit of the accounts, since our totals of income and expenditure remain below the limit at which an audit is required. As I mentioned last year, it is the Council's intention to review this decision each year.

Mr. President, I beg to present my report and the accounts for the year ended 31st. December 1994. If there are any questions, I shall be pleased to answer them.

I. W. Frazer
Hon. Treasurer

22nd. November 1995

THE CHELSEA SOCIETY ACCOUNTS FOR THE YEAR ENDED 31st. DECEMBER, 1994 Income and Expenditure Account — General Fund

	1994	1993
	£	£
<i>Income</i>		
Annual Subscriptions	6,882	4,293
Donations Received	6,767	2,258
Income Tax Recoverable on Covenants	219	70
Advertising Revenue from 1994		
Annual Report	862	762
Deposit Interest Received	377	447
Surplus on Chelsea Festival guided walks	534	18
Surplus on sale of Christmas cards	507	44
Excess of receipts over expenditure from		
meetings	302	—
	<u>16,450</u>	<u>7,892</u>
<i>Less: Expenditure</i>		
Excess of Expenditure over Receipts		
from Meetings	—	1,390
Cost of Annual Report	3,495	3,446
Stationery, Postage and Miscellaneous		
Expenses	4,186	2,181
Cost of Annual General Meeting	644	436
Subscriptions to Other Organisations	81	83
Cost of Newsletter	577	336
	<u>8,983</u>	<u>7,872</u>
	<u>7,467</u>	<u>20</u>
<i>Less: Special Projects</i>		
Consultancy Fees re Royal Borough		
of Kensington & Chelsea 10 Year		
Unitary Development Plan	—	2,175
Cost of Thomas More Picture Appeal	472	—
Surplus/(Deficit) for the year	<u>£6,995</u>	<u>£(2,155)</u>

Income and Expenditure Account — Life Membership

Balance of Fund — 1st. January 1994	7,660	7,195
<i>Income: National Savings Bank Account</i>		
Interest	440	465
<i>Balance of Fund — 31st. December, 1994</i>	<u>£8,100</u>	<u>£7,660</u>

BALANCE SHEET AS AT 31st. DECEMBER, 1994

	1994	1993
<i>Current Assets</i>	£	£
Debtors	1,921	773
Balance in National Savings Bank Account	8,100	7,660
Balance on Bank Current and Deposit Accounts	21,173	16,360
	<u>31,194</u>	<u>24,793</u>
<i>Less: Current Liabilities</i>		
Creditors	4,300	4,974
Subscriptions Received in Advance...	105	465
	<u>4,405</u>	<u>5,439</u>
<i>Net Assets</i>	<u>£26,789</u>	<u>£19,354</u>
<i>Represented by:</i>		
Balance of Life Membership Fund...	8,100	7,660
<i>Add:</i> Balance of General Fund		
1st. January, 1994	11,694	13,849
Surplus/(Deficit) for the year	6,995	(2,155)
	<u>18,689</u>	<u>11,694</u>
	<u>£26,789</u>	<u>£19,354</u>

Approved by the Council of The Chelsea Society on 13th. November 1995.

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, regards 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-precceeding 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
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
ANTHONY AMBLER
MISS SOPHIE C. M. ANDREAE
*THE MARQUESS OF ANGLESEY
MRS. C. ANNUS
JOHN ANTCLIFFE
MISS MARY APPLEBEY, C.B.E.
J. N. 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
MARSHALL AVERBACK

LADY JEAN BABINGTON-SMITH
M. BACH
W. J. COOPER BAILEY
LADY BAILLIE
MRS. LESLEY BAIRSTOW
MISS J. K. BAKER-WILBRAHAM
M. T. BALLISAT
MRS. M. T. BALLISAT
D. BARKER
MRS. D. BARKER
MRS. MARIANNE D. BARKER
DR. R. BARKER
MRS. VALERIE BARKER
*D. H. BARLOW
THE REV. KEITH BARTHOLOPE
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. ROGER BASSETT
MISS F. V. BAUMGART
SIR PETER BAXENDELL
LADY BAXENDELL
MISS AIXA BEAUCHAMP
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
MICHAEL BERNSTEIN
MRS MICHAEL BERNSTEIN
*MISS ANNE BERRIMAN
MRS. RITA BERRY
REAR-ADMIRAL C. BEVAN, C.B.
MRS. C. BEVAN
*ERNEST BIGGIN
MISS CELIA BIGHAM
JOHN BIGNELL
MISS BIRGIT BIEHLER
MISS SUSAN BILGER
MRS NICOLETTE BILLOT
MISS PAMELA BIRLEY
*E. W. BISSETT
T. F. BLOOD
DEREK BLOOM
MRS. L. BLUNT
MARTIN BOASE
MRS. J. B. FLOCKHART BOOTH
MICHAEL BOREHAM
MRS. MICHAEL BOREHAM
*TIMOTHY BOULTON
DAVID BOWEN
M. BONFORD

MRS. M. BOXFORD
 PROFESSOR E. BOYLAND
 MRS. A. BOYLE
 SEAN BOYLE
 R. M. A. BRAINE
 MRS. R. M. A. BRAINE
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 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. BRIETT
 R. BRIDGE
 MRS. R. BRIDGE
 MISS E. M. E. BRIGHTEN
 *SIR NIGEL BROACKES
 MRS. E. BROADBENT-JONES
 *LADY BROMET, D.B.E.
 DENIS BROODBANK
 *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
 J. H. S. BURGESS
 *RICHARD BURGESS
 MRS. KATRIN BURKE-SMITH
 RUSSELL BURLINGHAM
 REAR-ADMIRAL R. H. BURN, C.B., A.F.C.
 MRS. R. H. BURN
 *A. I. J. BURNS
 MRS. J. P. BURT
 R. M. BURTON
 MRS. R. M. BURTON
 MRS. D. E. BURTT
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