

THE CHELSEA SOCIETY  
REPORT

2000



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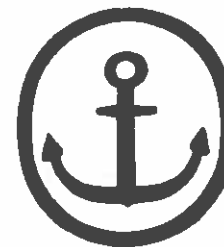
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*The wood engraving of Chelsea Old Church on the title page  
 is by Hugh Krall*

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## THE CHELSEA SOCIETY

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

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## *The Annual General Meeting of the Chelsea Society*

held at the  
Hall of Remembrance, Flood Street, Chelsea, SW3  
on Tuesday 23 November 2000

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

Sir Simon opened the meeting by welcoming everyone present and particularly The Mayor, Councillor Richard Walker-Arnott and Mr Michael French, Executive Director of Planning and Conservation.

Dr Mary Remnant wished to correct the statement in the Minutes of the Annual General Meeting held on 18 November 1999 that she had "disapproved of Fulham Road shops" but "had been concerned that several old-established shops had had to close because the rents had gone up too much". Subject to this being noted, the President signed the Minutes as a correct record.

Four vacancies had occurred on the Council. Joan Hayes, Mark Dorman, Andrew Hamilton and David Foord, all having been properly proposed and seconded, were elected unanimously.

Mr Ian Frazer, the Society's Honorary Treasurer, presented his report and accounts for the year ended 31 December 1999. These were received without comment.

No resolutions had been received and Mr David Le Lay, the Society's Chairman, delivered the Council's Annual Report to Members.

The President then invited questions from members.

Mr Quentin Morgan Edwards asked about the future of 250 King's Road. The Chairman replied that efforts to have the building listed had so far failed but were continuing. The building was in a conservation area which provided a measure of protection. Mrs Diana Pelham-Burn was pleased that the Society had mentioned affordable housing at the Conference. The Chairman said that the Society supported a proportion of affordable housing on all residential sites, which was also the Borough's policy. Mr Tim Nodder reported that a ferry service was to be started from Cadogan Pier that day. Professor Ralph Turvey said that an early steamboat service at 10 to 15 minute intervals had proved a miserable failure. Mr Russell Burlingham asked that control should be exercised over restaurant use in the new Sainsbury's on Fulham Road and Beaufort Street. Mr

# Chairman's Report

## *President*

As this is the sixth annual meeting to be chaired by Sir Simon Hornby, it regrettably has to be his last. He has been a truly outstanding President, notably in his expert chairing of the Society's conferences held in April 1998 and earlier this month. The undoubted success of both of these conferences was due in no small measure to Sir Simon's careful, thorough and lively chairmanship. Sir Simon has also helped the Society in many other ways and I am personally indebted to him for all the help and wise counsel I have received from him.

The Council of the Society has invited the Lord Kelvedon to be President in succession to Sir Simon and we are delighted that he has accepted. Lord Kelvedon has lived in Chelsea for many years; as Paul Channon he was Member of Parliament for Southend West for 38 years during which time he held many important posts in both opposition and government. Amongst these were Minister of State for Northern Ireland, Minister for the Arts, Minister for Trade, Secretary of State for Trade and Industry and Secretary of State for Transport.

## *Vice-Presidents*

Earlier this year Michael Portillo, Member of Parliament for Kensington and Chelsea agreed to become a Vice-President of the Society in succession to the late Alan Clark. Mr. Portillo has shown a great interest in his constituency, including in the affairs of this Society and he was one of the speakers at our recent conference.

## *Membership*

The current membership of the Society is 1,202, an increase of 28 on last year.

## *The Council*

The Chairman was re-elected by the Council in January to serve a further three year term.

Patricia Burr was recently co-opted as a member of the Council.

Under our constitution certain members of the Council have retired this year. Jenifer Miller is not seeking re-election as she has recently been very unwell. We are extremely grateful to her for all that she has done as a Council member, especially in being the initial organiser of our visits to places of interest. These visits have been

Stuart Corbyn said that normal leases allowed no control of the use of shops; Mr French said that under Planning Control restaurants or coffee bars ancillary to the shop were not controlled. Mr William Bell asked about the future of Brompton Hospital. The Chairman said that the Royal Brompton and Harefield N.H.S. Trust intended to move to Paddington and would expect to capitalise on their assets and seek the most profitable use of the land, probably high class residential development. This was unlikely to happen in less than six years. Mrs Wendy Deakins for the Battersea Society said that they were concerned about the use of Battersea Park for commercial purposes, as were the Chelsea Society about the Royal Hospital. Sir Simon Hornby said that he knew the Royal Hospital was receiving a reduced grant and was under pressure to supplement its income.

To the suggestion that the Society should establish a web-site to attract younger people, the Chairman agreed provided that someone could be found to run it.

Mrs Maureen Mount drew attention to the difficulty caused by extended parking restrictions. The Chairman said that the Society resisted commenting on such matters as there were both winners and losers. Councillor Barry Phelps warned that there would be 24 hour parking restrictions, it was only a question of how soon. Mr Russell Burlingham asked if traffic management proposals in the Elm Park area had been abandoned. Councillor Adrian Fitzgerald assured him that they had not. Miss Ann Richardson said that the lectures had been splendid but thought one could be in the autumn; she criticised the catering at the Summer Meeting (though several members disagreed); the visits were good though she thought the guide at Fulham Palace was supposed to be free and finally she would have liked the Conference to be available without lunch so that cheaper tickets could be obtained. The Chairman said that all these would be considered though the Society always tries to make its events as affordable as possible. The caterers were included in the hire of the boat. The Conference had attracted 130 people out of a possible 150 and an all-day conference without lunch was not considered practicable. Mrs Denise Furniss asked if the bus service to the Chelsea and Westminster Hospital could be improved. Councillor Adrian Fitzgerald referred her to Councillor Mrs Frances Taylor, Chairman of the liaison committee.

The President, drawing the meeting to a close, thanked the Chairman, David Le Lay, for his work throughout the year and thanked everyone for coming. As this was his final year as President, which he had very much enjoyed, he introduced his successor, The Lord Kelvedon, who was welcomed warmly. About 120 members attended the meeting.

highly successful; they provide a social and educational need as well as enhancing the Society's finances. The formula for their success is largely due to Jenifer, helped, and subsequently superseded, by Valerie Thomas.

The Planning sub-committee of the Society for the year, under the chairmanship of Andrew Hamilton, comprised Michael Bach, Mark Dorman, Jane Dorrell, Eileen Harris, Hugh Krall, Nigel Stenhouse and Samantha Wyndham.

Having been Hon. Secretary (Planning) of the Society for ten years, Andrew Hamilton has decided to retire. The Society is most fortunate to have had the benefit of Andrew's expert judgment, his sense of style and refined taste to guide this most important part of the Society's day-to-day work. We are delighted that Terence Bendixson, a member of the Council of the Society, has agreed to take over this position.

### *Affiliations*

The Society is a member of the Civic Trust, the London Society, the London Forum of Civic and Amenity Societies, the River Thames Society, the Heathrow Association for the Control of Aircraft Noise and the West London River Group. The Society is a participating member of the Royal Borough's Visitor Management Strategy.

### *Publications*

The 1999 Annual Report of the Society was the first to be edited by Jane Dorrell. It was certainly up to the high standard that we have grown to expect; the format and character of the report remaining unchanged but with a distinct new feel to the articles, reflecting the personality of the new editor.

The Society has produced two Newsletters this year, edited by Michael Bach. As usual, these provoked a great deal of interest, with at least one article being reported in the national press.

As the Society's Christmas card for 1999 (a reproduction of the view of Chelsea from the Thames painted by Canaletto in 1747) was soon sold out, it was decided to have a re-print made for this Christmas.

A new "Join Now" leaflet has been produced.

## *Council's Activities*

### **1. Winter Lectures**

Our twenty-first season of lectures was arranged by Tom Pocock. All of the lectures were of a very high standard with excellent speakers. As usual, they were held in the Small Hall of Chelsea Old Town Hall.

On 16th February, Julian Humphrys, senior information officer at the National Army Museum, gave us a lecture on the work of the museum. Knowing that the Society wished to establish a museum of Chelsea, he included useful hints as to the problems we could encounter.

On 2nd March, Dr. Dennis Smith gave us a fascinating lecture on the life and work of Sir Joseph Bazalgette, the Victorian engineer responsible for Chelsea Embankment and Battersea Bridge. His greatest achievement however is out of sight for he was responsible for the design and construction of London's intercepting sewers that prevented the discharge of sewage into the Thames.

On 28th March John Harris, leading architectural historian and a member of the Society, lectured on Beaufort House, taking us through its evolution from the time of Sir Thomas More to its last owner, Sir Hans Sloane. We were reminded that More's house was really quite modest in contrast to the grand house it was turned into by its numerous aristocratic owners.

### **2. Visits**

The Society's visits, organised by Jenifer Miller and Valerie Thomas, continue to be a huge success. Sadly, Jenifer has been seriously ill, so Valerie has done most of the work this year. We are most grateful to her.

On 12th April we visited Old Battersea House to see this fine seventeenth century building and its collection of nineteenth century paintings. Simon Edsor of the Fine Art Society was our guide.

On 17th May a visit was organised to Lindsey House, to see the rear garden of 99 & 100 Cheyne Walk designed by Sir Edwin Lutyens. The Chairman of the Society gave a brief talk on the history of the house and its garden.

On 7th September and 12th October visits were made to Fulham Palace, the former home of the Bishops of London, now owned by Hammersmith and Fulham Borough Council. The visit included a guided tour of the fine gardens.

On 8th and 16th November there were visits to the Royal Hospital, Chelsea; these included a tour of the State apartments led by Major Tatham, the curator of the Royal Hospital's museum.

Appropriate refreshments were served at all the visits.

### 3. Chelsea Residents' Associations Meeting

This public meeting was held in the Hall of Remembrance on 23rd May. Councillor David Campion, Chairman of the Royal Borough's Planning and Conservation Committee, was present to answer questions. This was in fact his last engagement as Chairman of Planning, a position he held, with great distinction, for two years. The Executive Director of Planning, Mr. Michael French, was also on the platform. There was a good number of Chelsea's Councillors present, including Merrick Cockell, the new Leader of the Council; but a very disappointing attendance by members of residents' associations.

### 4. "Chelsea Village and its Riverside" exhibition

This exhibition of paintings and drawings of the historic riverside village of Chelsea formed one of the main attractions of this year's Chelsea Festival. It was held in the Main Hall of Chelsea Old Town Hall from 18th to 25th June. Although the bulk of the material was from the Chelsea Library archives, there were also many important paintings from private collections that are rarely seen. A brief explanatory history of the riverside was also included as well as associated artifacts such as a Doggett's coat and badge and a model of a state barge.

The exhibition was organised by a special sub-committee of members of the Council of the Society and the Royal Borough's Libraries and Arts Service. The majority of the work was however undertaken by Samantha Wyndham, aided by Patricia Burr, to whom we are most grateful.

The exhibition's sponsors were the Duke of York's Team, made up of the various firms of consultants working on the redevelopment of the former Duke of York's Headquarters.

The sponsors also generously paid for a reception and private view of the exhibition on the evening of 19th June. The Mayor of the Royal Borough, Councillor Richard Walker-Arnott attended and kindly addressed the gathering.

### 5. Summer Meeting

This year's meeting was a Thames cruise, on board the *P.V. Viscountess*, on the evening of 26th July. We left from Cadogan Pier, going up stream as far as Hammersmith Bridge and then downstream to Tower Bridge and thence back to Chelsea. We were blessed with a perfect summer evening. A buffet supper was served on board to 135 members and their guests. We were honoured to have the Mayor and Mayoress, Councillor Richard Walker-Arnott and Mrs. Walker-Arnott with us. I think it would be true to say that a good time was had by all.

### 6. A Vision for Chelsea conference

This was held on Tuesday 7th November and was a follow-up conference to the highly successful conference held in April 1998. The conference took place at Chelsea Town Hall, and lasted all day, with lunch and other refreshments included. All of the speakers were excellent giving much for us to think about. The event was generally considered to have been just as great a success as our first conference. About 130 people attended and they seemed to have found the day both instructive and enjoyable. Our President, Sir Simon Hornby, was again a first rate chairman.

The conference was planned by a specially formed sub-committee of the Council of the Society that met regularly for nine months before. We employed a professional organiser, Sally Ann Whetherly, to help with publicity and to make the detailed arrangements. The Society is grateful for the invaluable support it received from the Royal Borough.

### Planning

Our representative on the panel of assessors for the Royal Borough's Environment Awards for 2000 was Valerie Thomas who reported that the Royal Court Theatre, nominated by the Society, had been given an award.

In the last year the Planning Sub-Committee have submitted representations to the Local Planning Authority in respect of 141 applications, of which 8 were letters supporting the Local Authority at Appeal.

Once again, the year was notable for significant applications outside the Royal Borough that will inevitably impact upon Chelsea either aesthetically or due to increased generation of traffic.

The Society objected strongly to the banal architecture of Berkeley Homes' proposal for a 449 Unit housing and mixed use scheme for Chelsea Bridge Wharf next to Battersea Power Station which interestingly was also slated by the new Commission for Architecture and the Built Environment (CABE) as being "a long way short of the standard which ought to be demanded of such a significant riverside site".

We also objected to Lord Foster's latest proposals for Albion Wharf immediately opposite Chelsea Old Church. Unfortunately, the supposed guardians of the nation's heritage, English Heritage, seem to find some virtue in it and approval has been given. There were also protests from the Wandsworth Society and the local Member of Parliament.

Again over the river, the Sub-Committee were concerned at proposals to build a 22-metre high artificial ski slope in Battersea Park

together with semi-permanent exhibition marquees, and felt that this haven of tranquility which is as much an amenity for Chelsea as Wandsworth, was in danger of becoming a theme park. If Wandsworth really needs a ski slope, which one must doubt, why on earth can it not be incorporated into the derelict Battersea Power Station.

During the year, the Society was pleased to see work commence on the important King's College site at 552 King's Road (previously the College of St Mark & St John) although expressed concern about the scale of development and consequent loss of open space as well as the preservation of the existing public footpath through the site.

The Sub-Committee supported and was pleased to see the proposal from the Royal Borough to extend The Boltons Conservation Area but sad that the planners allowed Taylor Woodrow to demolish the charming Regency cottages at 66/70 Park Walk to be replaced by a dreary modern block of flats. This illustrates only too clearly how the buildings might have been saved had they been within a Conservation Area.

In April of this year, the Sub-Committee once again lobbied the Local Authority about the bizarre proposal to site a helipad on the roof of Harrods for the personal use of the Chairman and more recently we have objected to applications to add LED screens and advertisements to the front of this listed building.

The Committee has also commented during the year on the planning guidelines for the Lots Road Power Station site. Many members felt that they would prefer to see a low rise replacement building but, contrary to the planning guidelines, we were alarmed to hear the Executive Director of Planning and Conservation say at our Residents' Associations meeting in May that it would be difficult to resist any development for the same cubic content as the existing building and that any scheme for low rise development would probably include a very tall 'landmark' building as well.

A refurbishment scheme with new shops at ground level for the ugly sixties King's College buildings on the corner of King's Road and Manresa Road was generally welcomed by the Society although we would have preferred to see a redevelopment scheme that was more sympathetic to the adjoining conservation areas.

It is encouraging to see the new development next to Chelsea Old Church underway which should radically improve the streetscape in this historic location; in the same way as Crosby Hall has enhanced the Embankment – were it not for the hoarding which seems to have become a permanent feature.

On a personal note, the retiring Planning Secretary, Andrew Hamilton, would like to express his concern at the sentiments contained in a recent letter to the *Times* from the Chairman of the Planning

Committee, Councillor Barry Phelps which stated that :

“aesthetic prejudices will not be a consideration in determining applications for high-rise buildings in the Royal Borough”.

We rely upon the local Planning Committee to exercise wisdom and judgement in aesthetics in almost every application they have to consider and any abdication of this responsibility or suggestion that high-rise buildings would be acceptable in Chelsea would be regarded as a retrograde step.

### *The Royal Brompton Hospital*

It seems virtually certain that in the near future the Royal Brompton Hospital will be leaving Chelsea completely for a new site in the Paddington Basin. This news is welcomed by the Society. We have always been concerned at the impact on the built environment of having such a huge institution, with its expansionist plans, in our midst. For 40 years the Sydney Street area has suffered from planning blight caused by the Brompton Hospital; the demolition of listed buildings, the neglect of other important buildings, the succession of vacant sites, the mutilation of the former St. Wilfrid's Convent and the erection of one of the most banal buildings opposite Chelsea's Parish Church.

The Royal Brompton's land ownership is vast, stretching from the King's Road to the Fulham Road. Its departure will provide a unique development opportunity at the very heart of Chelsea. It is vital that this is developed in the most sensitive way possible and the Society will be keeping an ever-watchful eye on events as they unfold. The Society has for some time been concerned about the future of this part of Chelsea; in fact in May 1996 we sponsored a design exercise by students of The Prince of Wales's Institute of Architecture who spent a week preparing proposals for the area.

The first step is for the Royal Borough to prepare a planning brief for the area, with full public participation. Various briefs previously prepared cover only parts of the area and they all envisage the Hospital use being retained; it is important to take a fresh look at the future of the whole area in the light of this major new factor.

### *Chelsea Creek*

The West London River Group is proposing that, with the major developments either taking place or planned along Chelsea's western border, and over into the Fulham, there should be an overall strategic plan agreed between the two Boroughs to forge new pedestrian and cycle links across the Borough boundaries and indeed across

the river to Battersea. Greater public use of the West London Railway line will also help to make this whole part of London more accessible.

Part of the plan put forward by the West London River Group is for Chelsea Creek to be re-instated as a watercourse. It was only as short a time ago as 1981 that the Royal Borough concreted over a large part of the creek, part of which is now used as its car pound. This was a gross act of vandalism that we are now suggesting should be reversed. The first step is for the Royal Borough to adopt the strategic aim of restoring the creek and creating a riverside walk along its eastern bank, linking up to the riverside walk along the Thames.

### *The King's Road*

The King's Road Working Party set up by the Society has met regularly during the year and its chairman, Stuart Corbyn, presented its conclusions to date as part of our conference on 7th November. Some of these were:-

1. The Royal Borough should not, as is proposed, replace any Zebra crossings by Pelican crossings.
2. There should be a re-design of the traffic lights and central reservations at traffic junctions in order to make them much more pedestrian friendly.
3. The safeguarding of the route of the Chelsea/Hackney underground line should be removed, unless there is a definite intention of constructing the line in the near future.
4. Those few remaining parts of the King's Road that are not in a conservation area should be so designated.
5. The major land owners, and any others that can be persuaded, should, in their lettings policy and in the drafting of leases, try to control the nature and character of the shops and other businesses that occupy the King's Road's major frontages.

The area of the King's Road considered by the Working Party extended from Sloane Square to World's End.

### *Royal Hospital South Grounds*

It is generally not realised that the Royal Hospital South Grounds and the Ranelagh Gardens are open to the public by virtue of a lease granted to the Royal Borough, which runs until 2014. This lease allows full public access during specified times, on every day of the year except Christmas Day, Boxing Day, New Year's Day and during the Chelsea Flower Show. The Royal Hospital has the right to revoke the lease by giving 12 months notice. The length of time that public

access can be denied to allow for the Flower Show is not specified. The Royal Borough both pays a rent for this public access and it maintains the grounds out of public funds.

The Royal Hospital is under pressure from the government to reduce its cost to the exchequer. One of the ways in which it can do this is to exploit more fully its assets of buildings and grounds. After negotiation with the Royal Borough, it has been agreed between them that most of South Grounds, and possibly Ranelagh Gardens, may be closed to the public each year for up to 28 days during the autumn to allow these areas to be used for trade shows and the like. One of the reasons put forward for agreeing to this is that it will increase trade within the Royal Borough, which is seen as a force for good. This autumn, the grounds were actually closed for the trade show for 41 days

Planning law in this matter is clear; the General Development Order permits the temporary use of areas such as South Grounds for trade shows and the like for up to 28 days in any one year without the need for planning permission. The 28 days includes the time taken for the erection and removal of any tentage. The Royal Borough's Planning department has decided that because the Chelsea Flower show has been held at the Royal Hospital since 1913 it does not count and South Grounds may be used for events for an additional 28 days. The planning department also decided not to take any action in respect of the fact that the trade show this autumn exceeded the 28 day period.

South Grounds and Ranelagh Gardens are the only open space of any size within Chelsea and they are invaluable for the general recreation of local residents. During the current year all or part of South Grounds have for one reason or another been closed to the public for 93 days; that is just over a quarter of the year. This has understandably led to concern amongst the general public. We rely on the Royal Borough to ensure that these grounds are open to the public for the maximum possible period allowed for under the terms of the revised agreement with the Royal Hospital.

The Chelsea Society is pledged to protect and foster the amenities of Chelsea and we know this to be an aim that is shared by both the Royal Borough and the Royal Hospital. We should like to see, through a process of consultation, a strategy developed that would serve the interests of all concerned.

### *Sculpture by Sir Eduardo Paolozzi*

During the course of the year we submitted a planning application for the erection of a piece of sculpture of Oscar Wilde at the junction of the King's Road and Park Walk. The sculptor was Sir Eduardo

Paolozzi who has lived and worked in Chelsea for the past 40 years. Unfortunately, there was substantial opposition to this proposal and we decided to withdraw the application. The Council of the Society had seen this proposal as an opportunity to make a real contribution to the King's Road and to the arts and it is naturally disappointed at the response. Sir Eduardo is now seriously ill and it seems unlikely that he could in any event have personally executed this project.

The opportunity still exists for a piece of public art on this site and for another location to be found for Sir Eduardo's Oscar Wilde.

### *The Chelsea Museum*

The Working Party of Councillors that had spent some eighteen months looking into the possibility that part of the former library in Manresa Road could be used as a new, properly resourced, local history library reported to the main Council. The Council decided not to pursue this option but instead to lease the building on the open market. This is obviously extremely disappointing to the Society.

The Society's main hope now rests upon the generosity of the Cadogan Estate who are keen to establish an exhibition space for Chelsea. But, regrettably, it now does not seem likely that the Royal Borough would allow its unique collection to be made available to a facility outside of its control, nor would it support it financially.

### *Other Chelsea Associations*

Earlier this month the Cheyne Walk Trust celebrated its tenth anniversary in great style, with a champagne reception (though it has actually been in existence for over eleven years). Originally set up to fight the then government's plans for a Western Environmental Improvement Route, which it successfully opposed, the Trust continues to represent the special interests of those who live between Cheyne Walk and the King's Road.

It is encouraging that new associations are always being formed; important groups that have come into being over the past two years or so include the King's Road Residents' Association which claims to be an umbrella organisation for all residents associations that have a boundary with the King's Road. They are presently promoting a scheme for the installation of closed circuit television cameras along the King's Road.

Another group is the Holy Trinity Arts and Crafts Guild which organises lectures and exhibitions on the visual arts in Holy Trinity church, Sloane Street. The Guild has had considerable support and is helping to make this church, once dubbed the 'cathedral of the Arts and Crafts Movement', much more widely known.

### *Local History Competition for Schools*

The Council of the Society is keen to establish an annual competition for schools that would encourage interest in local history, which is an important part of the National Curriculum. The use of our resources for such a purpose would certainly gain approval with the Charity Commissioners. Prizes would be awarded to schools as well as to individual pupils.

The competition would be open to both public and private schools and we would wish to involve officials from each sector. We have taken soundings amongst one or two schools and the response has been very supportive of the idea. What we now need is a small organising committee headed by a suitable person who is both enthusiastic for the idea and able to engender this enthusiasm in others in order to ensure a successful outcome. Unfortunately we have yet to find the right person.

### *Conclusion*

As Chairman it falls to me to give this Report but I would like to take this opportunity to thank the members of the Council for all their hard work and enthusiasm over the year. I would especially like to thank the Hon. Secretary, Hugh Krall, and the Hon. Treasurer, Ian Frazer for their outstanding contribution to the work of the Society. They are both unbelievably efficient and highly skilful in the tremendous amount of work that they carry out.

Mr. President, this is the Report of the Council of The Chelsea Society in its seventy-third year.

David Le Lay

### *A Present for the Library*

Hugh Krall, whose prize-winning etchings have adorned these pages for several years has donated 28 of them to the Chelsea Library.

### *A Theatrical Triumph*

Whether or not you admire the revamped Royal Court Theatre you might be interested to know that it received a Certificate of Excellence at the 34th annual Concrete Society Awards.

## Meeting of the Residents' Associations

This meeting, which has become an annual event, was held on 20 May 2000 at the Hall of Remembrance in Flood Street. As usual, David Le Lay was in the chair, flanked by Michael French, Executive Director of Planning and Conservation, and David Champion, Chairman of the Planning Committee whose final engagement this was before retiring from the position. And, as has become customary, several councillors – including Merrick Cockell, the new leader – were in the audience.

*Plus ça change, plus c'est la même chose.* The first subjects brought up had a familiar ring.

1. What was the Council's view on the retention of Lots Road Power Station? The consensus was that it would have been preferable to pull it down and start again with a development that would 'allow vistas from the King's Road to the river'. But the developers are planning to convert it to residential use. They will have a problem in that the site is extremely contaminated – more 'blackfield' than 'brownfield'.

2. Mr Al-Fayed's helicopter is still hovering over us. Literally, because while the CAA have given permission for him to fly the Council say he cannot land without planning consent. This fine legal point will be raised at a Public Enquiry in July. At the time of going to press (December 2000) there is still no decision. Mr Al-Fayed remains up in the air with no immediate prospect of making a landing.

3. Mr French said that the Cadogan Estate and the Council had agreed to share the cost of what he promised would be 'a handsome plinth' for Sir Hans in Sloane Square.

4. It is proposed to renovate Lightfoot Hall at the corner of Manresa Road. Again, there is some regret that this ugly building is being retained. The future of the old Public Library is still being discussed. The Formula One chief, Sir Bernie Ecclestone has bought the rest of the site.

But there were some new topics, among them:

5. The Brompton Hospital which will be moving out in 5 or 6 years' time. The site is no longer under Crown immunity and the Council is already preparing a Planning Brief. Mr French thought it most likely that another hospital would take over otherwise it would

probably become residential.

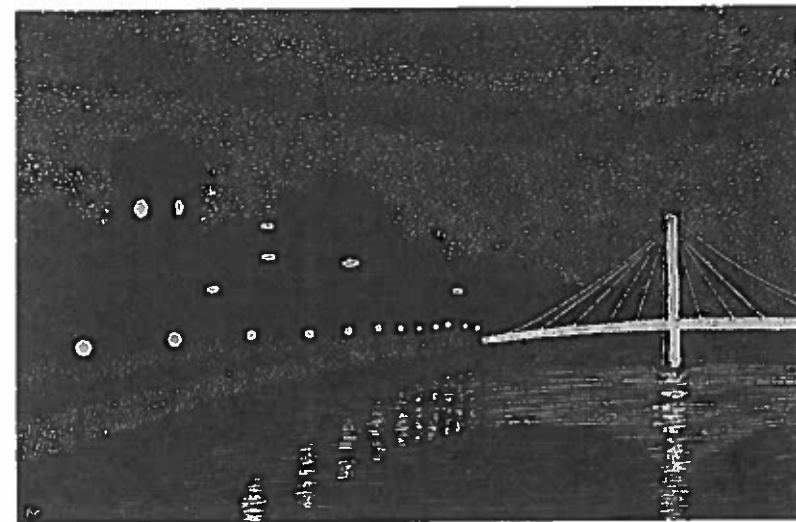
6. Graffiti is a problem for the Council not least in that if they damage a building in the course of cleaning it they can be sued by the owners. Cllr Cockell suggested that schools and housing associations should clean their own buildings.

7. Cllr Ian Donaldson was delighted to hear that there are renewed plans to renovate Chelsea Green. He put forward similar proposals a few years ago but 'was shot down in flames' by local traders who foresaw parking and delivery problems if there were any road closures. It might get off the ground this time round.

8. Finally the problem of building without planning permission. Mr French's draconian solution would be to make it a criminal offence, but in the meantime the Borough has more 'enforcers' than anywhere else in the country. By the summer the Council will have set up a data-base for recording planning information which the public will be encouraged to use.

David Le Lay brought the meeting to an end at 7.30 and he said that as usual, wine would be served. "By courtesy", he added, "of one of the Society's rare moments of generosity".

J.D.



'Albert Bridge at Night, January 2000'  
A wood engraving by Hugh Krall

# Is this Thomas More's Garden?

by Roy Strong

*Little is known about the appearance of Tudor gardens but, as Roy Strong reveals, Thomas More II – by pure chance – left us the one completely authentic view of an English garden in the reign of Henry VIII.*

One of the most famous miniatures in the Victoria & Albert Museum depicts the family of Sir Thomas More together with his descendants (Fig 3). It is by Rowland Lockey, a pupil of the Elizabethan miniaturist Nicholas Hilliard. The composition is based on the famous lost family group by Hans Holbein, one of his earliest commissions when he arrived in England in 1527. This picture had been sequestered, together with More's other chattels, on his attainder but, in the 1590s, when the miniature was painted, had come back into the possession of his grandson, Thomas More II.

He commissioned three new pictures from it: one, a straight copy in oils dated 1592, which is now in the collection of Lord Oswald; a second, dated 1593, in which, as in the miniature, the later generations have been added, which is today in the National Portrait Gallery; and, finally, the miniature. That must date from about 1594, for it shows Thomas More II's son, Cresacre, clean-shaven in the oil, to be sprouting a nascent moustache and beard. But what also sets the miniature apart is the arch to the right which gives onto a view of a garden.

What is that garden? The notion that it depicts Sir Thomas More's Chelsea garden goes back to the middle of the 18th century when, in 1742, the antiquary, George Vertue, saw the miniature when it was in the possession of James Sotheby. He had purchased it from a 'daughter of one of the More family' who had fallen on hard times. Vertue was fascinated by what he saw, making a little sketch of the archway vista in one of his notebooks and recording: 'A prospect of his [Sir Thomas More's] Garden at Chelsea appears part of his spire very small...'. This is indeed precisely what we do see, a long, low-lying wing, the gallery, ending in a block, the chapel. These look onto a walled garden in which a couple stroll. In the distance we see a panorama of London.

This garden vignette has always been something of a conundrum, for how could this be More's garden when the Chelsea house and estate had been forfeit to the crown on his attainder? There is in-



*Detail of Rowland Lockey's miniature of Sir Thomas More and his descendants*

deed a plan from the 1590s of both the manor house and the garden in the Cecil papers at Hatfield, but it bears no relation to what the miniaturist records.

We can, however, solve this problem by turning to a passage in More's life written by his son-in-law, William Roper: 'A good distance from his mansion-house builded he a place called the new building wherein there was a chapel, a library, and a gallery.' That good distance, I would suggest, is solved if we accept the notion that More built these facilities on that part of the Chelsea estate which he gave his daughter, Margaret, on her marriage to Roper in 1521. That, of course, was not forfeit to the Crown and remained in the possession of the Roper family until it was sold in 1622-23 to Sir John Danvers, who was, incidentally, to create a major garden on the site.

The versions of the Holbein family group painted by Lockety are charged with meaning, as the family clung to its Catholicity and demonstrated its pride in its martyr forebear. The garden and the gallery are there as part of that statement, pious memorials of More, likely to have been preserved virtually unchanged from their creation in the 1520s. If that is so, this little vista gives us a unique picture of an early Tudor garden and, even more, of that most contentious of features, a knot. Thanks to the recent researches of Dr David Jacques, we now know that this term was applied to any form of geometric garden compartment. Knots as we take the term to mean today, interlacing patterns generally in clipped herbs, were unknown before the late Elizabethan period.

What we see in the miniature is a stern corrective to our usual concept of early Tudor gardening, for this knot is a hedged square in which there are further hedged enclosures, four squares to the left, from one of which arises a tree with another tree also growing there but geometrically sited, and, to the right, a long L-shaped bed within which there is a larger square bed with double hedges and a tree.

This little view gives substance to what other visual evidence we have for the appearance of the early Tudor garden. Anthonis van den Wyngaerde's views of Richmond Palace, which show the privy garden laid out in about 1500, date from about 1555. They record knots laid out in various patterns. A similar pell-mell arrangement of beds can be seen in the four quarters of the Great Garden of Whitehall Palace, as recorded in the 'Agas' survey of London in about 1558. That indeed includes curious L-shaped beds of the kind we see in the More miniature.

Taking into consideration the elusive evidence for the reality of the Tudor garden, we should be grateful that Catholic piety led Thomas More II, by accident, to have left us the one completely authentic view of an English garden in the reign of Henry VIII.



*The Great Garden of Whitehall Palace in the 'Agas' map, about 1558.*

## *More on More*

From Mrs L Lewis

I would like to add something to Sir Roy Strong's interesting article. I have been involved in the appeal by the Chelsea Society and British Federation of University Women for the restoration, and installation in Chelsea Old Town Hall, of the copy of Holbein's group portrait which formerly hung in Crosby Hall, Chelsea.

The miniature version, now in the Victoria and Albert Museum, has a garden view in the right-hand corner, and I feel sure that Sir Roy is right in suggesting that this actually depicts the original garden of More's house by the Thames.

The miniature is accepted as having been commissioned by Thomas More II, Sir Thomas's grandson, in about the 1590s. He could have known the garden, which seems to have remained relatively untouched for some time after the sequestration of More's property. In the circumstance of his recusancy, Thomas More II might have commissioned the picture to remind him of happier days.

*Sir Roy Strong's article and Mrs Lewis's letter are both re-published with the kind permission of Country Life.*

## *A Postscript*

In October 2000 the Pope signed a proclamation declaring Sir Thomas More (who was canonised in 1935) to be the 'Patron Saint of Politicians'.

## *Dr Marsden and his Hospital*

by William Oliver

When the Royal Marsden Hospital opened in 1851 it was the first special hospital for cancer patients in the country. This did not impress Queen Victoria who saw no need for a hospital catering for just one kind of illness. When she was asked to become its Patron her reply was uncompromising. 'Her Majesty must decline', wrote her secretary in convoluted English, 'contributing to a hospital for the exclusive treatment of one disorder, the sufferers under which malady are not excluded from General Hospitals'.

Dr Marsden (1796-1867), however, emphasised how little was known about cancer, how ineffective was its treatment and pointed to an 'alarming increase in the disease as evidenced by the fact that, whereas in 1839 46 deaths from cancer were registered in the London district, in 1850 there were registered 889, although the increase in population was only to the extent of one eighth'. He believed that a new charitable hospital where cancer could be exclusively studied was the best way forward. The aim should be to 'endeavour to find out if possible an antidote to this dreadful malady' and with the help of some influential friends he began to raise funds towards this goal.

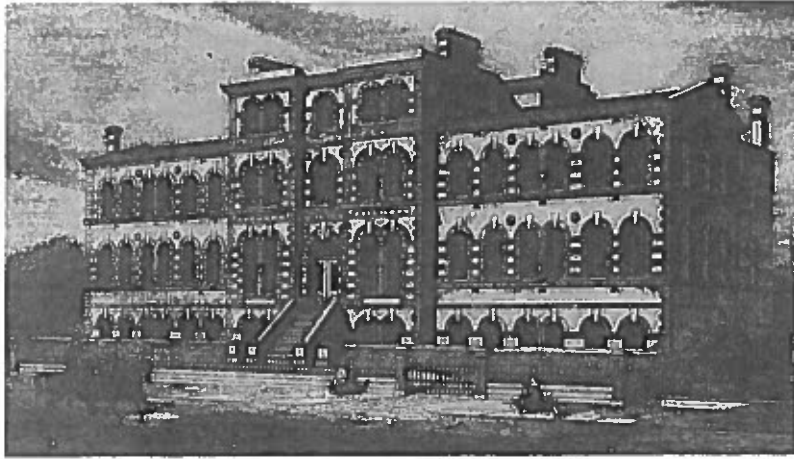
Despite royal disapproval the Cancer Hospital (Free) went ahead and opened a dispensary and six beds in Cannon Row, Westminster. Although the first cancer hospital it was far from the first special hospital. By 1860 no less than 66 special hospitals and dispensaries had sprung up in London alone. These included hospitals for diseases of the chest (1814), colon and rectum (1835), orthopaedics (1841), consumption [the Brompton] (1841), and, a year after Marsden's Cancer Hospital, The Hospital for Sick Children in Great Ormond Street. Although Her Majesty's objections seem to have been somewhat anachronistic she no doubt took advice on the matter from the medical establishment of the time. *The British Medical Journal* – which has more often applied the brakes than the accelerator to medical progress – gave its opinion in 1860: 'We are afraid the public are not yet in any way indoctrinated with the present professional feeling against the evils of special hospitals. One of the most unjustifiable of these institutions is the Cancer Hospital founded by Dr William Marsden and now rebuilding in the Brompton [sic] Road.' The public remained unindoctrinated and continued to send donations and even Queen Victoria relented somewhat, graciously be-



*William Marsden as a young man (1830s).*

stowing £100 on the hospital in 1859 and in the following years she sent some linen and a brace or two of pheasant. But in 1887 she was still refusing her patronage.

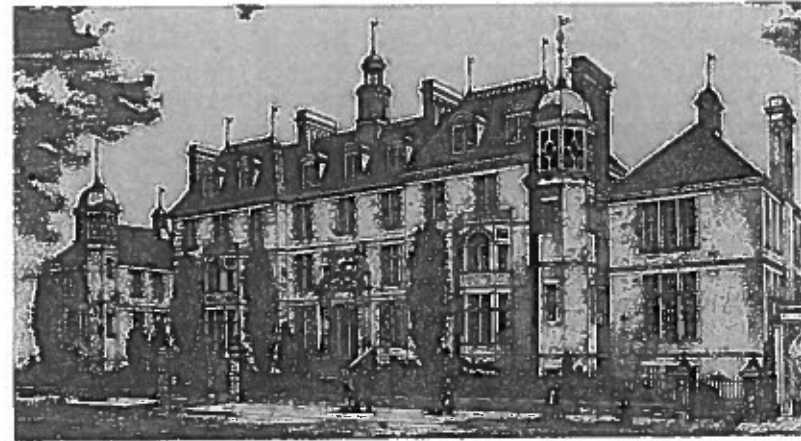
After its modest opening the Cancer Hospital grew year by year. In 1852, a house was taken on the corner of Hollywood Road and 'the lane to Fulham' which provided 26 beds. In 1854 outpatients were moved from Cannon Row to a temporary base at no. 5 Waterloo Road, Pall Mall and the following year to 167 Piccadilly. A meeting of the fundraisers took place at Marsden's house, no. 65 Lincoln's Inn Fields, to consider building a new hospital with substantially more beds. Among their number was Marsden's neighbour and friend William Farrer, senior partner in a firm of city solicitors, one of whose clients had been Coutts, the banker. His granddaughter, Angela Burdett-Coutts, who had continued the family connection with the firm, took a great interest in the plans for a new hospital and as well as contributing generously herself she became an influential fundraiser. A site of nearly an acre was found 'at Stewart's Grove, New Brompton in Fulham Road' and purchased for £4500. A



*The Cancer Hospital: the original 1862 Fulham Road building, later modified.*

hospital building was designed by John Young & Son to accommodate 70 beds at a cost of £5240. This represents the centre block of the present hospital, much altered, which lies between the turreted wings. To make the best use of the site the plans formed a parallelogram so that the corners of the rooms were nowhere true right angles and this can still be seen in the east staircase and adjoining rooms. In April 1860 *The Builder* warned: 'The mistake will be long regretted'. The foundation stone was laid in 1859 by Angela Burdett-Coutts at a grand ceremony which was celebrated by the ringing of St Luke's church bells from 2 until 5pm with intervals for music from the band of the Grenadier Guards. The new Cancer Hospital (Free) was opened to patients in January 1862 and though at first there was insufficient money to run more than 40 beds the rest were open by 1864. In 1878 the remainder of the site was acquired for £10,000 and in 1883 the two turreted wings were added bringing the number of beds to 120.

As some readers will know William Marsden had already founded the London (now Royal) Free Hospital in 1828. To have founded one hospital is enterprising, to have founded two is an achievement and calls for some account of their surgeon-founder. He was born in Sheffield in 1796, the eldest of eight children. Little is known of his parents though his father is described as 'hard' and 'unimaginative'. His grandfather, who farmed some miles from Sheffield, is depicted as a warm and sympathetic character with whom William spent many happy holidays. As an adolescent William was apprenticed to a



*The Cancer Hospital showing the turreted additions of 1883.*

druggist in Sheffield and at the age of 19 he was offered a partnership. However he had set his sights on going to London to become a surgeon against his father's wishes. So in 1815 he took coach for London and apparently slipped away without telling his father. His great-granddaughter tells an imaginative tale of his journey on the London coach. At York a tearful little girl of about 12 joined the coach on her own and William took charge of her. During the journey he became deeply attached to Elizabeth Ann but on arrival she was whisked away by her aunt before he could discover where they were living. However he knew that the aunt lived in Chelsea and the family was religious. So he spent his Sundays casing the churches of Chelsea until he discovered her in St Luke's. True love was rewarded and when Elizabeth Ann became 16 and William was 23 they were married, with her father's permission, in St Andrew's Church, High Holborn.

When Marsden first arrived in London he was taken in by an apothecary in High Holborn, the nearest equivalent to a general practitioner of the time, who soon introduced him to Mr Dale a surgeon-apothecary in the neighbourhood. He agreed that Marsden should join his nephew as one of his two apprentices. The next step was to attend the anatomy school of Joshua Brookes in Blenheim Street. By the middle of the eighteenth century it was accepted that the study of anatomy was an essential part of a medical man's training. At that time only an unclaimed body could be legally used for dissection. These came from hospital, poorhouse or gibbet. But by the 1820s so many teachers of anatomy had set up that it was getting difficult to find enough corpses. So a new trade sprung up, that of

grave-robbing. These men were a rough, competitive lot who were apt to protect their territory as jealously as pimps or operators of protection rackets and they became known as 'resurrectionists' or 'sack-'em-up' men. The public was scandalised and the newly bereaved were the target of advertisements in the press recommending Bridgeman's Patent Wrought-Iron Coffin, 'the only safe one'. Undertakers advised strong iron cages, called mortsafes, to protect the graves. Elizabeth Ann's aunt, hearing that William was attending such a school banned him, for a time, from her house.

North of the border a new, more sophisticated approach to the shortage of corpses was being devised. A Mr Hare, who kept a lodging house in Edinburgh, with the help of his lodger Mr Burke, took advantage of the death of another of his lodgers by skipping the expense and formality of burial and selling the body directly to an anatomy school. This fortuitous event not being something they could rely on very often they turned to murder by smothering, thus preserving the specimen for dissection and disguising the cause of death. It was less fatiguing but riskier than grave robbing and in 1829 after 16 murders they were apprehended. Hare turned king's evidence and lived another 40 years; Burke went to the gallows. Unfortunately for the notable Edinburgh anatomist, Robert Knox, a corpse, traced to Burke and Hare, was discovered in his dissecting room and he found himself in such disfavour with the people of that city that they burnt his house down and forced him into exile in England, where, as we shall see, he was later employed by William Marsden.

To return to our sketch of Dr Marsden's career; in 1821 his principal Dr Dale died and Marsden took over his practice in High Holborn. The house was later pulled down to make way for Holborn Circus. In 1824 Marsden became a pupil of the noted Bart's surgeon John Abernethy who founded the hospital's medical school and was himself a pupil of the leading surgeon and experimental physiologist of his age, John Hunter (1728-93). In 1827 Marsden passed the exam to become a Member of the Royal College of Surgeons.

His house was very close to St Andrew's Church where he had been married and returning home late one night he came upon a young woman lying *in extremis* on the church steps. Marsden seeing the girl was mortally ill took her to Bart's Hospital where she was refused admission because she didn't have the necessary letter of recommendation from a governor. So he took her across the river to Southwark where he was again met with refusal at both St Thomas' and Guy's for the same reason. She died uncared for two days later. This tragic story is told in several versions varying in romantic embellishment and forms the subject of a colour print by F Matania



*Dr Marsden and the Girl on the steps of St Andrew's.*

showing the top-hatted Dr Marsden supporting the fainting girl on the church steps. So distressed was Marsden by this act of inhumanity that he resolved to found a hospital which would be free to those in need, free from impediments like letters of recommendation and free of charge. With a few friends he raised sufficient funds to open the Free Hospital at no 16 Greville Street, Hatton Garden in 1828. From this small beginning the London (and soon Royal) Free Hospital developed and flourished. But the new hospital challenged many of the methods of the old established hospitals and Marsden soon found himself with influential enemies in the medical establishment. Relations were not made easier when Marsden sacked one of his surgeons at the Free Hospital for supporting a quack cure in the daily press. Two senior surgeons from Thomas's and Guy's who had done likewise supported the dismissed surgeon but

Marsden was adamant. All this may go some way to explain the BMJ's scathing remarks in 1860, already quoted, when his new Cancer Hospital was being built.

Marsden had four children. The first two, a girl and a boy, died in infancy. The third, a girl, contracted scarlet fever while on a visit to France to learn French and died there when only 14. His youngest, Alexander Edwin, made his appearance in 1832 under the most risky circumstances, for London was in the middle of an epidemic of cholera. He nevertheless survived to follow in his father's footsteps. He served in the Crimean War as a surgeon at the hospital at Scutari run by Florence Nightingale and he carried on his father's work at both the Royal Free and the Cancer Hospitals.

Although Marsden met influential opposition in his career he also made influential friends including Robert Peel, a governor of Bart's, through whom he met some of William IV's rakish brothers, in particular the Dukes of Sussex and Cambridge, both great benefactors of hospitals. When Queen Victoria came to the throne in 1837 they may have encouraged her to become Patron for she agreed to this within months of her accession. The name was then changed to 'The Royal Free Hospital'. In 1842 'as a well-merited tribute to the active benevolence, unceasing perseverance, and high professional skill exhibited by him' the Duke of Cambridge presented Marsden with a handsome silver epergne worth £800 as part of the hospital's anniversary festival. The next year the Hospital moved to much larger premises in Gray's Inn Road which had once been headquarters to the Light Horse Volunteers and remained there until rebuilt in Hampstead after the war.

Elizabeth Ann Marsden had been in poor health for some time which threw a shadow over her husband's success. The following year her condition worsened and Marsden now recognised that she was suffering from cancer. She had a close friend Elizabeth Abbott, a widow, who devoted herself to looking after her and sometimes took her place beside Dr Marsden at important social functions. Early in 1844 Elizabeth Ann died and soon afterwards Elizabeth Abbott and Dr Marsden were married. The experience of his wife's death from malignant disease no doubt concentrated his mind on a new need, that of making a special study of cancer. To do this he had to start again and set up a new and this time special hospital which became the Royal Marsden.

It is necessary to say a little about the beginnings of research at the hospital as this had been an essential aim from the beginning. As early as 1856 a well-known pathological anatomist was appointed – a Scotchman who had found it difficult to find a job in London. This was the same Dr Robert Knox who found that his association

with the Burke and Hare scandal had followed him to England. He was put in charge of the Pathological Museum and made drawings 'from life of every variety of external cancer that has yet come under our notice'. He died, still in his post, in 1862. Marsden himself, whose contribution to cancer research was to gather some very necessary statistics, lived another 5 years and died of bronchitis in 1867.

In 1902 the Cancer Research Fund, now the Imperial Cancer Research Fund, was established. X-rays were installed in the hospital and a quantity of radium which was then being used to treat cancer by Prof Exner in Vienna. In 1911 a Research Institute was opened by the Duke of Connaught. In 1934 Granard House was built, at a cost of £150,000, which provided 29 beds for private patients 'of slender means' and included a radium beam unit. Then in 1939 Chester Beatty gave a large donation enabling the Research Institute to take over the old Freemasons' Hospital (once the Chelsea Hospital for Women) in the Fulham Road. This was added to after the war and has been responsible for pioneer work in cancer treatment, particularly leukaemia and testicular cancer, transforming the prognosis of these conditions. In 1962 a new branch of the hospital was opened in Sutton, Surrey doubling the number of beds to 320 and providing a new form of radiation therapy, a cobalt 'bomb'.

During the 1990s plans to close hospitals and concentrate them on fewer sites were put forward by politicians and medical bureaucrats. A social worker turned Minister of Health took charge with a single-mindedness which suggested that she saw her place in political history as depending on her success in closing the most ancient

*Dr Marsden (on the left of the picture) aged about 65.*



(Bart's) and the most prestigious (the Marsden) of London's hospitals. She failed. The Royal Marsden has gone on to build a new hospital wing, raise enough money to double the size of the Institute of Cancer Research and is now undergoing a major programme of structural refurbishment in readiness for its 150th anniversary 1851-2001.

Let us end on the name. In 1936 Edward VIII became Patron and the hospital became 'The Royal Cancer Hospital'. In 1948 the National Health Service arrived and with it a greater concern for patients' sensibilities. Cancer, then generally thought of as incurable, was a word avoided by doctors and patients alike. In effect it was politically incorrect. It followed, therefore, that patients could not be admitted to a Cancer Hospital and so in 1954 they found themselves entering the Royal Marsden Hospital and our surgeon-founder was finally memorialised.

I should like to thank the following: Tina Lockley and Neroli Wolland of the Institute of Cancer Research library for their valuable help in locating the ephemera on Dr Marsden and his Hospital; Paul Hyett of the Department of Medical Photography for sharing his enthusiasm for the Hospital's history and allowing me to borrow his historical slides, and Antoinette Pardo of the League of Friends for permission to use illustrations from *Surgeon Compassionate* by Frieda Sandwith which they have republished.

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## A Memory of a Chelsea Artist and Sometime Clown

by Ann Lawrence

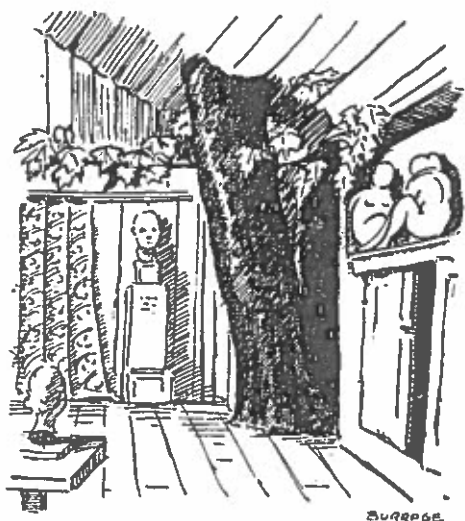
Some years ago I was invited by the Rev. Leighton Thomson to visit a parishioner who had been ill and was in need of cheerful company. Taking a deep breath I said I would do my best. The deep breath proved unnecessary, for Mr Douglas Gerald Harcourt Burrage had cheerfulness and interest in life enough for both of us.

He told me something of his past life as we sat in his Oakley Studio off Upper Cheyne Row. He seated in an armchair and I on a brightly coloured running hen. This, together with a fiery scarlet-nostrilled horse and an agitated turkey were the remnants of a carousel belonging to the fairground where he had worked as a clown and which now came in handy as chairs for his guests.

The encounter had a dreamlike quality, he in his chair, me on my hen, as we reminisced gently about the old days. I was not to know then that he was one of fourteen children, whose schooling was financed by his father's writings for *The Magnet* and other stories for boys, including the Billy Bunter series and some of the Sexton Blake books.

I was greatly helped in writing these recollections by an obituary written for the *Chelsea Anchor* of 1966 by his attentive neighbour from Oakley Street, Mrs Louise Dawson. It appears that before his Clown Period, Mr Burrage had emigrated to Canada where he was involved in the Klondyke gold rush before joining the Royal Canadian Army at the outbreak of the 1914 war. He then experienced the unusual feat of being buried alive and surviving (of course) – though unsurprisingly his memory of this event was never very clear. However, being a man of courage and enterprise he started to re-build his life by turning himself into a painter. On returning to England he went to live in Arthur Street (now Dovehouse Street) where he achieved considerable success as both artist and writer. But he also had a great sense of humour and for some years, as 'Butch Reynolds', he was proud to work as a professional clown. He appeared in the Harringay Circus and in many towns and villages up and down the land. He loved to tell stories of circus life and his story of 'Tony, the Wonder Horse' was a popular book both here and abroad.

He produced a series of postcards which you used to be able to



*Postcard produced by Mr Burrage showing a tree growing through an Oakley Studio.*

buy at Green and Stone in the King's Road. There was a view of Dr Phene's house in Upper Cheyne Row, of The King's Head and 8 Bells, and most remarkably, of the interior of an Oakley Studio which had a great tree growing up through the floor and into the roof. It had been a condition when the Studios were built that the tree should not be cut down. Sadly, both tree and Studios vanished after the Second World War.

He explained to me that you did not need a lot of money to entertain in a studio. He said he baked a nice cake himself and provided malt loaf slices with butter and biscuits and there you were, with all your friends sitting on the carousel animals and lots of talk and laughter. Alas, I was too late for the Tea Period. By the time I made my brief incursion into his eventful life he was getting older and tired, though he was still ready to help anyone 'down on their luck' or to lend a hand with digging up a stony garden for an old lady or maybe helping to repair a caravan roof. He went about these tasks with an amazing zest and good will.

And then one morning, not getting an answer to my ring, I stood on a brick and peered in through the window, only to see Mr Burrage lying very still and I realised he had gone on ahead. Looking down I could see that his milk had been tampered with by the blue tits from the next door garden and I thought how pleased he would have been by this. A last act of generosity by a very nice man.



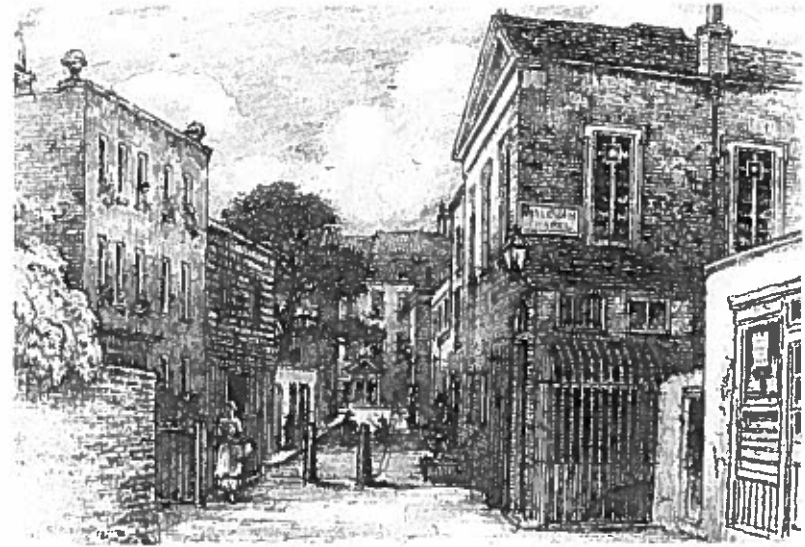
*Samantha Wyndham, curator of the Chelsea Riverside exhibition, talking to David Le Lay, and the Mayor, Cllr Richard Walker-Arnott at the opening in June.*



*Fall in Old England. Foliage in St Luke's Church Gardens.*



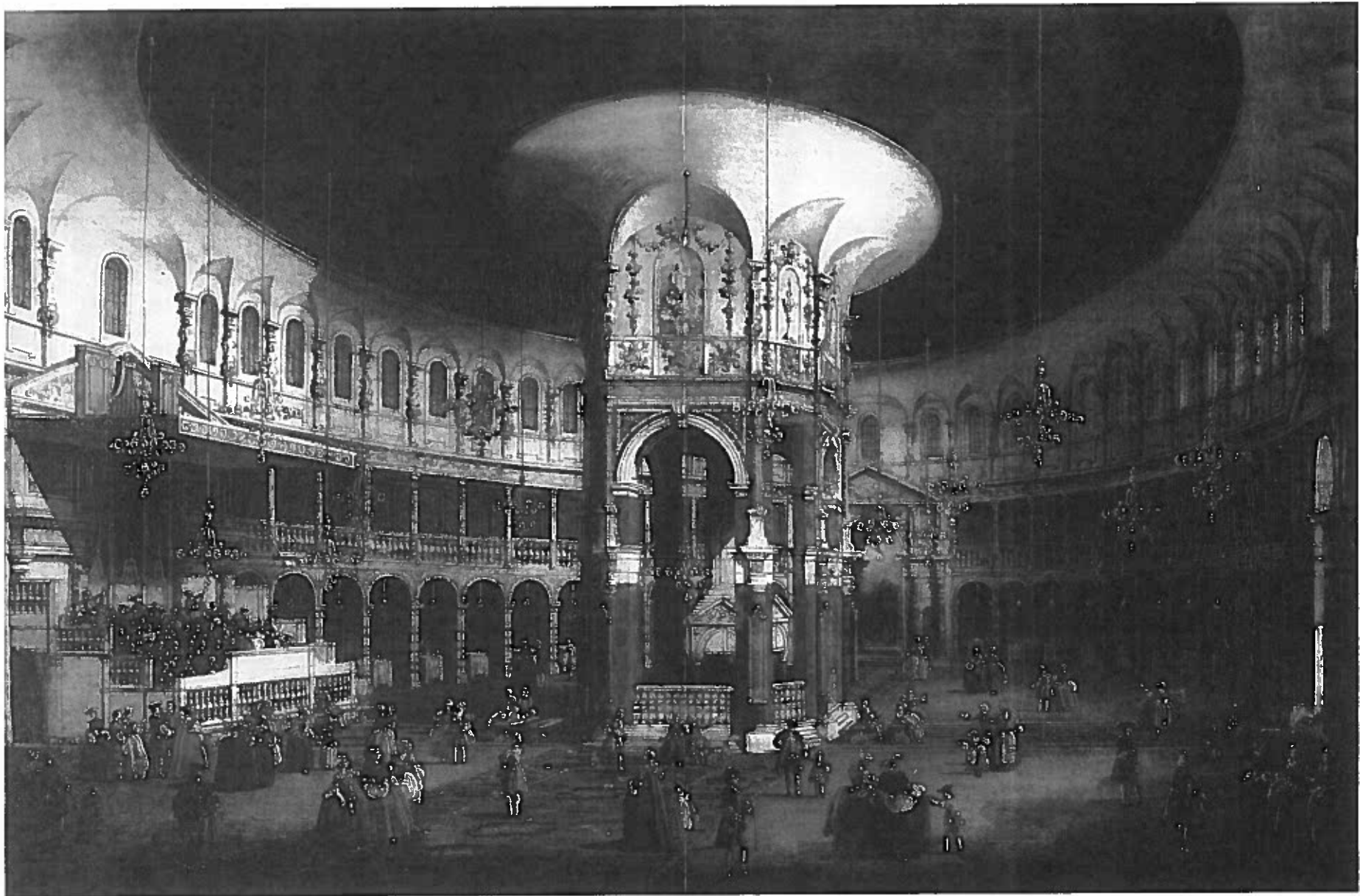
*A familiar sight in Chelsea - John Casson on his bicycle.*



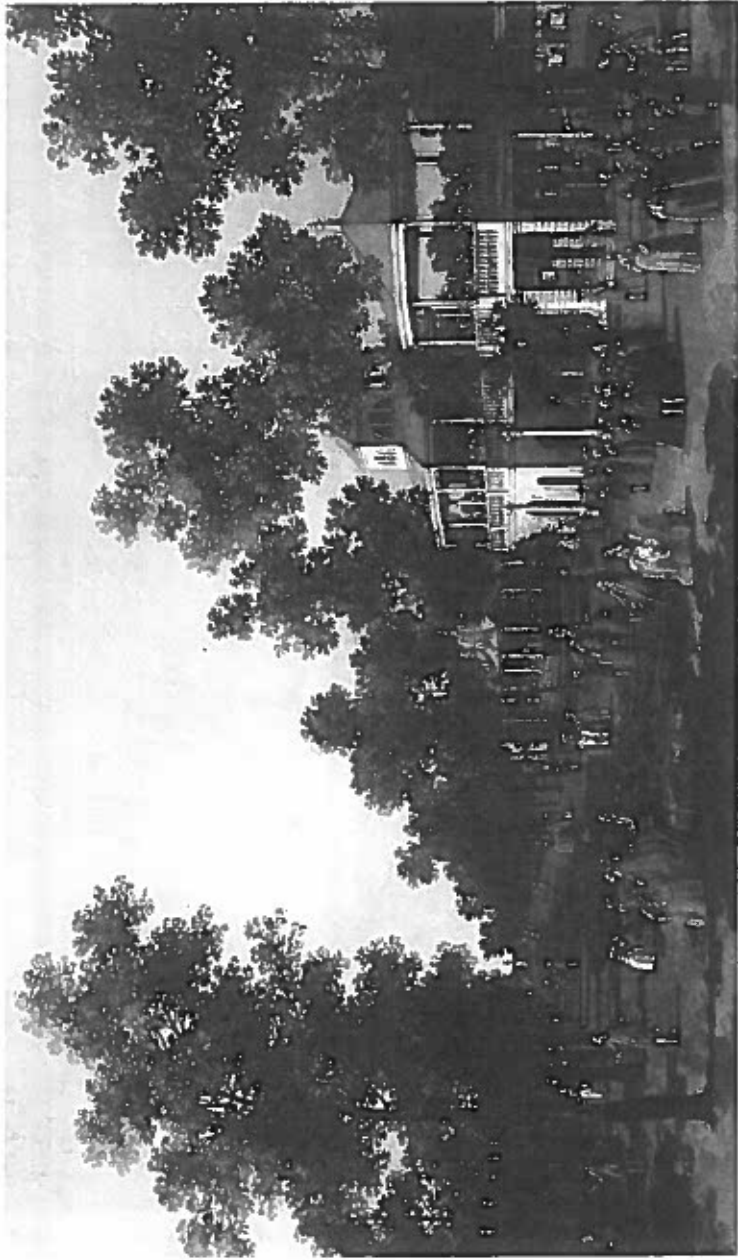
*Justice Walk as it was, by Walter W. Burgess. (Courtesy of Kensington and Chelsea Libraries).*



*Justice Walk in 2000. Repaved with York stone – and painted with yellow lines.*



*Canaletto's interior view of the Rotunda at Ranelagh. (Reproduced by  
courtesy of Christie's Images Ltd)*



*The Avenue at Ramelagh, by Canaletto. (Reproduced by courtesy of Christie's Images Ltd.)*



*Petyt House bites the dust. The archaeologists will report on their finds next year.*



*The Rt. Hon. Michael Portillo, MP, and the librarian Ingrid Lackajis at the party to celebrate Chelsea library's refurbishment.*



*Ready to greet guests at the Son et Lumière at the Royal Hospital.*



*The cast of the Son et Lumière. From left to right they are: John Miller, Ian Richardson, Michael Williams, Tim Pigott-Smith and Judi Dench*

## Ranelagh

*'The Divinest Place under Heaven'*

Fanny Burney

by Jane Dorrell

Oh that the designers of the ill-fated Millennium Dome had looked back to the middle of the eighteenth century and seen how it should have been done. For sixty-one years Ranelagh Gardens and its great amphitheatre drew enthusiastic crowds. Rather different from the snide comments of the press today, newspapers of the time described it as 'A place of pleasure which is not to be equalled in Europe, and is the resort of people of the first quality'.

It was in the 1690s that Viscount Ranelagh, Paymaster General to the forces, built himself a mansion to the east of the Royal Hospital. Around it, on land granted to him by William III for an annual lease of £5, he laid out gardens which were 'Curiously kept and elegantly designed'. They extended from the old burial ground in the north, to the river marshes in the south, and to what is now the Chelsea Bridge Road in the west. The great north-south avenue of the gardens is the central artery of today's Flower Show. At his death in 1712 the property was inherited by his daughter, then in 1733 it was sold by her trustees to James Lacy, a co-patentee with David Garrick of the Drury Lane theatre. The idea was to turn it into a place of public entertainment – a pleasure garden after the manner of Vauxhall which lay across the river. But delays caused by the opposition of the authorities of the Royal Hospital and escalating costs – that sounds familiar – meant that it was not till 1741 that the necessary capital was raised by selling 36 shares of £1000 each and William Jones, the architect of the East India Company, was commissioned to design an amphitheatre in the grounds. It is hardly surprising that there was opposition to this grandiose scheme. Lord Ranelagh had also been Treasurer – and it could be added Embezzler – to the Royal Hospital from 1689 until 1702, when he was rumbled by suspicious auditors and expelled from the House of Lords. Suffice it to say that his chicanery caused the opening of the Hospital to be delayed by two and a half years after he squirrelled away some £70,000 for his own use. In 1707 he was pleading poverty – signing his letters 'poor old Ranelagh'. But in the end the terms of the lease were unbreakable and, however galling it was to them, the commissioners were unable to hold out.



*Perspective view of the rotunda and gardens by William Jones.*

Work on the rotunda started at the end of 1741 and curious sight-seers were able to watch the erection of 'A noble structure, inferior to few publick buildings in Europe'. It was comparable in size to the Reading Room at the British Museum. At the same time, with theatrical productions in mind, the gardens were re-designed with arches and long vistas. Dr Johnson, thirty years later, said, 'The *coup d'oeil* is the finest thing I have ever seen'.

In the weeks prior to its official opening the public was admitted to a series of public breakfasts. The twenty four year old Horace Walpole, that egregious follower of fashion, could not miss such a spectacle. He wrote to Horace Mann in Florence: 'I have been breakfasting this morning at Ranelagh Gardens. They have built an immense amphitheatre... and the building is not finished but they get great sums by people going to see it... there were yesterday no less than 380 persons, at 18 pence a-piece'. On May 24th 1742 he was at the official inauguration. 'Two nights ago the Ranelagh Gardens were opened at Chelsea; the Prince, Princess, Duke, much nobility and much mob besides, were there. There is a vast amphitheatre, finely gilt, painted, and illuminated, into which everybody that loves eating, drinking, staring, or crowding, is admitted for twelvecence. The building and disposition of the gardens cost sixteen thousand pounds. Twice a week there are to be *ridottos*, at guinea tickets, for which you are to have a supper and music. I was there last night, but didn't find the joy of it'.

The charge for admission was half a crown which included a 'regale' of tea, coffee, bread and butter. It was open on Mondays, Wednesdays and Fridays during the season which began at Easter

and ended in July when leaders of society disappeared to their country seats. By 1746 the orchestra stand had been moved from its original place in the centre to the side, where the acoustics were better, and a great stove replaced it in the centre. The heat this provided, regulated by an ingenious coating of tin plates which could be removed or augmented according to the weather, meant that occasional winter dances could be held.

The evening concerts were a draw from the beginning but the only other amusement – apart from breakfasts which were popular in the early days but which were soon banned as being a threat to public morals – was the endless parade round the vast interior of the rotunda admiring and being admired. This obviously suited Walpole fine, but what was the attraction for those less fashion conscious? W S Lewis in his *Three Tours Round London* has a likely explanation for the success of Ranelagh for hoi polloi as well as gentry; the former could take their place in the galleries and watch everyone who was anyone parade endlessly before them. It was a first port of call for visitors from the Continent. A German, Carl Philipp Moritz, wrote in 1782: 'It is impossible to describe the effect it had on me when coming out of the gloom of the garden, I suddenly entered a round building, illuminated by many hundred lamps; the splendour and beauty of which surpassed everything of the kind I had ever seen before. Everything seemed here to be round; above there was a gallery, divided into boxes; and in one part of it an organ with a beautiful choir, from which issued both instrumental and vocal music. All around, under this gallery, are handsome painted boxes for those who wish to take refreshments; the floor was covered with mats; in the middle of which are four high black pillars; within which are neat fire places for preparing tea, coffee and punch; and all around also there are placed tables, set out with all kinds of refreshments. Within these four pillars, in a kind of magic rotundo, all the *beau monde* of London moved perpetually round and round'.

Satirists had a field day, among them 'Harlequin' who wrote in the *London Magazine*; 'Fashion, dear bewitching Fashion, is my nocturnal pursuit. I paid my half-crown and walked into Ranelagh... upon my word, I thought no circular motion could affect my whirligigg head; but before I had been there half an hour, I had the vertigo strong. I know nothing but a mill horse that is still bound to go in one circle, unless it is the asses that turn round the mill in Ranelagh...' The 'asses' read like a roll call of familiar eighteenth century names. It was patronised by royalty, the aristocracy, politicians and most of the contemporary literati whose letters and novels have left us with vivid pictures of what it must have been like at Ranelagh during its heyday. Among the frequenters was Lord Ches-

**RANELAGH HOUSE** will be opened on Monday next, with the usual Entertainments. The Doors will be opened at Six. The Music begins before Seven o'Clock.

**RANELAGH HOUSE** will be opened on Mondays, Tuesdays, and Thursdays only, till further Notice. *Monday, 19th 1764* The Doors will be opened at Six o'Clock! The MUSIC begins before Seven.

**NEW MUSIC.**  
*This Day is published, Price 2s. 6d.*  
**THE** favourite Songs in the Operas LEUCIPPO and ZENOCRITA, &c. the Voice and Harpsicord. *Part 2. 1764*  
Printed for R. Brunner, opposite St. Martin's Church in the Strand.  
Where they may be had, just published, A second Set of Violin Treble, by Zaccari. Periodical Overture, No. 6. by Stamitz.  
The favourite Songs in the Operas Cleopatra and Siroe.  
The favourite Songs of new Song at Ranelagh by Mr. Tancucci, Price 6d.

**RANELAGH - GARDENS,**  
Miss BRENT's Night,  
**THIS DAY** the 13th of June will be performed the Oratorio called **SAMSON.**  
Composed by Mr. HANDEL.  
To be read, and by Dr. ARNE.  
Tickets Five Shillings.  
\* Ladies and Gentlemen are requested to come as early as their Conveniencies will admit, the Length of the Performance requiring it to begin soon after Seven.  
\*\* Tickets to be had of Miss Brent, next Door to the China Shop, in the Piazza over the Church, Covent Garden; and at Ranelagh House.

**RANELAGH HOUSE.**  
ON Monday next, will be a Concert of *1764*  
**Vocal and Instrumental MUSIC.**  
For the BENEFIT of the WAITERS.  
(For that Night only)  
Admission One Shilling even Paise.  
The Doors to be open at Five o'Clock.  
French Horns and Clarinets will play in the Garden.

**RANELAGH-HOUSE** will be opened **T H I R D A Y**, with the usual Entertainments: The Doors will be opened at Six o'Clock and the Music begin before Seven.  
N. B. To be continued Mondays, Wednesdays, and Fridays, till further Notice.

*As Ranelagh House have changed their Days of Performances, the proposed End of the Letters signed Decree, and The Cobler of Cripple Gate, is affected, consequently the publishing them would be of no Use.*

**RANELAGH HOUSE**  
**WILL** be opened Mondays, Wednesdays and Fridays, till further Notice. With the USUAL ENTERTAINMENTS.

**NEW MUSIC.**  
*This Day are published, Price 3s.*  
**THE** Songs in the **FAIRY TALE** and Interlude of **HYMN.** As performed at the Theatre Royal in Drury Lane.  
New Song by Miss WRIGHT of England.  
Printed by the Author, and sold by C. Jones, King's Court, Covent Garden; and at all the other Music Shops. *Monday 1764*

For the Benefit of Mr. PASQUALINO  
**RANELAGH HOUSE.**  
ON Friday, June 22, will be performed the usual Concert.

Friday Night as two Ladies were going in their Chariot to Ranelagh, one of the Horses got his Leg over the Trace, and being young and mettlesome, kicked and ploughed very much, by which the Ladies were very much terrified, but a Gentleman ordered his Chariot to stop, and his Footmen stood at the Horse's Head till the Ladies Coachman had disengaged the Horse, by undoing the Trace.

Small ads for Ranelagh House (courtesy of the British Library).

terfield, of whom Lady Townsend wrote: 'Lord Chesterfield is grown so excessively fond of Ranelagh that he goes there every night and declares that he designs to live there soon altogether'. Smollett, who lived close by, wrote about it in *Humphrey Clinker*, and *Evelina*, Fanny Burney's eponymous heroine spends many 'gay and thoughtless' evenings there. Dr Johnson visited it often – though it is hard to imagine him joining the parade. In 1772 he said; 'when I first entered Ranelagh it gave an expansive and gay sensation to my mind such as I never experienced anywhere else'.

The only time the promenaders were interrupted in their eternal circling was at 7 o'clock when the sound of a bell gave notice that a particular performance was about to begin. Among the many popular singers and instrumentalists of the day one or two names stand out. Dr Burney – Fanny's father – became the regular organist, Handel wrote music for the fireworks which were to become a feature towards the end of the century and the eight-year-old Mozart amazed the throng when he played the harpsichord one night in 1764 accompanied by his father and sister. This event was trumpeted in the *Public Advertiser*. 'The celebrated and astonishing Master Mozart, lately arrived, a child of seven years of age (sic) will perform five Pieces of his own Composition on the Harpsichord and the Organ, which has already given the highest Pleasure, Delight and Surprise to the greatest Judges of Music in England and Italy.'

Richard Owen Cambridge, another contemporary satirist, surmised that the concept of Ranelagh was inspired by Henry VIII who introduced masquerades to England and to show them off 'caused to be builded a banqueting-house 800 feet in compass like a theatre'. A great gale tore off the roof of Henry's 'dome' the very night it was completed, but no such disaster befell the rotunda at Ranelagh and in 1749 the first masquerade took place. It was held to celebrate the peace of Aix-la-Chapelle and it must have been a magic night. Who better to tell us about it than Walpole. 'It was by far the prettiest spectacle I ever saw; nothing in a fairy tale ever surpassed it. It began about three o'clock and, about five, people of fashion began to go. When you entered you found the whole garden filled with masks and spread with tents, which remained all night very commodely. In one quarter was a Maypole dressed with garlands, and people dancing round it to a tabor and pipe and rustic music, all masked, as were all the various bands of music that were disposed in different parts of the garden; some like huntsmen with French horns, some like peasants, and a troop of harlequins and scaramouchers in the little open temple on the mount. On the canal was a sort of gondola, adorned with flags and streamers, and filled with music, rowing about. All round the outside of the amphitheatre were shops, filled with Dresden china, japan &c, and all the shopkeepers in mask. The amphitheatre was illuminated; and in the middle was a circular bower, composed of all kinds of firs in tubs from twenty to thirty feet high. Under them orange-trees with small lamps in each orange, and below them all sorts of the finest auriculas in pots; and festoons of natural flowers hanging from tree to tree... There were booths for tea and wine, gaming tables and dancing, and about two thousand persons. In short, it pleased me more than anything I ever saw.'

Mrs Elizabeth Montagu, too, was at this masquerade. The 'Queen of the Bluestockings' was rather more scathing in her comments. She describes the costumes of the fashionable women present – among them Miss Chudleigh (later the Duchess of Kingston). Her dress sounds as though it might have been designed by Versace for a film premiere today: 'Miss Chudleigh's dress or rather undress was remarkable. She was Iphigenia for the sacrifice, but so naked, the High Priest might easily inspect the entrails of the victim... the Maids of Honour, not of maids the strictest, were so offended they would not speak to her'. It wasn't entirely a happy occasion. Mrs Montagu goes on to say that she, 'staid till 5 o'clock in the morning and was not tired, but a glass of champagne and water gave me a fit of the colick the next day, and I have never been well since, but I had better luck than Miss Conway, who was killed by a draught of Lemonade she drank there...'

Ranelagh passed through a rough patch in the 1750s. In January and February 1750 earth tremors were felt in London. Influenced by John Wesley's proclamations that masquerades and such follies would bring down the wrath of God, Society fled the capital for fear of a third quake, which, although it didn't materialise, put a dampener on the season. In 1755 the earthquake in Lisbon gave some another pause for thought – but not for long. As Cambridge said: 'Great numbers of quality and people of fashion and distinction of both sexes, disguised themselves in all sorts of odd, antic and whimsical dress to prevent them being known, they all wore masques, and promiscuously rambled about in the rotunda and gardens, everyone being ready to mingle with the company without any distinction of sex, age or condition'. Fearful of the effect of these festivities on public morals the proprietors were refused a music licence for a year. If it had not been granted again the future would have been in doubt for, in the end it was to the quality of the music that the managers provided that Ranelagh owed its long life. And in fact, compared with Vauxhall, Ranelagh was remarkably free from rowdiness. It never became the haunt of prostitutes as Vauxhall did in its later years and Dr Johnson went so far as to describe it as a place of 'innocent recreation'. Samuel Rogers in his *Table Talk* describes it as being, 'so orderly and still, that you could hear the *whishing* sound of the ladies' trains as the immense assembly walked round and round'. The extreme fashions of the 1770s must have been another amusement for the spectators. Rogers adds: 'I have come to Ranelagh with a lady who was obliged to sit upon a stool placed in the bottom of the coach, the height of her head-dress not allowing her to occupy the regular seat'. Everyone wore their best clothes to Ranelagh. No 'cropped heads, trousers or stockings' would have been admitted.

On one occasion though, there was trouble when four footmen were arrested for 'insulting several gentlemen by hissing those who didn't give or suffer their servants to take vails'. One was sent to Newgate and the other three were ordered to make public apologies.

**I JOHN FRANCIS, Servant to Lady Delvee, in Albemarle-street, do with the greatest Submission ask Pardon of the Publick for the Insult I offered last Friday Night at Ranelagh; and do return my most grateful Thanks to those Gentlemen who have treated me with so much Lenity, and given me an Opportunity of warning my Fellow-Servants,**  
**JOHN FRANCIS his Mark, J.**

**WHEREAS I WILLIAM BRANDON, Servant to Mr. Belliard, was, on Friday Evening last, unfortunately misled by other Servants attending at Ranelagh Gardens, to insult several Gentlemen as they came out, by hissing those who did not give or suffer their Servants to take Vails, which occasioned great Confusion; and being apprehended in the Fact by a worthy Gentleman of whom I take this publick Occasion to ask Pardon, and do sincerely promise never to offend in the like Manner, and hope it will be a Warning to all other Servants, whose Happiness like mine, must depend on their good Characters.**  
*Wm Brandon*

**WHEREAS I RICHARD PHILIPS d.d, with great Insolence, declare on Friday Night last at Ranelagh, that Lady Delvee's Servant was unjustly taken into Custody by a Scoundrel of a Gentleman; and whereas in consequence of this, I was the next Day discharged by Col. Hodges; I do now make this publick Acknowledgment of my Offence, and intreat by this Method Forgiveness from those Gentlemen who were highly insulted by that Declaration. Witness my Hand**  
**RICHARD PHILIPS.**

*The public apologies of the three footmen.*

Perhaps the most memorable occasion in Ranelagh's long history was the regatta and ball which took place on June 23, 1775. The whole river was covered with pleasure boats and the barges belonging to the City Companies of Brewers, Goldsmiths, Skinners, Stationers and Vintners. At 7.30 in the evening a cannon signalled the start and the procession moved from Westminster Bridge to Ranelagh where there was dancing and supper. Walpole, no longer a young



REGATTA-BALL AT RANELAGH  
XXIII JUNE MDCCCLXV

ADMISSION TICKET, BY CIPRIANI AND BARTOLOZZI.

*Ticket for the regatta and ball at Ranelagh.*

man about town, moaned in a letter to Lady Ossory that: 'There were such crowds in the street that I could scarce pass home... and I think I will go no more to sights'. Indeed for the ultra-fashionable, a visit to Ranelagh had become something of an endurance test. There were highwaymen to contend with at Hyde Park Corner, and as Walpole wrote to Mann in 1777, 'The present folly is late hours. Everybody tries to be particular by being there too late; and as everybody tries it, nobody is so. It is the fashion to go to Ranelagh two hours after it is over. You may not believe this but it is literal. The music ends at ten; the company goes at twelve.'

The strain must have told on others, because its popularity suffered a decline until the 1790s when, under the auspices of Henry Angelo, firework displays were introduced, together with such attractions as the transvestite Chevalier D'Eon showing off his fencing skills, the Prince of Wales and the Duke of York strolling with their mistresses Mrs Fitzherbert and Mrs Jordan; there were some successful ascents in balloons which drew the crowds, and on one occasion there was a 'Venetian spectacle'. Angelo writes: 'In the garden there was a large sheet of water, on which were a number of boats

full of men, armed with long poles. The boats were then divided into two parties, an equal number of men in each, and the amusement consisted of endeavouring to push one another into the water. The victory was won by those who succeeded in ducking most of their opponents. The dresses of the men were so gaudy, and covered with ribbons that with their finery, their sousings created the more merriment to the spectators'. But in spite of these jollities the end was in sight. By the turn of the century Ranelagh was no longer the attraction it had once been and the money men were at the gates. It opened for the last time on July 8, 1803 and was demolished two years later. There was a Chekhovian lament in Knight's *London*: 'Having made bankrupts of its latest proprietors, it is now about, most probably, to give place to the formidable array of bricklayers and carpenters, who already look upon its beautiful groves as their own, and can neither listen to the melodies of the birds nor to the glorious harmonies of the mightier human performers, for the ringing blows of the axe and the crash of the falling trees, which they hear as it were by anticipation'.

But as we know, the builders did not move in. In 1826 the Gardens were bought by the Royal Hospital and today visitors to the Flower Show flock to a different entertainment. Perhaps the best time to visit Ranelagh now is late on a summer evening when it is just possible to shut out the rumble of traffic on the Embankment, and instead, in the mind's ear, catch the distant strains of Mozart's harpsichord.

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# *Son et Lumière 2000 at The Royal Hospital*

by John Miller

(Writer and Producer of *Men in Scarlet*)

One of the noisier events of 2000 was the Son et Lumière presentation at the Royal Hospital, as part of the String of Pearls celebrations of the Millennium. The idea was the brainchild of the then Governor, General Sir Brian Kenny, who began enthusing people as long ago as 1997. He mentioned it to the new Director of the Chelsea Festival, John Wright, who then called me to ask if I would be interested in writing and producing it.

When the three of us met in early 1998 to discuss it, my first objective was to discover what historical material existed, and in what form. "For example," I asked, "was there a Chelsea Pensioner who charged with the Light Brigade in the Crimea?" "Oh yes", came the reply, "Private Sheridan, who told his story to the *Illustrated London News*."

This was immediately produced, together with a stack of other photocopies and press-cuttings, and two full-length histories of the Royal Hospital, by C. G. T. Dean and David Ascoli. These archives gave me the spine of the narrative, and convinced me of the need to include the events in the field, which earned the Pensioners the right of entry to this remarkable and inspired institution.

Where possible I wanted to re-create these battle honours through the words of the Men in Scarlet themselves, supplemented by those of some of their great commanders, such as Marlborough and Wellington. For the 17th, 18th and 19th centuries, the episodes were drawn from written records of many kinds; but for the 20th century I was offered an additional wealth of audio and video recordings by the Pensioners, which vividly conveyed the terrors and excitements of the Somme, Dunkirk, Tobruk, D-Day and the Imjin River.

As most of these eye-witness accounts were necessarily male, I proposed to use a female voice as narrator. General Kenny knew I was just finishing my biography of Judi Dench, so he interrupted me immediately and said, "How about Judi?" I laughed and said, "Well who d'you think I have in mind?"

She agreed without waiting until I had finished the script; then I looked for the right balance of other voices I needed. The final cast was made up of Derek Jacobi, Martin Jarvis, Paul Moriarty, Michael Pennington, Tim Pigott-Smith, Ian Richardson, Michael Williams and

Penelope Wilton – a glittering array of leading actors with many stage and screen credits to their names. They were each in such demand that it took me four months to get them all separately recorded by January 2000.

Then we set about the rewarding but immensely painstaking task of laying-down all the music and effects. Cannon and machine-gun fire were relatively easy, but conjuring up the impression of a three-mile wide cavalry charge at Blenheim, 70,000 men preparing for battle at Waterloo, or 4000 Zulus attacking Rorke's Drift, took much more time and ingenuity.

All of this was then programmed by computer into 32 different sound sources above, beneath, and all around the stands in Figure Court, for the full Surround-Sound effect. I hoped and planned that now and again the audience would literally jump in their seats, and I believe that many of them did.

Midway through this production process the Governorship of the Royal Hospital changed hands. The new Governor-General Sir Jeremy Mackenzie, asked me several very perceptive questions about the show he was inheriting including, unsurprisingly for a soldier of his ancestry, "This is going to be a history of the British Army, not just the English Army, isn't it?" I was able to reassure him on this point, and from then on he was magnificently supportive of the whole project. Its technical complexity meant that we were bound to disrupt the normal life of the Hospital, especially in the last weeks of rigging and performance. But whenever a difficulty arose General Mackenzie would say firmly, "I think that's my problem John, leave that one to me." An injunction every producer likes to hear, but not one I could always bank on receiving in my previous television career.

The visual effects required an elaborate lighting-rig in both the Great Hall and the Chapel, and one of the most stunningly beautiful effects conjured up the image of Florence Nightingale's lamp flickering through the hospital wards at Scutari. When the searchlights roamed across the sky at Dunkirk as Stukas howled overhead, or machine-guns flashed their fire directly at the audience on the Normandy beaches, older members relived some of their own experiences, whilst younger ones began to understand just how terrifying they must have been.

The whole point of the show was to make those watching and listening feel they were sharing the fears and tensions of men in action, often at a terrible cost in human life. Sergeant Quinnell ended his account of going over the top at Thiepval in 1916 with the words: "When we got back, my platoon consisted of one private, one lance-corporal, and myself – out of forty-three men. We were very quiet then." So was the audience every night at that point.

All the In-Pensioners were invited to the Preview night on the Monday, which was also attended by more four-star Generals than I have ever seen in one place, and several members of the cast. For the final sequence I used a montage of Pensioners' faces, accompanied by their vigorous rendition of their regimental march, *The Boys of the Old Brigade*, as fireworks lit up the night sky. At the end of the Preview Judi Dench came up to me with tears in her eyes and said, "Oh John, all those wonderful faces at the end, I was just awash." Of course many of the audience each night were also moved to tears by her own sensitive and evocative narration of the story.

We played to packed houses for the whole of that week – in all, more than ten thousand people crowded into the stands over six nights. Less than half the seats were under cover, because otherwise the panoramic view of Christopher Wren's magnificent backdrop would have been too restricted. But even on the Friday, when there was a torrential downpour of tropical dimensions, relatively few people left before the end; most of the brave ticket-holders sat it out under their plastic macs and umbrellas, while every line in the script about rain just brought roars of laughter. The Governor had promised us it never rained on his parades, but he had a long-standing engagement at a regimental dinner elsewhere that night, so he was not present to avert the deluge. However, he took his responsibilities for the weather so seriously that he cancelled his planned visit to the National Theatre on the Saturday so he could be present to ensure fine weather for our last performance; sure enough, it was a beautiful night for our finale.

My technical crew had worked on many big events, from live rock-shows to operatic relays and other televised spectacles, but all of them told me that they had enjoyed this experience most of all. They acquired a great respect and admiration, not just for many of the elderly Pensioners they had met and talked to during our two weeks in residence, but also for the generations of their predecessors since Charles II signed the Royal Hospital into existence.

From my point of view, it was gratifying that much of that admiration was reciprocated. When I arrived on the Tuesday one Pensioner stopped me to say, "That was a great show last night."

"Oh I'm glad you enjoyed it."

"Of course I enjoyed it, I was in it, wasn't I?"

I realised instantly who he was.

"You must be Sergeant-Major Dennett," (the source of our D-Day invasion sequence).

"Yes I am".

"Did you approve of the actor playing you?" (Tim Pigott-Smith).

"I thought he was smashing."

The Governor was similarly cheered by the response of General Sir Mike Jackson, who growled, "Well, I've been to lots of these sorts of shows, and this is the first time I've heard every word!" Since all hell was breaking loose for quite a lot of the time, I took both of these reactions as real compliments to the skills of my team.

Every contribution counts towards the impact of a collaborative work on this scale, and I would be failing in courtesy if I ended this account without paying tribute to an unfailingly supportive Executive Committee, and all our sponsors and donors, especially our Principal Sponsor, Cadogan Estates, without whose generosity the whole enterprise could not have got underway. The other key figure I must mention is our Honorary Treasurer, whose name will not be unfamiliar to readers of this Journal – Ian Frazer. He was instrumental in keeping the whole show on budget, leaving me free to concentrate on keeping it on schedule. I can only conclude by saying that after nearly three years' work on it, I hugely enjoyed my first *Son et Lumière*, and hope very much that it won't be my last.

## Book review

Leslie Geddes-Brown writes articles on gardening for, among other periodicals, *Country Life*, *Garden Design* and *World of Interiors*. Her book about the Chelsea Flower Show celebrates the 'new look' this revered institution was given in 2000 when the state-of-the-art PVC Floral Marquees replaced the old much-loved canvas Great Marquee. In one unfortunate lapse into tweeness the author says 'The old marquee has been converted by RHS Enterprises into useful gardening aprons and canvas carrier bags – the chances are that many of Chelsea's firm friends will love the idea of a bit of the Show's tradition tied round their tummies.' As well as the background statistics – the number of sandwiches sold, the number of loos provided, the spade-work needed to get the Show off – and into – the ground, there are fascinating photographs, especially those of visitors in the early years. Most of the winning gardens shown are from the 90s, though there is a gloriously over the top bit of patriotism which was created by the WVS in 1953. A floral crown is set in front of a Pre-fab. The chapter on 'Disasters and Rows' is fun. The best-known troublemaker was probably Lampy, a 130-year old gnome, who in 1993 was forced to protest against the ban against him and his friends at the Show. He attracted such large crowds that he was finally allowed in – but only once. There is no room for kitschen gardens in Chelsea.

J.D.

*Chelsea, The Greatest Flower Show on Earth* by Leslie Geddes-Brown. Dorling Kindersley. £12.99

## *Impressions of the Society's Second Millennium Conference*

Tuesday 7th November, the day of the Society's conference called 'A vision for Chelsea' meant an early start for me. LBC, the local radio station had rung up the day before asking if I would give a short live interview over the telephone just before 7am. Ever conscious of the importance of publicity, I agreed. The 'wake-up call' came at 6.40. The interviewer, Sandy Warre, made a point that was also made by speakers during the conference - that surely there is little wrong with Chelsea and it is usually depressed areas that needed a vision for the future.

Later in the day our MP, Michael Portillo, was congratulating us in realising that one can never stand still, a successful place like Chelsea needs to be for ever innovative and make sure it knows where it is going.

Two of our speakers seemed to exude success, Joel Cadbury who runs health clubs and restaurants, and John Hunter, the property developer behind the Bromptons and 552 King's Road. Both were immaculately turned out with well-cut suits and smart ties; their enterprise and success is part of the Chelsea of to-day. Fortunately, a Chelsea audience does not despise success.

Another success story was the conference lunch that delegates tucked into with great relish; the wines were especially good, chateau-bottled claret and Macon Lugny, such a change from the cheapest plonk one has grown to almost expect. Much wine seemed to be being drunk accompanied by a healthy exchange of views amongst delegates.

One of the more outrageous statements of the '98 Conference came from the late Alan Clark, who, with his usual ideological rigour, was opposed to any sort of subsidised housing as it was in his view unfair to those who saved up to pay for their own home. But this year, there was universal agreement that the key to maintaining a balanced community in Chelsea is the provision of affordable housing as part of all new residential developments. For some delegates, it was the first time they had heard talk of affordable housing at a Chelsea Society gathering, but the concept seemed to be welcomed and thought to be a legitimate concern for the Society.

Some tit-bits of information which came out of the day were that there is talk about re-organising the layout of Sloane Square and reverting to something nearer to its original configuration; also that the former Christian Science Church in Sloane Terrace could become

a cultural centre for Chelsea.

The most enjoyable aspect of the conference was that the speeches were not only thought provoking but delivered in a lively way. This was undoubtedly helped by the opening address from Steven Norris, the former Conservative MP, who set a good humoured if not hilarious tone for the whole day.

The chairman, Sir Simon Hornby, also had a light touch, his summing up during the course of the day was masterful and, crucial for a successful conference, the time-keeping was perfect.

David Le Lay

## *Obituaries*

### John Casson

In his address at the service of thanksgiving in Chelsea Old Church, Lord Carrington said that John Casson had been described as the Squire of Chelsea. The actor in John would have been delighted by such acclaim but the liberal instincts he shared with his parents would have flinched from the implication of social superiority. However, John Casson, who died on Christmas Eve, 1999, at the age of ninety, could well have claimed squirearchical status if only from length of residence in this inherently transient place.

Born on 28 October 1909 in Pimlico, where his grandfather, Canon Arthur Thorndike, was rector of St James-the-Less, he was the first child and elder son of Sir Lewis Casson and Dame Sybil Thorndike, the great theatrical partnership. The family moved to 6 Carlyle Square in Chelsea twelve years later, shortly before George Bernard Shaw chose Sybil Thorndike to play his St Joan, the part that made her famous. It was then decided that both of the Casson girls, Mary and Ann, would go on to the stage and both boys, John and Christopher, into the Navy.

John, however, was just too old for entry into Dartmouth, so while his younger brother went there (he disliked the Navy and left after a few years to become an actor), John went to the training ship for future Merchant Navy officers, the Worcester at Greenhithe and later transferred to the Royal Navy. He loved the life not only because of the adventure but because he felt he could achieve a career independently of his formidable family. He learned to fly in the Fleet Air

Arm and, when on the China Station, flying on operations against pirates, met his future wife. Patricia Chester-Master, living with her parents in Shanghai, was a sparkling, unconventional girl, who defied convention by working as a secretary, riding in steeplechases and learning to fly. When she and John became engaged, she returned to England on the Trans-Siberian Express; they were married in 1935.

Sybil and Lewis had now moved to 74 Oakley Street and it was there that John and Patricia made their temporary home and where their elder daughter, Penny, was born. In 1939, John was on active service, and, a year later, when a lieutenant-commander aged thirty – now with a son and two daughters – was given command of a squadron of Skua dive-bombers in the famous aircraft carrier *Ark Royal*. In June 1940, he led a two-squadron attack on the heavy German warships, *Scharnhorst* and the *Hipper*, off Trondheim. German fighters were waiting over the target and more than half the British aircraft – including John's – was shot down.

Then began five years as a prisoner of war; time that he put to use, reading philosophy and theology and learning German and Russian; he produced plays in the camp theatre. John also helped friends engaged in the famous escapes – many were shot by the Germans after recapture – and he himself ran a coded message service between Germany and Military Intelligence in London, using prisoners' mail, which might have earned him the same fate had he been caught. For this he was awarded the O.B.E.

Returning to his family on VE-Day, he began a new life. Convinced that his five lost years would have irrevocably damaged his hopes of high rank in the Navy, he resigned and joined the family profession, the theatre. He began as assistant stage-manager at the Glasgow Citizens' Theatre on a minimal wage but, on merit alone, rose to become producer-manager. He established a close friendship with the playwright James Bridie and launched a number of actors on successful careers, including Rupert Davies, Fulton Mackay and Stanley Baxter.

In 1951, he accepted an offer to become senior producer for J. C. Williamson Theatres in Australia and took his family to Melbourne. The next seventeen years were happy and successful, John leaving the theatre to pioneer the new field of communication.

In 1970, the Cassons returned to Chelsea, buying a small Georgian house in Lawrence Street, behind which Patricia created a magical garden, which was opened to the public under the National Gardens Scheme. Both were active in local affairs, particularly through the Chelsea Society, the Chelsea Gardens Guild, the Physic Garden and the Old Church. After Patricia's death in a swimming accident in 1992, John continued such activities, also raising money for char-

ity by giving readings of poetry and prose with his younger daughter, his niece or with Margaret Wolfitt, the daughter of another theatrical knight. He became a familiar sight, riding his bicycle through Chelsea; he delivered newspapers to his daughter's house, also in Lawrence Street, at half-past six every morning in all weather and seasons.

Soon after he celebrated his ninetieth birthday with parties at the Physic Garden and the Garrick Club, he gave his last and, some said most successful reading. This was in a crowded St Paul's Cathedral at the memorial service for his cousin Sir Hugh Casson. A month later, he died, unexpectedly and peacefully. At the service of thanksgiving for his life, his sister Mary, his grandchildren – two of them living in Chelsea – a niece and great-niece celebrated his memory with words and music in the tradition of the Cassons and the Thorndikes.

**Tom Pocock**

## David Enders

David Enders, who died on 18 January 2000 shortly after his seventy-eighth birthday, might be described by a future anthropologist as a splendid example of Chelsea Man. A charming, sometimes irascible (tongue usually in cheek) polymath, he was seen out and about in Chelsea – particularly in Carlyle Square, Old Church Street and the stretch of the King's Road in between, over the past half-century. Some knew him as an actor, others as a restaurateur, many as a pillar of the Old Church and all as a delightful and stimulating companion.

David was one of four children born to Mr and Mrs Frederick Enders of Westcliff-on-Sea in Essex. After schooling at Lindisfarne College near his home and university at Wadham College, Oxford, where he took his MA in Law, he was called up for the Army in 1942. Commissioned into the Welsh Guards, his military career was cut short by rheumatoid arthritis and he was invalided out in 1944; in that year he was deeply affected when many of his friends were killed by the V1 flying-bomb, which destroyed the Guards' Chapel. He had always wanted to be an actor – Noel Coward being a particular hero – and the same year he joined the Buxton Repertory Company.

This was the beginning of a successful theatrical career. He played in the West End, two years later, in *Golden Eagle*, a play about Mary Queen of Scots by Clifford Bax and then in Shaw's *Mrs Warren's Pro-*

session. He worked with the BBC Drama Department, making his name; one of his greatest successes was in *Journey's End*, after which the late Peter Cushing wrote, "I have never heard a more excellent performance on the wireless..." In 1950, while continuing to act when suitable parts were offered, he branched out into the then new profession of gentleman-restaurateur. He and his partner, John Glen – also an actor – opened L'Aiglon on Old Church Street: the food was excellent and cheap enough to make it an economical alternative to eating at home for those living round about. The business expanded when their friend Sir Laurence Olivier suggested they start a restaurant at the Chichester theatre. When rising wages forced L'Aiglon to close, it was transformed into an elegant shop selling beautiful Portuguese pottery, pewter and rugs.

David and John shared a large house in Carlyle Square – the former continuing to live there after the latter's untimely death – and he helped create the present beautiful garden in its centre; a bird-bath there is now his memorial. David was tireless in battling what he considered misguided developments in Chelsea; he was an active member of the Chelsea Society. Indeed, his anger at much that he saw and disliked around him – bad behaviour as much as bad buildings – earned him the reputation as something of a curmudgeon amongst those who did not see the twinkle in his eye.

He might also have been thought rather snobbish by those unaware of his wide circles of friends stretching far beyond his own range of experience. Amongst his most cherished friends was the electrician, who gave an address at his memorial service in Chelsea Old Church; a former Chelsea policeman, whose wife ministered to David when he was ill; and he enjoyed running banter with the highly-regarded Asian pharmacist, nearby in the King's Road, which could have been thought racist on both sides by anyone overhearing it and not realising how much both enjoyed the joke. He is greatly missed.

**Tom Pocock**

## Bill Figg

**B**ill Figg, who died in February 2000, in his mid-seventies, made a significant contribution to the recording of Chelsea's history. His crowning achievement was that, almost single-handed, he arranged for a memorial to be set up in Turk's Row to the seventy-four American soldiers, who were killed there by enemy action in 1944.

Bill was born in a flat in Cale Street, where so many old Chelsea families, often displaced by the mass-demolitions just before and after the First World War, came to live. Educated at St Luke's School, he became a member of the church choir. Called up for the Royal Air Force during the Second World War, he transferred to the Army, and, while awaiting this in Chelsea, was among the first to reach the horrific scene in Turk's Row after the V1 flying-bomb hit the United States Army quarters there.

When demobilised from the Parachute Regiment, he became an engineer for the Electricity Board and spent the post-war decades moving about Chelsea, assessing electrical faults and making repairs. While a boy he had been befriended by George Buchanan, the coach-builder of Radnor Walk, who was also a keen photographer and was to record the bomb-damage in Chelsea. Inspired by his example, Bill himself photographed changing, post-war Chelsea, always carrying a camera with him when working, and he amassed a remarkable archive of more than two thousand photographs. Added to this was his vast collection of Chelsea ephemera, which accompanied him when he moved to Streatham. In 1966, Leo and Philippa Bernard of Chelsea Rare Books published a book of his photographs, *Hidden Chelsea*.

Bill Figg remained haunted by the terrible scene in Turk's Row and was dismayed to find that the tragedy had been largely forgotten. Thanks to his vision and energy, a war memorial was erected there on the south wall of the Duke of York's Headquarters. It was unveiled by the Mayor of the Royal Borough on 4 October 1998 with full military honours. In a sense, it is Bill Figg's memorial, too.

T.P

## The Treasurer's Report

The Accounts before you, those for the year ended 31 December 1999, show a surplus for the year of £4,696 compared with a deficit for the preceding year of £300. As I explained last year, the 1998 Accounts contained the cost of subsidising the first Conference held by the Society in April 1998, which was £3,708. As many of you will know, our second Conference was held earlier this month, again subsidised by the Society, so I expect the result for the current year may also be a deficit.

Most regular sources of income held up quite well, although donations received were rather less than usual. We were fortunate however to receive a boost in income from the special visits to places of interest within Chelsea, organised originally by Jenifer Miller and more recently by Valerie Thomas. We are most grateful to both of them. Our 1999 Christmas card featuring the two halves of the Canaletto painting of the Royal Hospital, was an enormous success to such an extent that we completely sold out of this card – something we had not done previously.

So far as recurring expenditure is concerned, the cost of producing the Annual Report increased quite substantially, mainly due to the additional coloured photographs now included. I personally feel this is worthwhile, so well is the Report regarded.

Under the heading 'restricted funds' you will see some specific income which has been disbursed precisely in accordance with the conditions under which we received the income.

The balance sheet reflects the retained surplus for the year and accumulated funds stood at £33,453 at 31 December 1999.

Mr President, I beg to present my Report and the Accounts for the year ended 31 December 1999.

I W Frazer  
Hon. Treasurer

23 November 2000

## THE CHELSEA SOCIETY

Registered Charity Number 276264

### REPORT OF THE TRUSTEES

The Trustees present their report and accounts for the year ended 31 December 1999.

#### Constitution and Objects

The Chelsea Society was founded by Reginald Blunt in 1927. The Society's objects are to protect and foster the amenities of Chelsea particularly by:

- \* stimulating interest in the history, character and traditions of Chelsea;
- \* encouraging good architecture, town planning and civic design, the planting and care of trees, and the conservation and proper maintenance of open spaces;
- \* seeking the abatement of nuisances;
- \* making representations to the proper authorities on these subjects.

The full Constitution and Rules of the Society, together with the Annual Accounts, are printed in the Annual Report, published in January each year, a copy of which is sent to every member.

#### Trustees

The Trustees of the Society are the Council constituted under the Society's Rules, which is responsible for the day-to-day work of the Society. The Council appoints Officers for certain posts. The current Officers and other Members of the Council are:

#### Officers

David Le Lay RIBA, FRSA (Chairman)  
Nigel Stenhouse (Vice-Chairman)  
Hugh Krall (Hon. Secretary)  
Ian Frazer FCA (Hon. Treasurer)  
Andrew Hamilton BSc, FRICS (Hon. Secretary, Planning)  
Patricia Sargent (Hon. Secretary, Membership)  
Jane Dorrell (Hon. Editor)

#### Other Members of the Council

Michael Bach BSc, MSc, MS  
Terence Bendixson  
Stuart Corbyn  
Mark Dorman  
Dr Eileen Harris MA, PhD  
Joan Hayes  
Leonard Holdsworth  
Dr Paul Knapman FRCP, FRCS, DMJ  
Jenifer Miller  
Tom Pocock  
David Sagar  
Valerie Thomas  
Jonathan Wheeler MA, BSc, FRICS  
Samantha Wyndham

#### Review of the year's activities and achievements

The Chairman's Report, published in the Society's 1999 Annual Report, contains a full description of the activities and achievements of the Society during the year.

#### Review of the Accounts

At 31 December 1999, the Society has total funds of £33,453, comprising £22,963 on the General Fund and £10,490 on the Life Membership Fund. These are considered available and adequate to fulfil the obligations of the Society.

Approved by the Council of the Chelsea Society on 25 September 2000.

D R Le Lay  
Chairman

**THE CHELSEA SOCIETY**

**REPORT OF THE INDEPENDENT EXAMINER  
TO THE TRUSTEES OF THE CHELSEA SOCIETY**

I report on the accounts of The Chelsea Society for the year ended 31 December 1999, which are set out on pages 69 and 70.

**Respective Responsibilities of the Trustees and the Independent Examiner**

The Trustees are responsible for the preparation of the accounts; you consider that the audit requirement of Section 43(2) of the Charities Act 1993 (the Act) does not apply. It is my responsibility to state, on the basis of procedures specified in the General Directions given by the Charity Commissioners under Section 43 (7)(b) of the Act, whether particular matters have come to my attention.

**Basis of the Independent Examiner's Report**

My examination was carried out in accordance with the General Directions given by the Charity Commissioners. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently I do not express an audit opinion on the view given by the accounts.

**Independent Examiner's Statement**

In connection with my examination, no matter has come to my attention:

(i) which gives me reasonable cause to believe that in any material respect the requirements

\* to keep accounting records in accordance with Section 41 of the Act; and

\* to prepare accounts which accord with the accounting records and to comply with the accounting requirements of the Act

have not been met; or

(ii) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Guy Mayers  
Chartered Accountant  
5/7 Vernon Yard  
Portobello Road  
London W11 2DX

25 October 2000

**THE CHELSEA SOCIETY  
STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR  
ENDED 31 DECEMBER 1999**

	1999	1999	1999	1998
	General	Restricted	Total	Total
	Funds	Funds	Funds	Funds
<b>Income and Expenditure</b>				
<b>Incoming resources</b>				
Annual membership subscriptions	8,975	---	8,975	8,471
Donations received	102	8,711	8,813	2,835
Income tax recoverable on covenants	87	---	87	131
Advertising revenue from annual report	1,200	---	1,200	863
Interest received on General Funds	987	46	1,033	1,275
Interest received on Life Membership Fund	426	---	426	550
Income from the Chelsea Society Conference	---	---	---	3,260
Income from lectures, meetings and visits	7,522	---	7,522	5,117
Income from sale of Christmas cards and postcards	2,803	---	2,803	654
Sale of catalogues at Chelsea Festival China Exhibition	---	5,228	5,228	---
<b>Total incoming resources</b>	<b>22,102</b>	<b>13,985</b>	<b>36,087</b>	<b>23,156</b>
<b>Resources expended</b>				
<b>Direct charitable expenditure:</b>				
Cost of annual report	5,777	---	5,777	3,673
Cost of newsletters	606	---	606	2,987
Cost of lectures, meetings and visits	7,304	---	7,304	4,759
Cost of Christmas cards and postcards	1,303	---	1,303	---
Subscriptions of other organisations	84	---	84	136
Cost of Chelsea Festival China Exhibition catalogues	---	8,711	8,711	---
Donation to Church Homeless Project	---	5,274	5,274	---
Cost of the Chelsea Society Conference	---	---	---	7,176
Cost of indexing the annual reports	---	---	---	1,150
	<b>15,074</b>	<b>13,985</b>	<b>29,059</b>	<b>19,881</b>
<b>Other expenditure:</b>				
<b>Management and administration of the charity:</b>				
Stationery, postage and miscellaneous expenses	1,126	---	1,126	2,040
Cost of annual general meeting	87	---	87	363
Insurance	620	---	620	672
Independent examiner's fee	499	---	499	500
	<b>2,332</b>	<b>---</b>	<b>2,332</b>	<b>3,575</b>
<b>Total resources expended</b>	<b>17,406</b>	<b>13,985</b>	<b>31,391</b>	<b>23,456</b>
<b>Net incoming/(outgoing) resources for the year</b>	<b>4,696</b>	<b>---</b>	<b>4,696</b>	<b>(300)</b>
<b>Balances brought forward at 1 January 1999</b>	<b>28,757</b>	<b>---</b>	<b>28,757</b>	<b>29,057</b>
<b>Balances carried forward at 31 December 1999</b>	<b>£33,453</b>	<b>£-</b>	<b>£33,453</b>	<b>£28,757</b>

**THE CHELSEA SOCIETY**  
BALANCE SHEET AS AT 31 DECEMBER 1999

	1999	1998
<b>Current Assets</b>		
Debtors	2,651	997
Balance in National Savings Bank account	10,490	10,064
Balance on bank current and deposit accounts	31,377	26,014
	44,518	37,075
<b>Less Liabilities: amounts falling due within one year</b>		
	11,065	8,318
	11,065	8,318
<b>Net Assets</b>	<b>£33,453</b>	<b>£28,757</b>
<b>Funds:</b>		
General Funds	22,963	18,693
Life Membership Fund	10,490	10,064
	10,490	10,064
	<b>£33,453</b>	<b>£28,757</b>

Approved by the Council of The Chelsea Society on 25 September 2000.

D R Le Lay, *Chairman*  
I.W. Frazer, *Honorary Treasurer*

**CONSTITUTION AND 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 the Objects of the Society.  
 (6) The Council shall be responsible for the day-to-day work of the Society, and shall have power to take any action on behalf of the Society which the Council thinks fit to take for the purpose of furthering the Objects of the Society and shall make and publish every year a Report of the activities of the Society during the previous year.  
 (7) The Council shall meet at least four times in each calendar year.  
 (8) A member of the Council who is absent from two successive meetings of the Council without explanation which the Council approves shall cease to be a member of the Council.  
 (9) Three of the elected members of the Council shall retire every second year, but may offer themselves for re-election by the Society.  
 (10) Retirement under the last preceding paragraph shall be in rotation according to seniority of election.  
 (11) Casual vacancies among the elected members may be filled as soon as practicable by election by the Society.  
 (12) One of the co-opted members shall retire every second year, but may be again co-opted.

**OFFICERS**

5. (1) The Council shall appoint the following officers of the Society, namely:-  
 (a) a Chairman of the Council,  
 (b) a Vice-Chairman of the Council,  
 (c) an Honorary Secretary or Joint Honorary Secretaries,  
 (d) an Honorary Treasurer, and  
 (e) persons to fill such other posts as may be established by the Council.  
 (2) The terms of office of the Chairman and Vice-Chairman shall be three years and those of the other Officers five years from the date of appointment respectively. Provided nevertheless that the appointment of the Chairman shall be deemed to terminate immediately after the third Annual General Meeting after his appointment.  
 (3) The Officers shall be eligible for re-appointment to their respective offices.  
 (4) Nothing herein contained shall detract from the Officers' right to resign during their current term.  
 (5) By Resolution of a majority of its members the Council may rescind the appointment of an Officer during the 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 subscription 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 an 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 of 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             | MRS. ADRIAN BARR-SMITH             |
| MISS J. ABEL SMITH          | *MRS. DEREK BARTON                 |
| PAUL V. AITKENHEAD          | PATRICK BATY                       |
| S. G. ALDER                 | MISS F. V. BAUMGART                |
| MISS A. D. ALDERTON         | SIR PETER BAXENDELL                |
| R. ALEXANDER                | LADY BAXENDELL                     |
| MRS. R. ALEXANDER           | *E. V. BEATON                      |
| C. ALLAN                    | MRS. A. E. BEAUMONT-DODD           |
| MRS. C. ALLAN               | MRS. P. M. BECKER                  |
| *LT-COL. J. H. ALLASON      | ROBERT BECKETT                     |
| MRS. ELIZABETH AMATI        | MRS. ROBERT BECKETT                |
| *ANTHONY AMBLER             | MRS. M. K. BEDDOW                  |
| MISS SOPHIE C. M. ANDREAE   | MRS. PATRICIA BEHR, M.V.O., M.B.E. |
| *THE MARQUESS OF ANGLESEY   | MRS. P. BELI                       |
| MRS. C. ANNUS               | *WILLIAM BELL                      |
| JOHN ANTCLIFFE              | SIMON BENDALL                      |
| MISS MARY APPLEBEY, C.B.E.  | T. J. BENDALL                      |
| P. ARBON                    | TERENCE BENDIXSON                  |
| MRS. P. ARBON               | MRS. ANNE TREGO BENNETT            |
| J. N. ARCHER                | D. R. BENNETT-JONES                |
| MISS J. ARMSTRONG           | MRS. R. A. C. BERKELEY             |
| *DAVID ASCHAN               | L. BERNARD                         |
| *MRS. M. G. ASCHAN          | MRS. L. BERNARD                    |
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