

THE CHELSEA SOCIETY
REPORT

2002

75th Anniversary Edition



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*The wood engraving of Chelsea Old Church on the title page
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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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In the beginning...

The Amenities of Chelsea

New Society "To Protect and Foster"

From: *The Times*, Saturday, April 2, 1927

A society to protect and foster the amenities of Chelsea was formed at a drawing-room meeting held yesterday at Wentworth House, Swan-walk, Chelsea, the residence of Mary Countess of Lovelace.

LORD ERNLE presided over a large gathering of prominent residents in the district, and speeches in support of the society were made by Mr. Augustine Birrell, the Mayor of Chelsea, Sir Albert Gray, Mary Lady Lovelace, and others.

Mr. REGINALD BLUNT, in an address previous to the formation of the society, said that it had been found that central bodies dealing with the amenities and distinctive character of places required local vigilance and support; and that the necessary information of contemplated changes, if left to casual and individual effort, often came too late to prevent damage and loss which might have been avoided had earlier knowledge and a strong and weighty expression of informed opinion been available at the right time. Such organized expression would have to be made with great tact and guidance, with all due respect to the rights of owners and public authorities, and after careful examination of all the circumstances; but there was frequent evidence of irreparable destruction – and of obnoxious construction, too – being carried out in sheer ignorance that any feeling was being affronted or anything of value or interest lost. Recalling certain failures and successes, he said that Paradise-row, that exquisite old Queen Anne terrace of houses, ought to have been saved, but they had failed most lamentably. Nor could they save the dear little old tavern opposite the Royal Hospital gates, nor Swift's lodging in Danvers-street; and the fate of Lombard-terrace he feared was all but sealed.

On the credit side, they managed to save the Physic Garden, though it was all but lost. They got Sir Hans Sloane's inheritors to repair his monument in the old churchyard, and they raised funds enough for necessary repairs to the fabric of the old church. They had acquired one of the best statues in London, but also one of the very worst bridges. They had provided the most appropriate site

possible for Crosby Place, Sir Thomas More's City house, now rebuilt on his Chelsea garden. They had saved Carlyle's house, but lost its neighbour, the beautiful old Orange House. So far, they had escaped realisation of the futile embankment extension scheme, which would do nothing to help the traffic problem and would destroy the one remaining bit of Chelsea's old riverside. As regards the Duke of York's School, and the scheme for further buildings in front of its fine façade, the prompt protest of the borough council and of others interested had been effective in the last few days in eliciting from the War Office an assurance that there was no prospect of any building there which would encroach on the main open space at present existing.

He suggested that the aims of the society should be constructive as well as protective. A great deal could be done both by counsel and example in taking care that the new things which sooner or later replaced the old were good, seemly, and fitting to their environment. Secondly, they must avoid becoming interfering busybodies; there must always be left the ultimate freedom of individual taste, though where it dealt with externals and affected amenities which were the heritage and concern of them all it might fairly be subject to criticism and suggestion. The experience of the last three months alone sufficed to show that there was need for such a society, for in that time they had had four matters that might well have come within its cognizance – namely, the threatened destruction of Lombard-terrace, the proposed buildings on the Duke of York's ground, the felling of trees in Cheyne-row, and some possible improvements of Royal-avenue; to say nothing about a curious and interesting communication about the proposed Whistler memorial on Chelsea Embankment.

Concluding, Mr. Blunt read the letter Sir William Orpen wrote to *The Times* from Paris appealing against the demolition of Lombard-terrace, and said that if they could have got Major Sloane Stanley and his architect to meet Sir William Orpen and the society before the plans had gone in to the county council, they might have persuaded their modification to the extent of preserving that delightful old corner.

Speeches welcoming the formation of the Chelsea Society were also made by the secretaries of the London Society and of the Society for the Protection of Ancient Buildings.

The following were nominated to form the first council representative of the Chelsea Society:- Sir Albert Gray (chairman), Lord Ernle, Mary Lady Lovelace, Mr. C. H. St John Hornby, Mr. Aubrey Lawrence, a member representing the Chelsea Arts Club, and Mr. Reginald Blunt.

The Annual General Meeting of The Chelsea Society

held at the
Hall of Remembrance, Flood Street, Chelsea SW3
On Wednesday 20th November 2002

In the absence of the President of the Society due to ill health, the Mayor of the Royal Borough of Kensington and Chelsea, Councillor Professor Sir Anthony Coates, a Vice-President of the Society, took the Chair at 6.30pm. He welcomed everyone, particularly Councillor Tony Holt, Vice-Chairman of Planning Services of the Royal Borough, and Mr. Michael French, Executive Director of Planning and Conservation. Sir Anthony explained that the Hon. Sec of the Society, Samantha Wyndham, was absent abroad, so Patricia Burr, a Council member, was taking the minutes of the meeting.

The Vice President signed the Minutes of the Annual General Meeting held on 21st November 2001 as a correct record.

There were eight vacancies on the Council and eight nominations had been received. Dr Serena Davidson, Leonard Holdsworth, Sarah Jackson, Stephen Kingsley, Nicola Lyon, Alexander Porter, David Sagar and Helen Wright, having been proposed and seconded, were elected unanimously.

The Hon. Treasurer, Mr Ian Frazer, presented his report and accounts for the year ended 31 December 2001. These were accepted without comment.

No resolutions had been received. Mr David Le Lay, Chairman of the Society, thanked the Mayor for presiding and gave a warm welcome to Lady Coates. He then delivered the Council's Annual Report to Members.

Questions were then invited from the floor. Miss Sheila Donaldson-Walters asked if there were to be any public meetings about the Lots Road Power Station development. The Chairman said that anyone who wishes to be kept informed about this should contact the Society or the Lots Road Action Group.

Mrs. Gloria Stacey asked for the Society's view about the number of public houses being redeveloped for other purposes. The Chairman said this was one of the topics that had been discussed at the regular meetings with the Leader of the Council. Mr. Michael French said the Council is concerned over the loss of pubs particularly those which have local significance to their community and the Council's draft supplementary planning guidelines on this issue will be in place in the New Year. In the past year, in the Royal Borough, four pubs had become residential, one had become a restaurant, and permission had been refused for three applications.

Mr. Quentin Morgan Edwards asked for the Society's views on the legal presumption in favour of development; he was unhappy at the amount of houses being over-developed when newly purchased causing great disruption to nearby residents. The Chairman replied that the Society was not in

favour of over-development but there was an established right to build and or extend one's property, subject of course to all the panoply of planning law.

Mr. Alexander Porter enquired about plans for the redevelopment of the Christian Science Church by the Cadogan Estate. The Chairman replied that planning permission had been received and work had now begun. The major part of the church would become a Concert Hall and the London base for one of the established London orchestras.

Mr. Alexander Pringle asked whether painting the outside of a house required planning permission; he was thinking particularly of 92 Cheyne Walk which had recently been painted. The Chairman explained that the house in question was a listed building and planning permission had been given. He understood it had been painted with a lime-based colour wash and the justification for doing this was that evidence had been found that the house was so painted in the 18th century. He felt this was a scholarly piece of architectural restoration.

On the matter of aircraft noise, Mr. Tim Nodder said there was a meeting in Trafalgar Square this Saturday, 23 November, which would provide an opportunity for those concerned about aircraft noise to express their views.

Mr. Arnold Stevenson said he found cyclists an abomination for both pedestrians and car drivers. They continually flouted the law, going through lights and riding on pavements, often while talking on their mobiles. The Chairman of the Planning Sub-Committee, Mr. Terence Bendixson, said bicycling was a complicated question and nothing had yet been done by the Government or the Police. The Society supported cycling but did not condone cyclists breaking the law. Mrs. Nesta Macdonald reported that the old GLC had experimented with cycle lanes along the Fulham Road. After the demise of the GLC these were painted-out as they had not been a success.

Mr. Richard Melville-Ballerand said that he had sent in an application form for nomination to the Council, but had received no reply. The Chairman said this was obviously something that would be immediately investigated and he apologised if there had been an error on the part of the Society.

Mr. Bernard Neville was concerned about the white paint on the wall of the Libyan School in Glebe Place and thought it would help if the Chairman would write to the headmaster. He agreed to this.

Miss Ann Richardson enquired whether it would be possible to have a talk from Simon Thurley, the Chief Executive of English Heritage about promised changes in planning matters. The Chairman replied that he would take up this suggestion.

Mrs. Diana Pelham-Burn asked what lectures were planned for 2003. Tom Pocock reported there was to be one on Jane Welsh Carlyle and one on Erskine Childers, there would be a third lecture but it was not yet finalised.

The Vice President drew the meeting to a close by thanking the Chairman, Officers, and members of the Council of the Society for the work they had done during the year, all of it on a voluntary basis.

There were around 130 members present and after the meeting, wine and soft drinks were served.

Chairman's Report

I firstly want to thank Professor Sir Anthony Coates for presiding at this meeting at short notice and I would like to extend a warm welcome to Lady Coates who is also with us this evening.

The Council of the Society

Over the past year we have lost several members of the Council, all of whom had given valuable and faithful service over very many years.

Mark Dorman, who first joined the Council in 1975 died in March. He served for many years as Assistant Hon. Secretary with special responsibility for inspecting planning applications. Mark was a most unassuming, easy-going and cheerful person who is greatly missed.

In January, Eileen Harris resigned having served on the Council for no less than 25 years and during all that time she too was involved with looking at planning applications on behalf of the Society, for much of that time doing it virtually single-handed. Eileen is a distinguished architectural historian and a successful writer and we are most grateful to her for having lent her considerable scholarship to the Society over all those years.

In May, Andrew Hamilton resigned, having moved out of London. He had served on the Council for 12 years, 10 of which as Hon. Secretary (Planning). We thank him for his valuable contribution to the work of the Society.

In September Joan Hayes resigned. She first joined the Council in 1976 and for several years served as Joint Hon. Secretary. Joan was a redoubtable campaigner and ready to fight any battle to preserve and enhance the architectural and residential character of Chelsea. In recent years she has concentrated her efforts on Sydney Street, always it seems under threat from hospitals, hotels and restaurants, where she lived. We are indebted to Joan for her many years of work on behalf of the Society.

In March, Hugh Krall resigned as Hon Secretary of the Society, a post that he held for 10 years. Hugh was involved with every aspect of the Society's work, he was secretary of our many sub-committees and he played a leading role in mounting our annual exhibitions. Much of this work was tedious but essential to the efficient running and the prosperity of the Society. All of this was done by Hugh in a quiet and supremely efficient way; his letters were always brief but to the point. Such was the amount that Hugh did for the Society that his work has

had to be distributed amongst several officers, including a new post we have had to create. He fortunately remains as a co-opted member of the Council.

Samantha Wyndham was elected Hon. Secretary of the Society in succession to Hugh.

The new Officer post we have created is that of Hon. Secretary (Events). This recognizes the importance that events now play in the life of the Society, especially visits to places of interest which were first organized by Jennifer Miller. Valerie Hamami-Thomas who has been organising the visits for several years, with considerable success, was elected to fill this post. We are grateful to Valerie for taking on the additional work of being responsible for all of the Society's events.

Publicity and Membership

During the year we have greatly increased our efforts in promoting the work of the Society and trying to make it better known. There is a need to recruit new members, if only to replace those who die or move away.

We commissioned a video entitled *The Chelsea Society, Yesterday, Today and Tomorrow* which is a useful promotional tool and we are especially grateful to Valerie Hamami-Thomas who worked with the professional company we employed to produce it. We are also indebted to Christopher Lee, the distinguished actor, who managed to find a slot in his busy schedule to do the 'voice-over' free of charge.

We mounted an exhibition on the history of Chelsea at 'Fayre in the Square', a highly successful event held on Sunday, 2nd June in Sloane Square, organised by Holy Trinity Church, to mark the Golden Jubilee of the Queen.

We had a stall at the Borough Conference *Our Community, Our Future* held on Saturday, 2nd November and are grateful to Leonard Holdsworth for organizing this for us.

We placed advertisements for the Society in the Classical Music Programme for the Chelsea Festival and in the Commemorative Programme for 'Fayre in the Square'.

I am glad to say that all this has increased our membership by 119 over the past year to a total of 1,354.

Affiliations

The Society is a member of the Civic Trust, the London Society, the London Forum of Civic and Amenity Societies, from which we received an award, the River Thames Society, the Heathrow Association for the Control of Aircraft Noise and the West London River Group.

Publications

We are grateful to our Hon. Editor, Jane Dorrell, for another Annual Report of the Society that was full of interest. We are also grateful to Michael Bach for producing two excellent Newsletters during the year. I am sure members will have noticed that we have recently improved the design and quality of the Newsletter.

To meet popular demand a further reprint was made of the card featuring a reproduction of the view of Chelsea from the Thames painted by Canaletto in 1747. We have also published a new card, similar in style to the Canaletto, but a reproduction of a watercolour by Hugh Krall of Chelsea Riverside, from Battersea Bridge to Cheyne Row, as it is today. This is a most attractive card and I have no doubt will prove to be another best seller.

Activities

1. Autumn Lecture

This special illustrated lecture to mark the sesquicentenary of the death of Turner was held in the Small Hall at Chelsea Old Town Hall on 27th November 2001. It was entitled *Looking at Turner 150 Years On* and was given to us by Andrew Wilton, Keeper of British Art at Tate Britain and probably the greatest living expert on the work of Turner. Mr. Wilton enthralled a packed hall with his brilliantly devised and scholarly talk.

2. Winter Lectures

Our 23rd season of winter lectures was also held in the Small Hall of Chelsea Old Town Hall. They were arranged for us by Tom Pocock.

On 20th February Judy Taylor, Chairman of the Beatrix Potter Society, gave us a talk about Beatrix Potter whose childhood and early life were spent in Bolton Gardens, on the south side of the Old Brompton Road. Judy Taylor has published many books on Beatrix Potter and one could not help but be moved by her obvious love and admiration for this modest but remarkable woman.

On 6th March another writer, Ann Thwaite told us of the pleasures and problems of writing her biography of A.A. Milne, who lived for many years in Mallord Street, Chelsea.

On 28th March, Mike Webber, who is community archaeologist at the Museum of London, gave us a fascinating talk about the absolute wealth of important archaeological remains that are to be found on the foreshore of the Thames, including the Chelsea foreshore. Mr. Webber's infectious enthusiasm was such that some members wanted to get into their 'wellies' and join him at the next low tide.

3. Visits

We have had many varied and interesting visits this year, which have been organized by Valerie Hamami-Thomas, assisted by Patricia Burr.

In the case of some of these visits, especially those to private houses not normally open to the public, we received vastly more applications than the numbers permitted, with the result that many members were disappointed. This is obviously regrettable, but we do hope, by courtesy of the generous owners, to have repeat visits next year. I do however want to stress that applications for visits are treated in order of receipt and as fairly as possible. Appropriate refreshments were served at these visits.

On 7th February we visited Argyll House to which we were graciously welcomed by the Dowager Marchioness of Normanby and I was asked to give a brief history of this important Chelsea house.

On 13th March, our President, The Lord Kelvedon and Lady Kelvedon, kindly showed members of the Society around their Chelsea home, 96 Cheyne Walk, which is part of the former riverside mansion known as Lindsey House. A further visit was made on 14th May when, as Lord and Lady Kelvedon were away, I conducted the tour.

On 17th and 25th September we went on a special guided tour of the Royal Court Theatre and were able to see the recent lottery-funded renovation and extensions.

On 19th September a visit was organized to 12 Holland Park Road in Kensington, the former home of the painter, Lord Leighton. This is run as a museum open to the public by the Royal Borough of Kensington and Chelsea and known as Leighton House.

On 2nd and 8th October, by courtesy of The Rt. Hon. Michael Portillo, M.P. for Kensington and Chelsea, we had a special guided tour of the Houses of Parliament followed by wine and canapés at a nearby restaurant.

4. Seventy-fifth Anniversary Dinner

The Society formally marked the seventy-fifth anniversary of its foundation with dinner in the Great Hall of the Royal Hospital. This took place on the evening of Tuesday 9th April, the actual anniversary of the formation of the Society being 1st April 1927. The evening commenced with a reception in the State Apartments, members and guests then proceeded to the Great Hall where, after grace was said by the Revd. Leighton Thomson, 206 people sat down to a splendid banquet.

Lord Kelvedon was to have presided on this significant occasion but unfortunately he was prevented from doing so by illness and

I took the chair in his absence. The guests of the Society were the Governor of the Royal Hospital, Sir Jeremy Mackenzie and Lady Mackenzie, the Lieutenant Governor, Maj. Gen. Jonathan Hall and Mrs. Hall and all the Vice-Presidents of the Society: the Mayor of the Royal Borough of Kensington and Chelsea, Councillor Tony Holt, who was accompanied by the Deputy Mayor, Councillor the Hon. Joanna Gardner, The Earl and Countess Cadogan and the Rt. Hon. Michael Portillo M.P., and Mrs. Portillo.

We were also glad that several past Presidents and past Chairmen of the Society were able to be there: Sir Marcus Worsley, President from 1982-88, Sir Simon Hornby, President from 1994 - 2000 and Lady Hornby, Mr. Quentin Morgan-Edwards, Chairman from 1976 - 79 and Mrs. Morgan-Edwards and Mrs. Lesley Lewis, Chairman from 1980 - 86.

After the loyal toast, there were just two speeches, I proposed a toast to the memory of our founder, Reginald Blunt and the Mayor proposed a toast to the future prosperity of the Society.

We were most grateful to the Governor and all the staff at the Royal Hospital for allowing us to use their magnificent premises and for all their help, to Crown Society who organised the catering with great style and efficiency and again to Valerie Hamami-Thomas who organised the event on behalf of the Society.

5. Chelsea Residents' Associations Meeting

This public meeting, organised and chaired by the Chelsea Society, was held in the Hall of Remembrance on 21st May. Councillor Barry Phelps, the Royal Borough's Cabinet Member for Planning and Mr. Michael French, Executive Director of Planning and Conservation, answered questions from a packed hall. After the meeting wine was provided by the Society.

6. 'Triumphs and Disasters' exhibition

This exhibition, which formed part of our seventy-fifth anniversary celebrations, was held as part of the Chelsea Festival for 2002. It was a history of the work of the Society and was held from 16th to 26th June in a temporary structure erected on Dovehouse Green.

The exhibition was organised by a special sub-committee of the Council of the Society, chaired by Leonard Holdsworth and it drew upon the Society's own archive as well as the collections of the Royal Borough's Libraries and Arts Service and the Cadogan Estate. In addition, the Society's video *The Chelsea Society, Yesterday, To-day and Tomorrow* was continually played.

Inevitably, the history of Chelsea itself over the past 75 years was

reflected in that of the Society and it was interesting to see how much Drury Lane Theatre, with the prize being a fine scarlet coat with a large silver arm badge. Originally the race ended at the Old Swan Inn short period. What was more remarkable still, was to realize that since the building of the Embankment it ends at Cadogan Pier. Most of Chelsea's inhabitants are probably ignorant of this piece of Chelsea history so when Arnold Stevenson, a former Mayor of the Royal Borough and member of the Society suggested we organise a reception for the contestants at this year's race, which was on 12th

The cost of the temporary building and of the exhibition was particularly high and we were most grateful to Cadogan, our main sponsors. Bearing in mind that in the 1960s the Society and the Cadogan Estate disagreed as to the merits of comprehensive redevelopment of Chelsea, it was especially generous of them to insist that there should be no attempt whatever to gloss over those differences of former years.

The Society was most grateful to Gerald Scarfe, the designer and cartoonist, for designing a splendid and striking poster for the exhibition. We only had short notice but thanks to the Phene Arms public house and Adnams Ales, we managed to arrange for free beer to be served the pier and to gather a small crowd, including the Deputy Mayor of the Royal Borough, Councillor Christopher Buckmaster, to cheer the contestants and to welcome them to Chelsea.

The Cadogan Estate also generously paid for a splendid reception. We want to make this an annual event and with the help of sponsor the private view of the exhibition on the evening of 17th June which, to make it more of a social occasion for all of Chelsea. was attended by the Deputy Mayor of the Royal Borough, Councillor Christopher Buckmaster. We were also delighted that Lord and Lady Chelsea were able to attend this enjoyable reception.

7. Summer Meeting

This traditional event in the Society's year is so called because, in its early years, the members of the Society only met twice yearly; for the Annual General Meeting in the Autumn and again for a summer garden party, the high point being the serving of tea.

We decided in this our celebratory year, to return to our favoured garden – the Chelsea Physic Garden. The event was held on the evening of 17th July and not tea, but wine and canapés were served to about 100 members and their guests. It was also an ideal opportunity for members to meet the newly arrived curator at the Physic Garden, Rosie Atkins. The Mayor of the Royal Borough, Councillor Professor Sir Anthony Coates and Lady Coates were our special guests.

We are grateful to Valerie Hamami-Thomas for all the arrangements and to Rosie Atkins and the Physic Garden for allowing us to use the Garden.

8 Doggett's Coat and Badge Race

This is reputed to be the oldest annually contested sporting event in the British Isles. It is a contest organized by the Fishmongers' and Watermen's Livery Companies of the City of London, between watermen who have to row from London Bridge to Chelsea. The race was instituted in 1715 by Thomas Doggett, a famous actor/manager.

Local History Competition for Schools

This initiative of the Society was highly successful in its first year. The competition is open to children at both state and private schools and was officially launched on 20th March at a reception held at Garden House School in Lower Sloane Street. The prizes were handed to the winners by the Mayoress, Lady Coates at a reception on 2nd July at Sussex House School in Cadogan Square.

The organising and all the arrangements for this competition were undertaken by the Society but with help from teachers and the Royal Borough's education department.

The standard of work was very impressive and, most importantly, the pupils who took part will have learnt much about their local history. We want to build on this initial success and try to involve even more schools in Chelsea to take part.

Planning

Our representative on the panel of assessors for the Royal Borough's Environment Awards for 2002 was Patricia Burr who sadly reported a dearth of entries from the Chelsea end of the Borough. The Society is keen to encourage its members to make nominations for this important scheme that promotes good design in the Royal Borough.

The Society's planning sub-committee regularly meets to look at all applications submitted within Chelsea. The committee, chaired by Lawrence Bendixson, comprises Michael Bach, Patricia Burr, Jane Dorrell, David Foord, Nigel Stenhouse and Samantha Wyndham.

Chelsea is currently faced by three major developments. The first, the Duke of York's HQ, is well on the way to completion. The second, Lots Road Power Station is still at the application stage. And the third, the Brompton Hospital site in Sydney Street is still a twinkle in the eye of the hospital Trust.

1. The Duke of York's Headquarters

The Society has generally been very supportive of the Cadogan Estate's proposals for a mix of shops, offices, houses and a school. Only in the case of certain details, such as a proposal to move or widen the existing lorry entrance in Franklin's Row, the closeness of some of the houses to the backs of those in Lower Sloane Street and the treatment of the courtyard next to the buildings to be converted to school use, has the Society made representations.

2. Lots Road Power Station

Nothing, by comparison, could have been less supportive than the Society's response to Sir Terry Farrell's inflated scheme for Lots Road submitted on behalf of Circadian. Given the prominent riverside site we have argued against over development and the repetition in Chelsea of the damage done by Lord Rogers with his Montevetro building in Battersea. Having opted to retain the power station building, a decision which we support, it is vital that the surrounding development does not challenge the scale of this imposing building and that its setting is preserved. It is our view that these considerations dictate that no new buildings on this site should exceed 10 storeys.

With this in mind we urged the Council to reject the proposal for 39 and 25 storey towers. As a supporting argument we noted the mismatch between the demand for travel likely to be generated by changes of use at the power station (plus other nearby housing sites) and the capacity of the public transport, road network and river buses proposed. Finally we drew attention to the potential of the abandoned Chelsea Creek to be a 'green' link between the Thames and Stamford Bridge. If the Royal Borough, Hammersmith & Fulham and all adjoining property owners were to put their minds to it, the Creek could become a 'little Venice' in West Chelsea.

Both Hammersmith & Fulham and the Royal Borough rejected the initial application in the Spring but Circadian were soon back with a modified scheme, including a reduction of the 39-storey tower to 30 storeys. This marginally more modest proposal is still completely unacceptable and we have made representations accordingly. Both

Councils are now negotiating with the developers; though, when one bears in mind that the Royal Borough's Planning Brief for the site stipulated that any new development should not exceed 6 storeys, it is difficult to see how much negotiation is possible.

In our arguments to the Council we have drawn attention to the contrast between Sir Terry Farrell's towering plan for Lots Road and his low-rise one replacing the former high-rise slab blocks of the Department of the Environment site in Marsham Street, Westminster. There he proposes ten-storey buildings criss-crossed by streets for walking. If he can do it in Marsham Street, the Society asks, why not in Lots Road?

3. Tall Buildings

With Mayor Livingstone indicating his liking for skyscrapers, the Commission for Architecture and the Built Environment (CABE) giving its blessing to the Lots Road towers and with compact, high density cities being very much the fashion in town planning circles, it is likely that London will sprout a new generation of very tall buildings. Yet as the Society argued, both in a memorandum and in oral evidence, to the House of Commons Select Committee Inquiry into Tall Buildings, high residential densities do not depend on tall buildings. The proof is Chelsea and Kensington itself. Here in the Royal Borough there are more of us per hectare than anywhere else in the country, yet we live, with a few exceptions, in a mix of terrace houses, garden squares and mansion flats. The Society is therefore convinced that the form of the buildings we live in now is a model for the future. Skyscraper offices may be suited to the City and Canary Wharf, but for new homes in Chelsea we shall continue to press the case for terraces, garden squares and mansion flats as the key to civilized living.

The Select Committee's Report fully endorsed our case saying that 'Tall buildings are often more about power and prestige than efficient development' and they criticised the roles presently played by both English Heritage and CABE. We can but hope that the thorough and detailed investigation conducted by the Select Committee may be translated into Planning Policy Guidance from the government.

We have suggested that the Royal Borough urgently conducts a detailed assessment to ascertain whether there is anywhere that tall buildings may be acceptable in the Borough and that the result of that survey be adopted, after the usual public consultation, as Unitary Development Plan policy. If they fail to do this, the Mayor's London Plan will encourage more proposals for tall buildings.

4. Cycle Tracks

Sir Joseph Bazalgette's Chelsea Embankment, with its granite river wall, dolphin lights and York stone paving is a listed structure and one of London's great promenades. It also forms part of the setting of the Royal Hospital. Members will recall that a few years ago the Royal Borough, with encouragement from the Society, undertook a major refurbishment of the Embankment; but with the advent of the Greater London Authority, Chelsea Embankment is now cared for by Transport for London which is the transport arm of the Mayor's Office. It is they who are presently installing new lighting, on which we were consulted and which we were happy to be able to give our approval. We have also been consulted in respect of proposed new cycle tracks, about which we are not at all happy.

Some cyclists currently ride illegally on the pavement but their danger to people on foot is tempered by the knowledge that they are illegal. Many others, particularly the lycra-clad speedsters, ride in the roadway.

All this would change if the cycle tracks plan were implemented. The Mayor's traffic engineers want to throw the full apparatus of cycle engineering – signs, lines, paint and posts – at Sir Joseph's Embankment bold, uncluttered promenade. In most places cyclists would ride in two directions on a slightly raised track in the carriageway. However, at Albert Bridge, for instance, where vehicles form two columns and there is no room in the carriageway for such a track, cyclists would be diverted onto the footway and into the passage under the bridge. Other conflicts between walkers and cyclists would be created where there are pedestrian crossings and on the footway by the Chelsea houseboats.

The Society is strongly opposed to such a change and has made representations to the Leader of the Council and to Lord Rogers, the Mayor's adviser on civic design. Cyclists may be few in number but they lobby powerfully and the Mayor has allocated £6 million to be spent on a 'London Cycle Network' during the current year. We await the outcome of Chelsea Embankment cycle track with some anxiety. It might be far better to leave things as they are.

5. Aircraft Noise

As anticipated, the government has appealed against the ruling of the European Court of Human Rights that night flights by aircraft over centres of population constitutes an infringement of human rights – the right to be able to sleep at night. HACAN, together with several local authorities, who brought the case in the first instance are

contesting the appeal and we have contributed £150 towards their fighting fund.

The Society has objected to the proposed construction of a third runway at Heathrow.

6. Other Issues

It is perhaps worth reporting that, in contrast to virtually every other body in London, whether official or commercial, our own Council, when faced by requests for an American-inspired 'Cow Parade', was persuaded to declare the streets of Chelsea a cow-free zone. There is no doubt that the paintwork on many of the cows was pretty or witty or both but the show also exuded a sentimental, saccharine quality that is the trade mark of Walt Disney. Chelsea was well free of it.

Architectural historians may be interested to know that one application seen by the Society during the past year was designed nearly a hundred years ago in the office of Sir Charles Barry, architect of the Palace of Westminster, the Reform Club and many other great Victorian monuments. Furthermore it was originally given planning permission by the London County Council in 1909. The site was Delahay House, 15 Chelsea Embankment, a fine, boldly-gabled design by Norman Shaw. The applicants, who had clearly done their historical homework, sought to remove Shaw's first floor balcony and replace it by a larger and more angular one designed by a, seemingly undistinguished, successor of Sir Charles.

In a letter to the planning officer, the Society said: 'The special qualities of Shaw's balcony are apparent when considered in conjunction with the front door and its fanlight. This is an important feature of the facade and one that is very apparent when looking up at the building from the footway, It would be seriously compromised by the changes proposed by Barry.' The application was rejected.

South Kensington is outside the Society's patch but, given the views from Chelsea of the towers of the Natural History Museum and of the V&A's wedding cake cupola, we have an interest in any redevelopment of the Underground Station. Depending on its size and shape a new station could corrupt or enrich those views. We shall therefore await with interest the proposals, again designed by Sir Terry Farrell, this time for Stanhope plc. The Council is, meanwhile, seeking to reform the tatty traffic islands that now separate the station from the Brompton Road. Let us hope that, in doing so, the space, now dominated by too many vehicles and a welter of traffic engineering, will be transformed into a square and a place for people.

Community Partnership

The Royal Borough has set up a new organization known as The Kensington and Chelsea Partnership whose affairs are managed by a Steering Group made up of Councillors and representatives of the whole community, chaired by the Leader of the Council. The number of available places on the Group is limited and we are therefore pleased that a single place is reserved for a representative of The Kensington Society and The Chelsea Society. By agreement between the two societies, Celia Rees-Jenkins of The Kensington Society currently represents us on the Steering Group.

Another way in which the two societies are co-operating is that we now have joint meetings every 6 months with the Leader of the Council at which matters of concern are discussed. Topics discussed over the past year have included developments at Lots Road Power Station and South Kensington, affordable housing, the loss of public houses, the new cabinet style of local government, the Royal Borough's search for a new secondary school site and a new museum and cultural centre for Chelsea.

Museum and Cultural Centre for Chelsea

The Cadogan Estate has received planning permission for its plans to convert the former Christian Science Church in Sloane Terrace into a cultural centre for Chelsea and work has now commenced on this exciting new project.

We continue to press the Royal Borough to establish a proper 'state of the art' archive and local history study centre to replace the existing arrangements at Chelsea Reference Library and we accept that if the Borough is to do this the amount of investment involved will be such that such a centre will have to be a combined facility to cover the whole Borough and not just Chelsea.

Dovehouse Green

We are delighted that the Royal Borough has agreed to carry out improvements to Dovehouse Green including introducing more lighting and improving the seats and paving. Members will recall that the present layout was initiated by the Society in 1977, as part of its 50th anniversary celebrations, so it is fitting that our 75th anniversary celebrations should include these general improvements, though they will not be completed until next year.

75 years

It was on the 1st April 1927, at Wentworth House, on the corner of Swan Walk and Chelsea Embankment, the home of the Countess Lovelace, that The Chelsea Society was formed. Sir Albert Gray was elected Chairman but died in the following February and was replaced by C. H. St John Hornby. Mr. Reginald Blunt was elected Hon. Secretary; it was he who had galvanised support from other like-minded residents of the time to establish the Society and, to this day, we refer to him as our founder.

Right from the outset, the Society had what we would today call a 'mission statement', which was to 'protect and foster the amenities of Chelsea'. This remains the principal aim of the Society and the core of our constitution.

In its first year the Society held an exhibition of paintings and other objects about the history of Chelsea, so conscious was it of the need to educate the residents of Chelsea about their history. It also produced a report in its first year and in its second year, it adopted the red anchor, one of the most prestigious marks of Chelsea China, as its 'logo'.

I would like to think that the Society is in better health today than at any time in its 75 years. Certainly its membership is larger today and I believe it to be well respected by the authorities. This has been achieved by a combination of maintaining our traditions and constantly embarking on new initiatives in response to changing circumstances.

The current healthy state of the Society has been very much built upon the achievements of our predecessors; and the continued and growing success of the Society is in no small measure due to the wisdom and foresight of those who established it in 1927, especially that of our founder, Reginald Blunt.

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

David Le Lay

Residents' Associations Meeting 21 May 2002

by Jane Dorrell

Once again the Society organised a meeting which gave residents their annual opportunity to quiz Cllr Barry Phelps, Chairman of the Borough Planning Committee, and Mr Michael French, Director of Planning and Conservation.

In his opening remarks, David Le Lay said that it was to be an 'open and free' evening, in that no advance notice of questions had been given. Cllr Phelps emphasised that the Council's powers were more limited than popularly supposed and all decisions had to relate to stringent planning laws.

The first question, from Drayton Gardens, raised an interesting point. Permission had been given for a swimming-pool, but there was a tree on the proposed site. Were not trees protected? Yes, was the answer, the policy is to 'preserve and replace them'. But how do you replace a tree in the middle of a swimming-pool? After much head-shaking it was decided that the Arboricultural Officer should be consulted.

The Chelsea-Hackney tube line. Mr French said that cards were being played close to chests so nobody knew what was going on. It could be 10 years before a decision was reached. The Leader of the Council, Meyrick Cockell who was in the audience, said that the Government's priority was Crossrail.

Concern was expressed by the Dovehouse Street Association that the old Chelsea Women's Hospital building was being allowed to deteriorate. Mr French said that this would be looked into and that it should be put on the buildings at risk list.

The Council is keen to have a secondary school in Hortensia Road. English Heritage has just listed two of the large buildings on the site which could cause problems with redevelopment.

There was relief that the Lots Road application (described as 'greedy' by Cllr Phelps) had been turned down. Revised plans have been submitted. But Chelsea has to provide 55,000 new homes. What options does the Council have? Build up, build down, or scour Chelsea for brownfield sites?

Questions were asked about affordable housing. Are present regu-

lations effective and efficient? Mr French said that government guidelines gave the balance as one third affordable, two thirds private.

Mr French said that the Council was opposed to the Green Paper proposing changes to planning decisions. He said it would result in less local discussion and would not be as democratic as the present system.

Judicial Reviews. It was felt that these delayed development projects. Apparently none in the Royal Borough has succeeded.

There had been mixed feelings about the Cow Corporation of US' plan to introduce a herd of cows to graze in the King's Road during the summer months, but the majority view was that 'Chelsea was not enhanced by cows'.

There was adverse comment about the 'plastic man' sculpture adorning a garden in Cheyne Walk. Cllr Phelps said that the Borough had to balance public and private interests. He added that 'Some people might consider it to be a fine piece of modern art'.

And finally, we learned that if a structure can be dismantled in under an hour it does not need planning permission. This came up in answer to an objection about a trampoline in a front garden in Astell Street.

David Le Lay brought the meeting to a close at 7.45 with the customary but always welcome announcement that the wine was on the house.

Annual Report Contributions

Anyone wishing to submit an article for publication in next year's *Report* is requested to do so by 30 September 2003. Contributions should not exceed 1,500 words and should relate to aspects of life in Chelsea, past, present or future. The decision whether or not to publish will rest with the Editor. Articles should be sent to Jane Dorrell at 127 Dovehouse Street, London SW3 6JZ

Scraping The Sky

by Terence Bendixson

Tall towers are back in fashion. In the City they are sprouting like lettuces gone to seed. One, 'the glazed gherkin' by Sir Norman Foster, is nearing completion. Another next to Liverpool Street is approved and a third, an incredibly tall, skinny pyramid, is proposed next to London Bridge Station. The last may well be visible from parts of Chelsea.

Nearer to home Sir Terry Farrell has lopped nine floors off the 39 storey tower he wants to build at Lots Road Power Station and, in the words of one commentator, made a bad idea worse. (The other 25 storey tower is unchanged.) The Society thinks that Chelsea's riverside is no place for such towers and believes, furthermore, that some of the mistaken erections of the 1960s should be earmarked for demolition when they come to the end of their lives. Such buildings include the World's End estate, the Penta (now Holiday Inn) Hotel in Cromwell Road and Daska House opposite Chelsea Old Town Hall.

Earlier in the year David Le Lay gave evidence at the inquiry into tall buildings of the House of Commons Committee on the Environment, Transport and the Regions. The Society's case was that Kensington and Chelsea are living testimony that high density is possible without high buildings. What the Royal Borough shows is that six storey mansion blocks can replace towers of flats where such towers would overlook, overshadow and generally dominate the houses of neighbouring residents.

Similar arguments were advanced by the Society in its memorandums on the original and revised proposals for Lots Road. Sir Terry Farrell knows the force of them because, as the architect of the replacement for the Department of Environment slabs in Westminster, he is building exactly what we would like to see in Chelsea – medium height blocks criss-crossed by streets designed not for cars but for people on foot.

Given Mayor Livingstone's strong espousal of skyscrapers in the City, it seemed possible that his Draft London Plan, published in June, would present a serious threat to Chelsea. The Plan certainly makes a case for towers, and for well designed ones, but close reading of it suggests that it contains other policies by which Chelsea's historic streets and squares could be defended from giant intruders. The Society is, however, seeking modifications to the Plan that would strengthen the protection from towers given to conservation areas.

Whether the Plan gives strong enough protection to the views along the Thames is debatable. It says that "Design statements" will have to cover the "impact on river prospects and other locally designated views". Tall buildings will need to be designed to avoid overshadowing, wind turbulence and the conversion of the river into a canyon. "The Mayor's proposals for a new views framework for London recognises the special value of views from and across the Thames and identifies prospects and landmarks within them as shown in the Views in London Annexe". But none of the protected views is in Chelsea.

Eileen Harris M.A., Ph.D

A Thank You

by Hugh Krall

Eileen Harris is a life member of the Society and was the Honorary Secretary (Planning) from 1977 until 1990. She took over this role from Lesley Lewis, who then became Chairman in succession to Quentin Morgan Edwards. Assisted by the late Mark Dorman, Eileen handled all the Society's planning matters (with a little help from me – I was co-opted by Lesley Lewis in February 1981 to help with some of the more complicated planning applications). Her work included scrutinising all the applications, writing innumerable letters to the Council and, on some occasions, appearing before a sometimes hostile planning committee.

Andrew Hamilton took over as Hon. Sec. (Planning) in November 1990 but Eileen remained a valuable member of the sub-committee until she retired earlier this year.

Eileen Harris is an architectural historian with an international reputation as an authority on Robert Adam. Her latest book *The Genius of Robert Adam – His Interiors* is a model of its kind and shows a real understanding of the architect and his work.

The Society owes an immense debt to Eileen for her many years of service in one of the most important of the Society's activities.

A New Heart For Old Chelsea

by Tom Pocock

Old Chelsea has a new look. The heart of what was once the village of Chelsea by the Old Church has been transformed by a remarkable new set of buildings, completed towards the end of 2002. They are the new Petyt Hall (the parish hall), the new vicarage and a handsome bow-fronted house built for a private buyer.

The transformation was the idea of the vicar's wife, Petra Elvy. The old vicarage, built in the 1950s after the bombing of 1941, was poorly designed and inconvenient and the parish hall shabby and more suited to theatrical rehearsals than wedding receptions. At her suggestion, the Diocese of London was asked to sell a small piece of land to a developer, who would in return build a new vicarage and hall and then give a share of the profits to the church. All this would be funded by the sale of the private house. This was agreed and the project guided by the vicar, the Rev. Dr. Peter Elvy, and the developer, Richard Collins. The house has already been sold to a buyer from New Zealand.

First, there was a problem. It had been assumed that the old graveyard upon which it would be built, had been cleared for the post-war building. But it had not. There the excavations discovered more than 300 former parishioners. With the necessary authority, these had to be reburied in the East London Cemetery and their new graves will be suitably marked. Each re-interment was attended by the vicar who said: "They are still my parishioners."

The new buildings were designed by the architect John Simpson, who works in the classical style and who designed the new Queen's Gallery at Buckingham Palace. The Prince of Wales, an admirer of Simpson's work, visited the site on 14 June 2002, while work was in progress, and met parishioners (including some from the children's service in costumes used to illustrate Bible stories). Amongst those presented was Mrs Winifred Bottley, who used to run the geological specimen emporium in Old Church Street with her late husband Percy, both having been lucky to escape being killed when the Old Church was bombed.

The new Petyt Hall, its arched ground floor inspired by engravings of the 17th century original, is an elegant hall with a walnut floor and the most advanced air-conditioning. There are kitchens below a flat above, initially to be used by the Rev. Richard Ballard, the former Chaplain of Eton College and Westminster School, who will be helping the vicar.

The Chelsea riverside now displays new buildings in startling contrast to those recently arisen just across the river.

Oscar Wilde's House

by Lesley Lewis

The blue plaque on No 34 Tite Street (formerly No 16) was installed by the LCC in 1954 and its unveiling by Sir Compton Mackenzie on 15 October was described by John Carroll in his 'Commemoration of Oscar Wilde' in the Chelsea Society's Report for that year. The ceremony was attended by a distinguished company of literary and theatrical celebrities on what was regarded as a great occasion for Chelsea. "Oscar's spirit was surely with us", Mr Carroll concluded. The house was referred to again in Alice Berkeley's article for the 1988 Report, "Mighty Swells Dwelt Here: The makers of Tite Street". She wrote:

'Oscar Wilde had left Keats House in 1881 to go on his lecture tour of America. He came back two years later with enough money to take a lease a few doors to the north (No 34) in a row of speculative houses built by the architect Frederick Beeston and his relative, Francis Butler. Wilde asked Godwin (E.W. Godwin architect, 1833-86, who had built elsewhere in Chelsea) to decorate the interior, which the architect did with panache but not in haste. The bright white front door and entrance hall led into a shadowy blue and gold Moorish library. In the dark green drawing room on the first floor Whistler had painted golden dragons on the ceiling and later replaced them with Japanese feathers inserted into the plaster. The front drawing room was painted flesh pink with gold cornices surrounding the ceiling covered in Japanese leather. Wilde's study was white, with a yellow ceiling and red lacquer woodwork. These aesthetic heights in interior decoration were not accomplished without several changes of builders and a lawsuit, but finally the bills were paid and Oscar and his wife Constance moved into their splendid house in January 1885.'

The above description must have been written after the 'dragons' had been removed, and possibly other alterations made, but the principal source for the appearance of the interior when the Wildes first moved in is this letter dated 15 March 1885 from Adrian Hope to his fiancée Laura Troubridge after he had lunched with them in their new house. It is followed by her reply:

Warwick House, Albert Road, Battersea Sunday 15th March

'My sweet true love, I have been lunching with the Oscar Wildes who both ask to be remembered to you & Amy. Through a thick fog I found my way to Tite Street & looked for a white door which being opened let me into a very ordinary Hall Passage painted white. Going up a staircase also white & and covered with a whitish sort of matting I found the angle of the landing cut off by a dark curtain from the stair case leaving just room to turn round if you were going higher. I however went through the Curtain & found a room to the right and left of the little Anteroom thus formed. The little manservant showed me into the room on the left looking out across Tite St on to the Garden of the Victoria Hospital for Children. No fire & a look as if the furniture had been cleared out for a dance for which the matting did not look inviting. The walls all white, the ceiling like yours a little but with two lovely dragons painted in the opposite corners of it. On either side of the fireplace filling up the corners of the room were two three-cornered divans, very low, with cushions, one tiny round Chippendale table, one Arm chair & three stiff (other) chairs, all covered with a sort of white lacquer. The Arm chair was a sort of curule chair & very uncomfy to sit on. This is the Summer Parlour. Nothing on the walls, so as not to break the lines. Certainly a cool-looking room & ought to be seen in the Dog days. Effect on the whole better than it sounds.

All the white paint (as indeed all the paint used about the house) has a high polish like Japanese Lacquerwork, which has a great charm for one who hates paper on walls as I do. The room at the back has a very distinctly Turkish note. No chairs at all. A Divan on two sides of the room, very low, with those queer little Eastern inlaid tables in front. A Dark Dado, but of what colour I know not, as, the window looking on a slum (Paradise Walk), they have entirely covered with a wooden grating on the inside copied from a Cairo pattern which considerably reduced the little light there was today. A gorgeous ceiling & a fire quite made me fall in love with this room as I thought how very lovely some one would look sitting with her legs crossed on the divan & with a faithful slave kissing her pretty bare feet. Here Oscar joined me & presently appeared Constance with her brother & his wife.

Lunch was in the Dining-room at the back on the ground floor, the room in front they have not as yet fitted up. A cream coloured room with what Oscar assured me was the only Sideboard in England, viz: A board running the whole length of the room & about 9 inches wide at the height of the top of the wainscoting. Table of a dirty brown with a strange device. Maroon napkins like rough bathtowels with deep fringes. Quaint glass and nice food made up a singularly picturesque table. After lunch we went upstairs to see where the Great O. sleeps. His room had nothing particular but hers was too delightful. You open



Oscar Wilde, pictured by 'Ape' in Vanity Fair in 1884

the door of her room only to find yourself about to walk through the opening in a wall apparently 3 ft thick. When you get into the room you find that on the one side of the door forming a side of the doorway is an ideal wardrobe with every kind of drawer & hanging cupboard for dresses. Next to this again & between it & the corner of the room is the wash hand stand with curtains cutting it off. On the opposite side of the door is a bookcase & a writing table. All this is white & delightfully clean & fresh besides taking up little room. I must try my hand at a sketch again for you. Here is the key below:

- 1 Wardrobe
- 11 Washing place curtained off
- 111 Writing table fixed to Book Case with kneehole, solid part, drawers

How do you approve of that my pet? The bed looked very, very soft & nice.

Upstairs again Oscar had knocked two garrets into one delightful Bookroom for himself in which he had his bath as well. The doors &

woodwork of this room were vermilion with a dado of gold leaves on a vermilion ground giving a delicious effect of colour which I revelled in. Here I sat talking till ½ past six & listening to Oscar who, dressed in a grey velvet Norfolk jacket & looking fatter than ever, harangued away in a most amusing way. To ma petite Laure que j'adore, Adrian

P.S. I find that I have written of nothing but Oscar. Would that I had time to add more.'

Laura to Adrian Hunstanton 16th March 1885

Darling Adrian, ... I was so interested in the Wilde's house & all the new ideas but I don't think we could live in a room without pictures or books, do you? and all white too & shiny, like living inside a jam pot with the jam. Very well for a poet – but I should like the Turkish room the best – for very idle times. Her room sounds charming & the whole thing is not nearly so fantastic & outré as one would expect. You do not say if Mrs. Oscar was dressed to live up to her husband's lectures, or was she still swathed in limp white muslin & lilies? ..'

These letters were published in *Oscar Wilde* by Philippe Jullian, Constable 1969, translated by Violet Wyndham, but my reason for drawing attention to them now is that they are in a delightful new book *Letters of Engagement 1884-1888: The Love Letters of Adrian Hope and Laura Troubridge*. Published by Tite Street Press in 2002, it is edited by their granddaughter, Marie-Jacqueline Lancaster. It is a sequel to *Life among the Troubridges: Journals of a Young Victorian 1873-1884*, which was edited by Mrs Lancaster's mother, Jaqueline Hope-Nicholson. The Journals were written before Laura's engagement and add interest as well as pathos to the Letters written during the long engagement which preceded a sadly short married life.

Mrs Lancaster has kindly given me permission to reprint these extracts from *Letters of Engagement*, as well as giving me much helpful information. Oscar Wilde's house survives, but its conversion into flats has left little or nothing of its original interior, so this description is of historic interest. Many members of the Society will doubtless remember the Hope-Nicholson family in their great studio house at 52 Tite Street, and their long association with Wilde's family whom they so staunchly befriended.

The Lots Road Triangle: a Gratifying Conclusion?

by Paul Ride

For decades parts of the Lots Road area had been known either as Chelsea Farm, Cremorne House, or later The Stadium – a gentleman's sporting club that closed in 1841. The Stadium site was redeveloped as Cremorne Gardens opening in 1845. The Pleasure Gardens covered the area from the Worlds End to Tadema Road, and from the King's Road to the river. The Gardens had been closed because the owner of the land, a Mrs. Simpson, had revoked the lease on 2 October 1877. Much has been written which suggests that complaints raised with the local Vestry about immorality at the gardens after nightfall were the reason for its closure. This alleged immorality angered the head of St Marks College, a teacher-training establishment situated nearby, and the other local rate payers. But there is little recorded evidence to suggest that the area was noticeably worse, during this period, with regard to vice than any other part of London.

In the battle for control of the Gardens that raged during the 1860-70s, the vestry obtained a site in Lots Road, known today as Cremorne Gardens, in order that they might use it for the removal of the Borough's 'night waste'. This was arranged to serve two purposes, firstly the legitimate removal of the district's waste, but secondly it allowed the vestry to deny the lessee of the original Cremorne gardens, a Mr. Baum, the use of the wharf as an access to the gardens from the river. Until this development the river had featured heavily in events staged at Cremorne. After the failure of the pleasure gardens the area was developed as housing for the 'respectable' working class. It being described rather amusingly by Tom Pocock, in his volume *Chelsea Reach* thus: "..... Cremorne had vanished under rows of mean little terrace-houses".

Contrary to popular local beliefs, the houses were not built to accommodate the families of the workers who eventually arrived to man the power station. The houses were a direct reaction to the need for centrally placed working class housing in metropolitan London. Readers should note that rooms containing baths should not be

termed 'original features'! The entire Lots Road area was developed without bathrooms, as a result of which the residents had to journey to the borough's public baths in Manor Street SW3!

By 1900 the area had evolved from its 18th century incarnations of Lammas rights grazing and small market gardens into a semi-industrial location. The submission of the plans for a generating station, by the Metropolitan and the Metropolitan & District Railway Companies, in 1897 threatened an area that contained various light industries. These included stabling for the horses which drew London's trains and buses, a recycling plant that manufactured paper from old rags, wood, coal, and timber yards, alongside building merchants, and paint and varnish manufacturers.

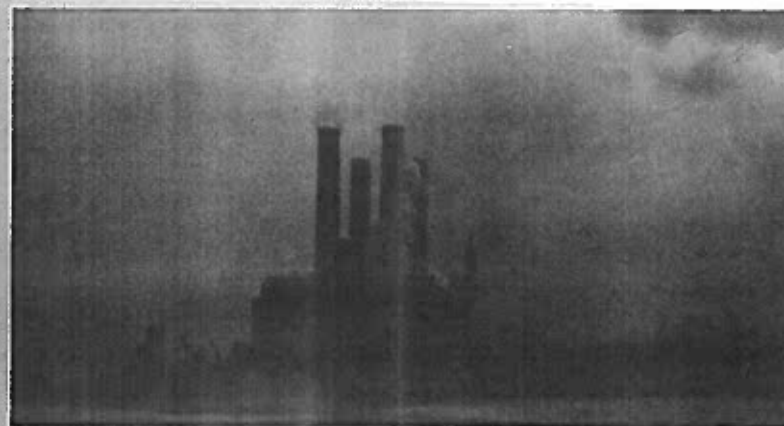
The compulsory purchase request of 1897 had been for only a small portion of the vast site that the generating station eventually came to occupy. The reason for this is the reticent fashion in which British investors were willing to support the London Tube system. Investors were nervous, as British experiments in steam or electric transport systems were not seen as good long-term investments. British money was being used around the world in so called 'dead cert' investments that were offering greater and more immediate returns on share holdings.

Enter Charles Tyson Yerkes, a formidable American entrepreneur. Imprisoned in 1871 for embezzlement connected to the Chicago fire disaster of the same year, pardoned and released, after 7 months, he immediately began investing in other public utilities. After leading the electrification of Chicago's Metropolitan West Side Elevated Railroad, the first in America powered solely by electricity, he travelled, in 1900, to London with some radical ideas.

He was the leading figure in a financial consortium that quickly arranged to buy up the rights to several 'authorised' London rail transport projects and developed a bold and expansive image for these railway operations. Amongst the rights he acquired was the Brompton & Piccadilly scheme that contained the original plans for a small generating station at Lots Road.

The Yerkes group planned to electrify and link all the lines of which they had gained control. Further Acts of Parliament in 1900 & 1902 allowed for expansion of the original 1897 Lots Road site to the dimensions that were eventually, and still remain, in place, erected between 1902 and 1905.

Lots Road generating station was designed by James Russell Chapman, an American engineer whom Yerkes had brought across from America. The design was an American standard, and state of the art technology from around the world was used during the construction of what was, at the time, the world's largest power station.



Lots Road power station in the 1920s

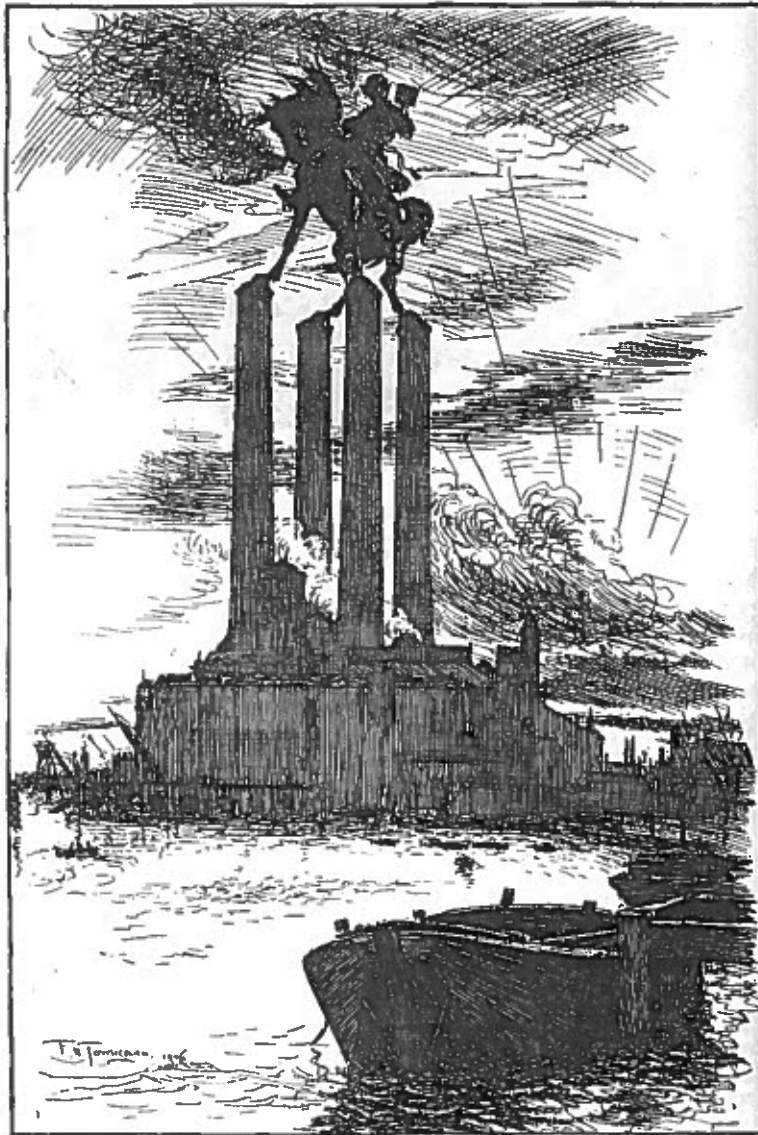
The generating station united the contemporary world's industrial giants in a symphony of hi-tech development with the United States, Germany, France and Hungary supplying the major technology, but a myriad of other nations also supplied material that helped construct the gargantuan developments at Lots Road.

Chelsea's artists were aghast at the prospect of having one of Turner's wooded bends in the Thames vandalised by this industrial monolith. Those responsible for this desecration should be "... drawn and quartered" was how Whistler expressed his feelings. Whilst he was unable to stop the erection, it is probably a mercy that he was spared the full enormity of four 275 foot chimneys towering above the Thames as he died in July 1903.

There are numerous reports of residents complaining about noise, vibration and the seemingly constant problems of soot belching from the chimneys. The scale of the plant at Lots Road meant that these problems were on a far larger scale than anything previously built in the borough, or come to that, the planet! This had a corresponding impact on local residents – who were all but forgotten when the scheme was being discussed in Parliament, prior to the construction phase.

The completed power-house featured in a *Punch* cartoon in 1906 when an MP wanted to use riverside pediments for the display of sculpture, and the 'tongue in cheek' cartoon depicts Carlyle on horseback reading from one of his own works, the horse with a hoof resting upon each chimney!

The world descended into a global conflict that was the First World War, and the power station was to act as an air raid shelter for local



[Sir William Bull, M.P., is anxious to form in the metropolis a Society for Completing Modern Buildings. "Look," he says, "at the Thames Embankment, with its pediments for sculpture, and not one filled in, except the space which I got occupied by the Boadicea group."]

IT IS HOPED THAT CHELSEA, WITH ITS ARTISTS' QUARTER, WILL TAKE ADVANTAGE OF THE MAGNIFICENT OPPORTUNITY OFFERED BY THE FOUR CHIMNEYS OF THE GENERATING STATION. WHY NOT AN EQUESTRIAN STATUE OF CARLYLE, READING HIS OWN WORK?

Cartoon in Punch, in 1906.

residents who took refuge in it as German Zeppelins bombed London.

Special manning schedules were drawn up in the '20s to offset the threat of a General Strike, and throughout this period the image of the power-station was used to illustrate the strength and reliability of the London Underground System.

Lots Road and other locations in the Chelsea area were potential targets during the Second World War, and local children were amongst those evacuated during the conflict. A poster showing the power-station standing stark against the rubble of local housing was another image used to send an encouraging and defiant message out during the mass destruction of World War Two.

In the '60s Lots Road was converted from coal to gas and thus 60 years of airborne pollution, which the burning of fossil fuels created, came to an end.

The power-station, and the surrounding area, has been used as an evocative backdrop for television and motion pictures, amongst the list are *The Sweeney*, *Dr Who*, and *The Mod anthem*, *Quadrophenia*.

In its dotage Lots Road is a dinosaur, a remnant from the Edwardian era, an industrial site developed during an age that understood little of contamination, or long term environmental damage. The power station has been under threat of closure for many years now. Other locations vie for the right to supply the London Underground with the electricity that is its lifeblood, and it seems that after many premature announcements, the end might actually be at hand.

A joint venture by Taylor Woodrow and Hutchinson Whampoa, working under the corporate epithet Circadian, have submitted applications to Kensington & Chelsea and Hammersmith & Fulham planning departments. They are asking for permission to redevelop the station site, and the surrounding area for residential and business use. This was initially greeted by the local community with delight. However, as more detailed plans were made public there were vociferous objections to what were considered totally inappropriate plans for the site, and its redevelopment.

At the moment the local councils have refused the original application, and the residents are awaiting the next round in their battle. Will measured development of the site prevail or will the creation of a complex that, whilst it may be financially beneficial to a corporation, will surely result in the Borough grinding to a halt.

For nearly a century Lots Road Power Station has been the defining entity of the area, its immobile presence may seem oppressive, yet it remains a known quantity. The residents of the 19th century *fin de siècle* were powerless to prevent its construction. I feel sure that their 21st century counterparts will not suffer a similar fate with regard to its redevelopment.

Whistler In Tite Street

In September 1881, Louisine Waldron Elder called on J. McNeill Whistler at his studio, No. 13 Tite Street in Chelsea, for the purpose of meeting the artist and looking at some of his work. She acquired on that visit five of his Venice pastels on brown paper for £30, all that she had to spend of her pocket money. She later gave the five pastels to her friend, Charles L. Freer. Today they are in the Freer Gallery of Art, Smithsonian Institution, Washington DC.

In 1888, the numbering of Tite Street was changed. The studio building No.13 became No.33 and remains so today. This building was designed by R.W. Edis as studios for artists and was completed early in 1881. Whistler moved in upon his return from Venice in May that year. The building stood directly north of the famous White House (No. 15 now 35 Tite Street) designed for Whistler by E. W. Godwin, the notable architect, and built between October 1877 and the fall of 1878. Whistler had barely settled into his White House that fall when the Ruskin libel case blew up.

John Ruskin, the famous art critic, had commented about Whistler's paintings, *Nocturne in Black and Gold: the Falling Rocket* (Tate Gallery London), "I never expected to hear a coxcomb ask 200 guineas for flinging a pot of paint in the public's face." Whistler, furious at the remark, sued Ruskin for libel. Although he won his suit, he was awarded only a farthing in damages and the White House had to be sold to pay his legal costs. Whistler was declared bankrupt and moved to Venice for a year. It was upon his return that he moved into No.13 Tite Street.

He remained in that location until 1885 when he was followed there by John Sargent. In 1901, Sargent acquired the Edis-designed house next door to the north (No. 11 now 31 Tite Street) where the commemorative carving is seen today. This house had been built for Frank Dacey, a portrait painter and member of Whistler's circle of artists.

Thirty-three Tite Street, known as The Studios, has been occupied by a number of artists over the years. In addition to Whistler and Sargent, the portraitist, Augustus John worked and lived there. Today it is the studio and home of landscape artist, Julian Barrow and his family. In March 1985, Louisine Elder's grandson, Harry Waldron Havemeyer called on Julian Barrow to see some of his work in the same building as his grandmother did 103 years before. He acquired two of Barrow's works for his London home, one for £175 s the other for £225.

Sadly, Whistler's White House next door, where he barely lived at all, was demolished in the 1960s to be replaced by an ugly modern structure. Otherwise, Tite Street appears today much as it must have looked to Louisine Elder in 1881.

Harry Waldron Havemeyer, January 1988

From *Sixteen to Sixty, Memoirs of a Collector*,
Louisine W. Havemeyer

My acquaintance with Whistler, not with his works but with Whistler himself, began when I was a girl in my teens. I think it was the year after I bought my first Monet and my first Degas. I was passing the season in London with my mother and a friend of hers, and we visited an exhibition in Grafton Street. It was the first time I saw Whistler's work, and I cannot at this moment recall all the portraits or 'Nocturne' he exhibited there, but I know I was deeply impressed with the portrait of 'Little Miss Alexander' which I believe was shown there for the first time. At any rate the portrait created a furor with the public and with the critics and also with me. The critics led the public like the poor *tête de mouton* that it is, and one could hear in the gallery passing from picture to picture its silly remarks based upon the morning criticisms in the leading dailies.

The fascination of the little Alexander girl's portrait appealed to me very much: the movement, the color, and the originality of the composition interested me and almost involuntarily I remarked: "I wish I could have an example of Whistler's work. Do you suppose it would do any good to write to him?" I addressed my remark to my mother's friend. Smilingly, she answered: "We can try," and we did, with the result that we presented ourselves a few days later at the White House in Cheyne Walk and were immediately admitted into a room I shall never forget.

Although we sat down, I do not recall any furniture in the room, not even chairs; I was so impressed with the lovely yellow light that seemed to envelop us and which began right at the floor and mounted to the ceiling in the most harmonious gradations until you felt you were sitting in the soft glow of a June sunset. Two objects in the room arrested the eye: near the window stood a blue and white hawthorn jar which held one or two sprays of long reedy grass, and in the center of the room there was a huge Japanese bronze vase; it loomed up in that mellow light with the solemnity of an altar and might have been dedicated to the lares and penates of the household. It seemed to me no Grecian home could have been more beautiful or more classic. I have since been many times in Whistler's renowned Peacock Room, but I assure you it impressed me far less than this one did when I was ushered into it on that May afternoon.

Whistler entered almost immediately. Instantly I felt a flash as I looked at him and an impression was printed forever indelibly upon my memory. I gave a second glance and I was persuaded that Whistler had made that room as a background for himself. He was a black Loge against the yellow light. I cannot think of him otherwise, Loge

the fire god, restless, excitable, with a burning intelligence concentrated in his piercing black eyes, a personality with a power to focus itself beyond resistance, a power that enjoyed the shock it produced, and a gay spontaneous irrelevance. He certainly was a Loge incarnate, a fire who emitted the sparks he swallowed and laughed as the shower fell upon the public whom he held in such contempt. I assure you I was thrilled as I shook his hand and felt at once that I could anticipate a new experience. Strange to say I immediately was at ease and had no fear of him. I made a direct statement of my errand. I said: "I have thirty pounds to spend and, Mr. Whistler, Oh indeed I should like something of yours. Have you anything you would like me to have?"

He stood still just a second and looked at me, and I looked at the white lock in his intensely black hair. "Why do you want something of mine?" he asked

"Because I have seen your exhibition and – because Miss Cassart likes your etchings," I answered.

"Do you know Miss Cassart?" he asked quickly.

"Indeed I do," I answered. "She is my best friend, and I owe it to her that I have a Pissaro, a Monet, and a Degas".

"You have a Degas?" he asked looking at me curiously. "Yes," I said, "I bought it last year with my spending money. It is a beautiful ballet scene and cost me five hundred francs" I added earnestly, for I have always wanted price understood, "I have just thirty pounds – that's all I can spend, so please tell me if it is impossible."

"No, it is not impossible," he answered kindly, "let us go into the studio and I will see what I have," and he led the way into the studio, which I don't need to describe as everyone knows what a studio is like, with its easels and hangings, the enormous windows and spooky lay figures and messy old stuffs and its many portfolios.

Whistler went directly to one of the portfolios, and when we were seated he began taking out the pastels he had done in Venice when he was there and had brought back with him to use as notes in making his Venetian set of etchings; pastels of doorways, of bridges, of "Nocturnes," of churches, of anything he could use when he returned to London and did the set of etchings that has become so famous. I sometimes wonder if he ever knew that Mr. Havemeyer bought the original set which was exhibited in the white and gold room, and in white and gold frames. I wonder if perhaps his dealer told him, or perhaps Charles L. Freer, who knows? I had to exclaim, "how fine" as he drew out a pastel of a doorway.

"You like that?" he asked, so quickly that again I thought he was Loge.

"Oh, so much," I answered. "You have done so little and yet it is

just Venice as I remember it."

Whistler placed it against the portfolio, and taking out another he said: "Don't you like that brown paper as a background? It has a value, hasn't it? But it sets the critics by the ears, you know they think I'm mad." He gave a little laugh and took out another pastel and I saw by his expression that it recalled something to him. He continued: "Do you know the critics hate me so they are using themselves up trying to get back at me?" Whistler finally selected five pastels for me. I put them in a row upon the floor and knelt down to admire them. I fumbled in my pocket until I found my pound notes and I deliberately shook them out and handed them to him saying: "Are you not ashamed to compare them with these?" And I gave a proud wave over my lovely pastels.

Whistler appeared to be amused at my disdain of his mercenary instincts. He told me he had done those five in Venice and did not expect to sell them. "I call that 'Nocturne,'" he said, pointing to the brown paper background on which there was a bridge over a lagoon, "do you like the name?" It was Venice enveloped in the beautiful mystery of night.

"It is just the title for it," I acquiesced. "I have been there myself, have stood upon that bridge and have felt just what I guess you felt. Do you know that lovely American word? I got it from our Yankee dialect." I was ashamed I had said "guess" but I feared Whistler might think me sentimental. "I guess I do," answered Whistler, lightly falling into the dialect himself, "and I guess I'd better put the title of each pastel on the back of its frame, and you can tell them 'over there' what they mean."

I remember that Oscar Wilde and a friend came in and that Whistler served us a cup of tea very deftly and very daintily. I wondered how he managed to do it, and he joked all the time with Oscar Wilde, who it seemed to me was quite equal to Whistler in repartee, but not in the knowledge of art. I asked Whistler, when he appeared quite comfortable and happy after one or two cups of tea, to tell us about his art. Of course I did not put it just that way, but said something about the "Little Miss Alexander" portrait that, I think, pleased him, for he began talking about his methods and his inspirations. It was another Whistler, quite firm, quite earnest. For the first time I heard of the harmony of the palette. "Even when you begin," he said, "the portrait must be upon your palette and beware how you change it, or you will have to take another canvas and begin all over again." I remember how quietly we sat, how eagerly we listened; it was a golden memory. For at least an hour he spoke eloquently and earnestly about his profession

These memoirs, if wanting in literary merit, are at least strictly

truthful, and after so many years – more than a generation has elapsed since that afternoon – it is still vividly bright in my memory, and although I do not dare try to repeat all Whistler said, I know to this day I break a lance in his defense when anyone accuses him of flippancy or insincerity in regard to his art. He may have played to the gallery, because, forsooth, he understood *coeur et âme* the British public. He loved to be Loge to his critics and to see them sizzle and squirm as he showered the sparks of his witticisms about them, but to his muse his attitude was ever dignified and noble and respectful. Like every mortal he had his limitations, and where he failed it was an honest failure, where he succeeded success was the result of an equally honest effort. There was much light and shade in the life of Whistler, both as artist and as man.

One evening in our hotel in Jermyn Street my mother became restless and said she would sit up no longer for Whistler's promised visit. It was after eleven o'clock, and I was still begging my mother's friend to wait "just a little longer" when Whistler was announced, and as gaily and cheerily as any troubadour he walked in and greeted us, with his wand in one hand and the bundle of pastels in the other. He appeared unconscious that the hour was late. He had evidently enjoyed a good dinner at his club or an amusing piece at some theatre, for he was in a merry mood and entertained us for an hour or two. He showed me the pastels and he called my attention to the frames. "You see," he said, "the frame is a very important matter and I had to have the gold changed several times before I was satisfied. I have also had the title of each pastel put on the back and added the 'butterfly'. You know my signature of course?" he added, "but you don't know about the sting," and he explained that at times he signed the butterfly with the sting and at others without it, but always for reasons best known to himself – and the critics.

Again lest my memory betray me, I do not dare to try to repeat all that he said that evening, but I know that he touched upon every subject of interest in London at the time, artistic, theatrical, and literary; and only when I knew it was fast approaching two o'clock and I felt I owed something to my mother and her friend, I frankly said: "Mr. Whistler, I think it is time for you to go." He did not take it at all amiss but said naively: "Is it late?" and as I laughed at him he rather made an apology for his bad habit of turning night into day, and bade us goodnight. I never saw him again.

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The 2002 Summer Meeting in the Physic Garden



The Royal Marsden Street Party on 3 June 2002



*The King's Head and Eight Bells as it was until Spring 2002
(See article p74)*



The notice at the base of Sir Hans Sloane's statue in Sloane Square. How many years has it been now?



The Fayre in the Square 2002



David Le Lay, Michael Bach and Nigel Stenhouse manning the Chelsea Society stall at the Fayre in the Square



Drinks in the State Apartments at the Royal Hospital before the 75th Anniversary Dinner



Lesley Lewis adds a splash of colour as members of the Society and their guests take their seats at the 75th Anniversary Dinner



With Reginald Blunt looking down benignly from the wall, David Le Lay, Ian Frazer and the Deputy Mayor, Cllr Christopher Buckmaster, enjoy a joke at the opening of Triumphs and Disasters



The Rt. Hon. Michael Portillo, MP with Dr Paul Knapman and Mrs Knapman at the Triumphs and Disasters reception

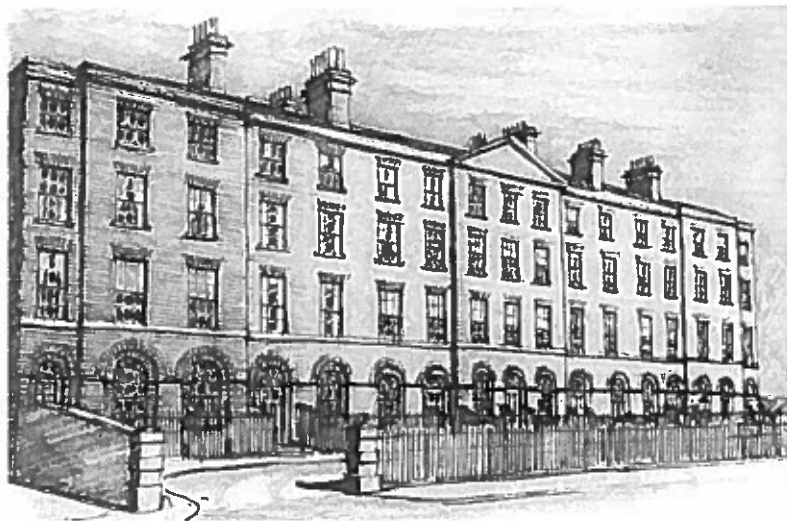


Gerald Scarfe's poster for the 2002 Summer Exhibition

© Gerald Scarfe



*The Prince of Wales inspects work-in-progress at Petyt Hall
(See article p34)*



A reconstruction (by the author) of the original appearance of Durham Place. (See article opposite)



No 24 Smith Street showing its grand scale in relation to that of its neighbours. (See article opposite)

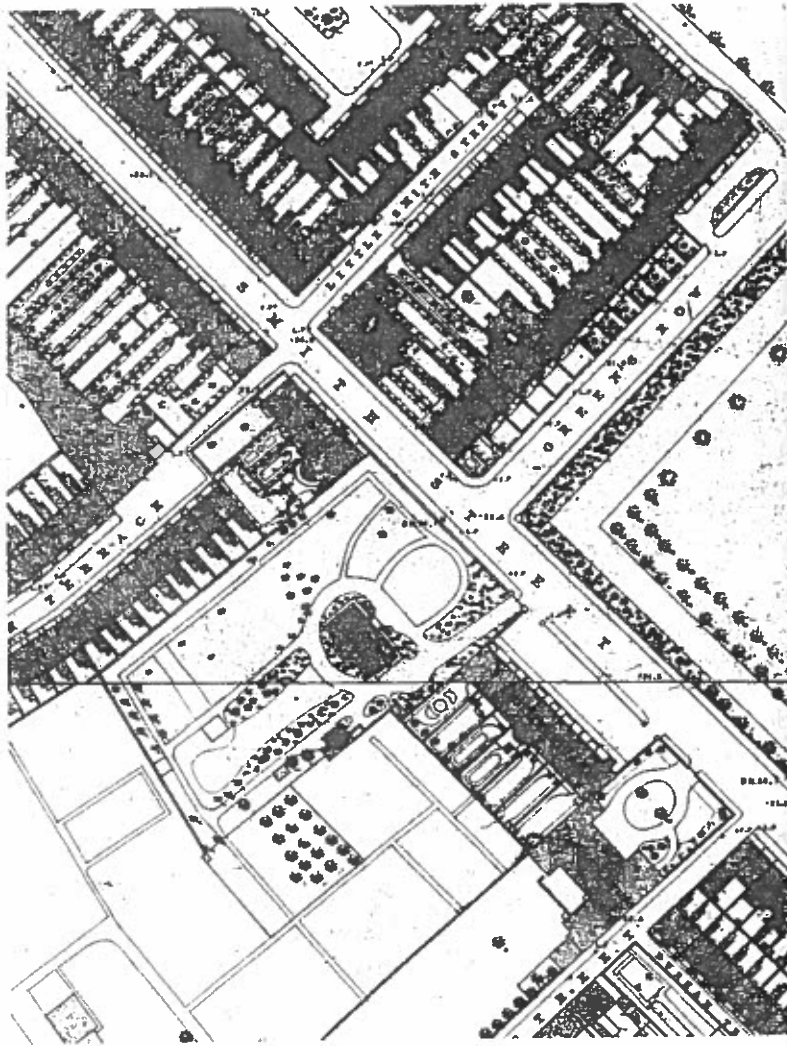
A Chelsea Manor House

By David Le Lay

There have been many manor houses in Chelsea and not all of them were the home of the Lord of the Manor. In mediæval times, the manor house of Chelsea village is said to have been to the west of Chelsea Old Church. During the early sixteenth century a new manor house was built to the east of the Old Church which in 1536 was acquired by Henry VIII and later became the home of Sir Hans Sloane. When Sloane died in 1753, all of the eastern part of his estate, including the Manor House, was inherited by his younger daughter, Eliza, who had married the second Baron Cadogan. They apparently had no desire to live in the Manor House so it was pulled down and there has not been a building in Chelsea since then that could legitimately be called the Manor House, other than perhaps Chelsea House, a grand mid-Victorian house at the top of Cadogan Place which was the home of the Fifth Earl Cadogan.

However, in 1780, a certain Mr. Thomas Richardson built a house for himself in the northwest corner of Burton's Court, facing east along present day St. Leonard's Terrace and it was called 'Manor House'. The Thompson map of Chelsea of 1836 labels not only Richardson's house as 'Manor House' but also a large house nearby, in the King's Road, which was the menagerie and fencing manufactory of James Pilton; no doubt Pilton, being a commercially minded person, thought that if Richardson had the audacity to call his house 'Manor House' he had an equal right to do the same. Needless to say, two buildings, in close proximity and both called 'Manor House' has led to much confusion amongst historians. This article is an attempt to throw some light upon Thomas Richardson's 'Manor House' and also other developments that he carried out nearby which, unlike his own house, still exist.

Thomas Richardson was a Land Surveyor who was in practice, at least by 1762. In 1768 he was working from an address in York Street, near Cavendish Square, from 1777 he was in Cavendish Square itself and in 1785 he moved to Chelsea. In 1790 he brought his son, George, into the practice when it became known as *Thomas Richardson and Son*. It would seem that he retired in 1800. Other than the existence of his son George, we know of no other personal details. We do, however, have much information of his professional life, preserved in the many magnificent maps and plans that he produced during



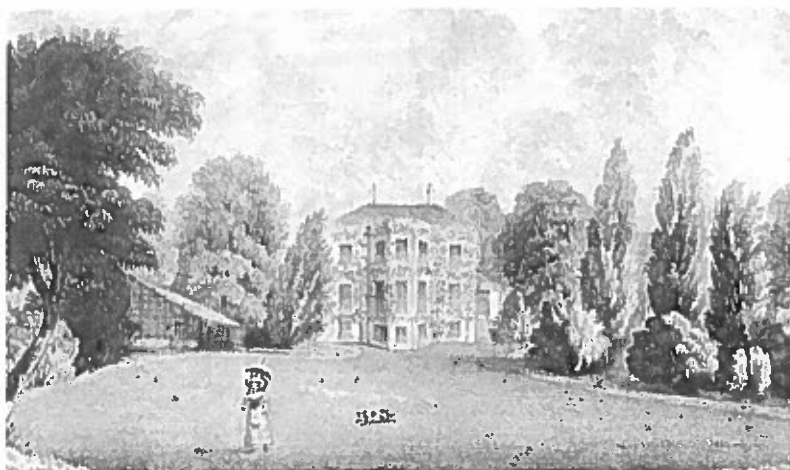
First edition Ordnance Survey, 1865-72, showing the Manor House facing Green's Row (now St Leonard's Terrace); on its right is Durham Place and to its left, due north, is no. 24 Smith Street.



'Chelsea Manor House. Built by Thomas Richardson Esq., A.D. 1780.' by R. Badcock, Land Surveyor, Oxford. (Drawing in a private collection reproduced by kind permission of the owner.)

his long career. His work extended to all parts of the country and his clients ranged from individual land-owners, including many members of the aristocracy, to the King himself. It would seem that the work for the Crown was carried out under the direction of Peter Burrell who, from 1769-75, was Surveyor General of Crown Lands. He also worked with another surveyor, called John Marquand, in producing a map of Hyde Park Corner in 1773 and there is another link with Peter Burrell in that in 1772 Marquand designed Gwydr House in Whitehall for Peter Burrell (Gwydr House still stands and is so called because Burrell's son, who subsequently inherited the house, was created Baron Gwydr in 1796). Did Marquand also design Richardson's Manor House? It is possible, there are certainly similarities in the design; but on the other hand, most Surveyors of the time were quite capable of designing a perfectly good house themselves.

Amongst the maps produced by Thomas Richardson was *A plan of the Estate and Manor of Chelsea in the County of Middlesex* in 1769. There are two copies of this map, one in the possession of the Cadogan Estate and the other in the British Museum, this latter is reproduced in Volume IV of the *Survey of London (Chelsea Part II)* of 1913. According to Chelsea historian, Thomas Faulkner, Richardson was for many years 'Steward to the Lord of the Manor'; this stewardship might date from the time that he produced the map of Chelsea, or from the time of his move to Chelsea in 1785. Whichever it was, in 1779 he was granted a lease by Lord Cadogan for an area of land upon



'The Manor House Chelsea', drawn from nature by G. Eyre Brooks, Surveyor, 28 Old Bond Street, printed by W. Day, 17 Gate Street. (In the collection of Chelsea Library and reproduced with permission of the Royal Borough of Kensington and Chelsea Libraries and Arts Service.)

which he erected his handsome new home which was completed in 1781 and which became known as his Chelsea 'Manor House'. Perhaps his association with the Lord of the Manor entitled him to use this appellation.

As can be seen from the extensive documentary evidence as to the appearance of the house, it was a two storey building on a raised ground floor with a semi-basement and a gently sloping slate roof set behind a parapet. At the rear, facing the large garden, there was a central canted bay (an architectural feature made popular by Sir Robert Taylor in the 1760s). The ground floor front had three elegant recessed arches with the centre one being the front door with fanlight over and narrow side lights; to either side, tall arched windows also with side lights. Two symmetrical flights of gently curving steps with flowing handrails rose up to serve the front door. It is everyone's idea of a simple, elegant, modest, dream house. Richardson lived there for almost 40 years, until 1819, when presumably he died.

The latter part of the eighteenth century was a time of much speculative building in Chelsea and Richardson carried out his own developments adjacent to his Manor House. In 1793-4 the rate books list four 'Richardson's Rents' in the area of Durham House that was situated on the corner of the present day Christchurch Street and Ormonde Gate.

His principal speculation was the building of Durham Place, which was completed in 1793, though it bears the date 1794, inscribed on a plaque in the central pediment. The Durham Place we see today is very different to how it would have originally appeared, for it was given a thorough 'face-lift' in the mid nineteenth century by the addition of bay windows, balconies and much stucco decoration. Its original appearance, a reconstruction of which is shown amongst the illustrations, would have been very much simpler. It comprised seven houses in all, the centre and end houses being 3 bays wide, with the intermediate houses being 2 bays only. The central or key house to the terrace had a pediment on the front, a curved bow to its rear elevation, echoing the canted bay to the Manor House and its front door in the middle so as not to compromise the symmetry of the overall composition, even though this must have led to a less than ideal internal arrangement. Other similarities with the Manor House are the arched doors and windows to the ground floor front elevation and the shallow pitched roof behind a parapet. It would seem that this speculative venture was not that successful, as it was not until 1795 that all seven houses were let.

In the early 1790s Thomas Smith was starting to build houses in Smith Street. It is curious that the present day no. 24, situated immediately to the north of Thomas Richardson's Manor House, has many of the characteristics of Richardson's other designs; arched windows to the ground floor, a curved bow to the rear elevation and the whole scale of the house is much grander than that of the other houses of Smith Street. It seems likely that Richardson was involved with the design of this house, possibly with the intention of its being the first in a continuous terrace similar to Durham Place.

Thomas Richardson's Chelsea Manor House was demolished in about 1870 to make way for the western extension of St. Leonard's Terrace leading to Tedworth Square.

Acknowledgements

I wish to especially thank Mrs. Nesta Macdonald who had the original inspiration for this article and carried out much of the research, which she kindly passed on to me.

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Mayor Livingstone's Plan

by Terence Bendixson

Something unprecedented in modern times is happening in London. The long term decline in population is giving way to growth – from under 7 million in 1991 to a forecast of over 8 million by 2016.

Mayor Livingstone's 'Draft Spatial Strategy for Greater London' seeks to promote this growth in order to feed the economy of the Capital and protect the green fields of the Home Counties. Given that London was, throughout most of the last century, exporting population, first to places like Bromley and Middlesex and, after 1945, to Surrey and Hertfordshire, this attempt to create a 'continental' London, rather than cater for the traditional English dream of a house with a garden, is a revolution.

Within London, the Plan envisages more jobs, more skyscraper offices, more homes and increased investment in the Underground and in railways, trams and bus priorities. Development will, wherever possible, be concentrated around rail stations so as to promote travel on foot and by public transport. Only on the M25 and in East London will road capacity be noticeably increased. The Mayor, prompted by Lord Rogers, Chief Advisor on Architecture and Urbanism, is intent on a 'compact city' of high quality buildings and spaces.

How will this affect Chelsea? The Borough's existing population is 165,000 and jobs number 140,000 – far more than the residents can fill. The Mayor has given the Borough a target of 10,800 extra homes between 1997 and 2016. This will put pressure on every square inch of land. As the Council's Unitary Plan says of an earlier target: "If the housing capacity is to be met, a high priority must be placed on allocating nearly all available land for residential use, except where there is a history of employment..."

This is, of course, already happening. New homes are being built at the Duke of York's HQ, at the former College of St Mark & St John and 910 are in the pipeline at Lots Road. However, the prospect of a Chelsea to Hackney tube line looks increasingly dim. It is now called Crossrail 2 and seems more likely to go from Victoria to Battersea and southwards than along King's Road. The southern route would take the line through parts of Lambeth and Wandsworth with potential for 45,000 additional homes. These are a prize which Chelsea and south Fulham cannot match.

The Mayor nevertheless envisages zero growth in road traffic in Chelsea. Given that residents will increase and are likely to be more active, the Mayor must be trusting to the effect of the £5 pay zone and expecting, like Lord Tebbit in other circumstances, that residents should 'get on yer bike'. My guess is that many more will choose noisy motorbikes and scooters.

Last Exit From Chelsea?

by Tom Pocock

Those who can remember Chelsea when it was a borough of one square mile with its own mayor and town hall will also recall a particular characteristic. It was what planners strive but fail to create: a mixed, balanced, harmonious community. All types, walks of life and income groups lived mixed up together, the society cemented, so it seemed, by the amiable, classless, bohemianism of the artists. This had always been a transient place but at its heart were still 'Chelsea families', who had lived here for three, four, or more generations and hoped to continue.

But it is now one of the most fashionable districts of London. Half a century ago it used to be said that "everybody has lived in Oakley Street" when it was mostly lodging-houses rather than expensive flats. Now it is that "only the very rich or the very old can live in Chelsea." Artisans' cottages are mid-week *pieds-à-terre*, the streets cluttered with four-wheel-drives to show that one has an estate in Wiltshire. Our pubs are being turned into smart wine-bars, or restaurants.

So can anything be done to save and enhance what is left? I talked to three people who might know. Andy Buchanan, head of the estate agent John D. Wood's Chelsea office, who is himself Chelsea-bred; his mother, when a girl, drove an ambulance in Chelsea during the Blitz. Stuart Corbyn, is director of the Cadogan Estate and a member of the council of the Chelsea Society. Jane Taylor is housing needs officer for the Royal Borough of Kensington and Chelsea. I asked them all whether there is any hope.

When did the change begin? In the 1970s. It was not only the wider recognition of Chelsea as being beautiful and relatively unspoilt. London was becoming the financial centre of the world, financiers moved to London and awarded each other huge annual bonuses and it was they who fuelled the property boom. The international well-to-do took to buying their second, third or fourth homes here. Chelsea was also the choice of many Italians, because, Andy Buchanan thinks, it was not only secure and there were tax advantages but it offered the friendly, vaguely artistic environment they often enjoyed at home. Now Italians are our largest expatriate minority.

House prices go higher and higher, with most artisans' cottages commanding more than £1,000,000 and small flats £250,000. For young people brought up in Chelsea what hope, if any, is there of remaining here unless they can call upon family money? Jane Taylor is blunt, saying, "Keep on living at home." But is it as bad as that? Is there no way of finding 'affordable housing'? After all, some of the low cost flats – those administered by the Peabody Trust, or the William Sutton Trust, for example – are still occupied by elderly people who were born in Chelsea, often belonging to 'old Chelsea families'.

Large developments are now required to include some 'affordable housing' and the Duke of York's Headquarters development, the most ambitious project undertaken by the Cadogan Estate, will include 50 low-rent flats. In the past, the Estate has given or sold land for 'social housing' and administers a dozen low-rent flats in Caversham Street, which are mostly let to those who have 'helped the community': former nurses, firemen, police and the like. In the new development, the Council is likely to choose tenants for three-quarters of the flats and the Cadogan Estate the remainder.

Elsewhere, the final word is with the Council. Sadly, there is little they can offer the young native, earning an average living. The right-to-buy legislation allowing tenants to buy their houses or flats and sell them on the open market at huge profit, knocked the wind out of this source of affordable housing. Now the Council owns less than 2,000 housing units and is not building any more. With a waiting-list of 9,000, more are urgently needed and generally they can only be found outside the borough so that a Chelsea applicant, lucky enough to be offered a unit may find that it may be anywhere in London north of the river, where property is cheaper.

The Council is also linked with six of the old estates, or housing associations, which used to administer their own tenancies. But now, in return for subsidies, the Council has to approve all applications for more than 2,000 rented flats in Chelsea between the Fulham Road and the river. In that area – broadly the old Chelsea – the Council has at its disposal nearly 5,000 housing units of all types.

Who qualifies? Not the children of Chelsea families. Only those who are recognised as having housing needs such as overcrowding and can prove they have lived in the borough for a year, or for a total of three out of five years are considered. However they can expect a very long wait. This is soon to change. From January 2003, anyone living anywhere in the United Kingdom can apply to be housed by any borough council. Does this mean that hordes of applicants from the less desirable habitats of Britain will decide they want to live in Chelsea? Jane Taylor says that they will be entitled to apply but will

be firmly told that our Council will still retain the right to allocate priorities so, in practice, the system will continue much as before.

Does all this mean that only rich families will be able to remain here and most of those born and brought up in Chelsea, who must live on their salaries, will have to move away? Jane Taylor is sympathetic but pragmatic. "There has had to be a cultural shift," she explains, "The old boundaries have had to be disregarded. It is now unrealistic to say, 'I can't travel across London'. In the Town Hall, most staff live outside the borough.

"When young people say that they would like to live in Chelsea because they were born and brought up there, we have to advise them to carry on living with their parents, or to reconcile themselves to living somewhere else. What about Milton Keynes?"

Flat-Irony

(with apologies to the *Walrus and the Carpenter*.)

The Builder and the Architect
Were walking close at hand
They wept like anything to see
Such old, old houses stand.
'If these were only cleared away'
They said, 'it would be grand.'

'If seven men with seven picks
Should hack for half a year
Do you suppose,' the Builder said,
'That they could get them clear?'
'I doubt it,' said the Architect,
And shed a bitter tear.

'O Landlords, come and walk with us,'
The Builder did implore,
'A pleasant walk, a pleasant talk,
Along this river shore.
We want to build more blocks of flats,
And more and more, and more.'

The Builder and the Architect
Walked on a mile or so,
And then they rested on a seat
Conveniently low,
And one by one, as owners came,
Another house would go.

'The time has come,' the Builder said,
'To talk of chromium baths,
Of service lifts and swimming pools,
And crazy pavement paths,
Of radio sets in every room
And smart electric hearths.'

'It was so kind of you to come,
And only think how nice
A Cheyne Walk of towering Flats
With every new device.'
The Architect said nothing but
'Just name your lowest price.'

'I weep for you,' the Builder said '
I deeply sympathise!
With sobs and tears he sorted out
Those of the largest size
Holding his pocket handkerchief
Before his streaming eyes.

'Dear People,' cried the Architect
'Can nothing more be done?
Has Chelsea no old houses left?
But answer came there none.
And this was scarcely odd, because
They'd pulled down every one.

Messing about in boats

by Terence Bendixson

One of Chelsea's best kept secrets is that it contains an active boat yard – nowadays an extreme rarity in London. You can test this statement the next time you want to have the barnacles scraped from your yacht. Call Peter Osgood at the Chelsea Yacht & Boat Company and, if your boat is not too big and his floating dry dock is not occupied by one of the Chelsea houseboats, he will book you in. The dock is offshore where Lots Road joins the Embankment.

During the last war Cheyne Walk was busy with the conversion of Thames lighters into D-Day landing barges. The first 'houseboats' were landing craft and torpedo boats on which people lived for want of anywhere else. In 1978 the moorings were reorganised and the chains of pontoons which now provide access to the houseboats introduced. Before that visitors took their chance on narrow gangplanks which ran from boat to boat. Involuntary duckings were not unknown. Now a further reorganisation is planned. One proposal is to create a 'maintenance grid' on which houseboats can be examined without taking them into the dry dock. With a bigger dry dock in prospect too, the company will be able to expand its marine repairs business and start improving the look of some of the uglier floating homes.

Chelsea Yacht and Boat also want to improve access by land and water. Additional pontoons will create a new Cheyne Pier and provide moorings for a working tug and for tenders belonging to small boats moored beyond the houseboats. The new pier will also cater for the river police, fire service and other visitors.

On the land side the company wants to make use of an existing gap in the Embankment wall to provide a new gate leading to gangplanks to both groups of houseboats. Security needs to be improved as well. All this would seem to accord well with the thinking of the Thames Strategy and with the Mayor's new concept of a 'Blue Ribbon Network'. As everyone seems to agree, the Thames is in many ways an underused asset. Cleaning up the water and bringing back fish is only a beginning. Now it is time to increase marine activity and start transforming the bleak river walls into stepped terraces for marine plants. A busier, greener river is in prospect.

King's Road Chelsea: a Retrospective Of Fifty Years

by Russell Burlington

I first took wing to Chelsea in 1954, having roosted before undertaking that flight in the lower branches of N.W.3, a mildly literary Hampsteader ensconced in digs appropriately overlooking Keats Grove; thereafter (transiently and less happily) allowing my pinions to carry me on warm air-currents 'south of the Park' to a nesting-place in a Belgravia mews.

I suppose (this interlude put behind me) I touched down on the King's Road 'scene' at just about the same time as the appearance of that much-advertised phenomenon – Swinging Chelsea. I was never, nor ever aspired to be, a participant in that hectic pageant. But unlike some latter-day passing fads or fancies of apparently similar stripe, this new wave was more than a mere creation of the battalions of copy-hungry newspaper columnists or the less reputable single-spies of the nascent 'Media'. Swinging Chelsea had a solid underlying commercial base, and that base – part of it a basement, actually – to be found almost opposite my second-floor windows commanding the gardens and eastern flank of Markham Square, the perch to which I had finally migrated.

Here, next to No.48, at the very corner of the famous thoroughfare itself, Mary Quant ran her thriving fashion business: one that instantly bewitched trendy London – then held the whole country in thrall – eventually finding itself supplier of a sort of world-wide uniform for the emancipated young. This was, most decidedly, where it was all 'at' – where Swinging Chelsea's ceaselessly vibrating nerve-centre's central ganglion was embedded.

Quite soon Mary Quant's fiefdom extended its borders to annex a basement restaurant – Alexander's, domain of her husband Alexander Plunket Greene – where troops of Bright Young Things, pioneers of the new style, would wine and dine romantically yet relatively inexpensively, by candlelight; and there, equally important, be seen by their peers and rivals to be engaging in the serious business of cutting a *bellafigura* in this intoxicating new world where birth, wealth, fashion and artistic talent (or even mere pretension) could amicably rub shoulders on the cosiest and most carefree of terms.

But Alexander's by no means had the field to itself in the task of catering for both humdrum local residents and their brightly-plumaged visitants. For everyday eating in the middle of the day there was Caletta's whose presiding spirit was a head-waiter whose fairly close resemblance to a miniaturized version of Il Duce was frequently remarked. He, like the fascist dictator, was very much in charge. At Caletta's the luncheon-hour was always a busy one: Mrs Thirkell, snatching a noonday break from the grind of turning out her immensely popular fictions, was a customer often to be spotted, but there were plenty of other loyal and local notabilities. The Cassons, royal family of the stage, would sometimes condescend to tread Caletta's boards, nearby kitchen tasks threatening to become insupportable.

For evening pabulum, The Unity, a few doors down (both lay conveniently opposite Markham Square) offered a more 'Continental' ambience and fare. Brightly-lit and animated it was, in contrast to the penumbral gloom habitually enveloping Caletta's, gloom lent emphasis by a curious frieze surrounding the room, apparently executed in brownest sauce or gravy, in whose fuliginous depths vaguely mythological goings-on were discernible.

When dashing-ly-amorous outings could be envisaged there beckoned the red velvet banquettes of an altogether more Soho-like, vaguely louche rendezvous, La Bohème, adjoining Wellington Square. Here all was subdued lighting, well-ironed napery of virginal whiteness, waiters soft-footed and discreetly deferential. The bills when presented tended to reflect the amenities this agreeably exclusive and sophisticated setting provided for the ardently-inclined.

Hard by Markham Square itself, between the Square and The Pheasantry, of which more anon, soon appeared what was generally supposed locally to be London's first coffee-bar – Roy's. It was the clever brain-wave of a talented and much-liked artist-cum-entrepreneur, a charmingly-decorated place where, after taking in a film at the Classic or the Essoldo, one sipped one's espresso beneath gaily-painted vistas of palm-trees, far-stretching sandy beaches, ivy-mantled ruins and similar Rex Whistlerish props. Under these ever-cloudless blue skies all was cheerfulness, the largely local patrons lending things something of the air of an impromptu party. The place was an instant success, precursor of a flood of imitations, none with such individual atmosphere.

The streams of votaries of these rival establishments almost lapping at our doors, I was happy and content enough up aloft in my two-room eyrie in Markham Square: living-room to front, bedroom at rear (the pair always suggesting to me echoes of once-accustomed

Oxford-style 'sets'). The Square then, as now, being three-sided, tranquillity mostly reigned, invasion by shoppers' parked motors a plague still in the future.

Faith Henderson (*née* Bagenal), my tolerant landlady (and by unexpected coincidence mother of my friend Nico), was thorough-paced Bloomsbury, credentials impeccable, recently-widowed spouse of Sir Hubert Henderson, eminent economist, editor of the *Nation*, and (tragically brief reign) Warden of All Souls. Faith Henderson and I breakfasted in her basement dining-room and, very occasionally, I was invited to again share her table when some visitor or visitors were dining, and who or whom she thought might be amused by a young man still at that stage of his life a fairly uncritical Bloomsbury fan – guests with whom in turn I might find it rewarding or flattering to scrape acquaintance.

One such evening remains engraved in memory. As it happens, I can be precise as to date. It was the twenty-fourth of January in 1965. Henry Lamb the artist was to dine and I was to descend, after a decent interval, upon hearing his arrival. Soon the bell pealed, Faith Henderson herself answering the door. Poised in readiness at the top of my flight of stairs, from the well beneath there floated upwards familiar melancholy high-pitched accents intoning words of welcome still fresh in recollection:

Henry - the Old Man 'S (dim) gone.

Murmurings, mutual muttering and commiserations followed. It was in this fashion that I learned of the translation to a less troubled sphere of the Saviour of his Country.

Lamb, by then badly crippled with arthritis, nevertheless retained into old age plenty of the *élan* and high spirits for which he was renowned, affording me a taste of what must have been a compellingly attractive personality. Winston Churchill, and his demise, did not re-appear as subject of conversation; but a few days later I watched, also moment never to be forgotten, the great statesman's final voyage down the river, banks everywhere thickly-crowded, bound for Bladon and a final resting-place amongst his kinsfolk.

In Markham Square itself, characters dwelt. Chief amongst these was perhaps Noel Blakiston, a *petit-maitre* of the short story, of the briefest of *contes-with-a-twist* (unkindly categorized by a TLS reviewer as 'little sugar-mice'). Blakiston in his early youth had been the more-than-admired object of devotion by the always susceptible Arthur Benson, later for a short halcyon spell conducting an *amitié amoureuse* with another sometime fellow-Etonian, the equally romantically-disposed, then still, *Horizon*-less Cyril Connolly.

More mysterious, and stranger to any form of celebrity, was an-

other, elderly, neighbour living in one of the houses between the Blakistons and No. 11. Faith Henderson and I found ourselves intrigued by this reclusive individual's daily shopping habits. Invariably on leaving the house he could be seen bearing a capacious pot-bellied wicker-basket, equipped with a matching lid. We used to speculate whether Mr Blandy cherished some secret piscatorial passion, hazarding surmises as to the basket's present or intended catch. The day of revelation came when one of us happened to be passing at the moment when Mr Blandy emerged for his daily expedition. From the depths of the basket there issued, unmistakably audible, the clinkings to be expected from an unsecured cargo of wine or spirits bottles whose useful lives had drawn to a conclusion.

It was at The Pheasantry, still recognizable even today with its handsome gate-piers, that sooner or later, as a rallying-point for 'smart' Bohemia, most members of the extensive cast of the King's Road soap-opera were to be witnessed in action, if activity is the word accurately to depict the gyrations of this ever-shifting (not to say shiftless) population.

Memory still holds, captured in solution, a whole *galère* of these denizens of a half-world where socially *déraciné* charmers consorted with hard-up artists, opportunistic Grub-Streeters, adventurers of varying types, a string of chancers, voluptuaries, *boulevardiers*, assorted camp-followers; together with immigrants from out-stations further east – the Bag o' Nails, the Milroy, the Gargoyle, other *centres d'animation*, a kind of early Anthony Powell landscape *après la lettre*.

Some, of course, of the actors and actresses in this theatre of the absurd which scarcely ever closed its doors, could not by any stretch be so cursorily denominated. Antonia Pakenham (not yet Fraser, Pinter far ahead) – whose father Frank, at Christ Church, somehow crammed me so full of Political Science that I gained in that uncongenial subject one of my rare alphas in the History Schools papers – A.P., herself on the way to becoming a best-selling historical writer in an accessible vein, always made much of by the Press, had already collected, for these and other reasons, a growing and loyal band of readers. Humphrey Slater, his Communist past long repented-of, Spanish Civil War veteran, who later ran the short-lived but respected intellectual/philosophical journal *Polemic*, could be fleetingly glimpsed, but his preferred habitat was really the Brompton Road, where lay his accustomed ports of call, The Bunch of Grapes and The Gladstone, deep potations at both of these homes-from-home being customary routine. Joan Wyndham's well-paced career as a writer of novels and diarist extraordinary, lay largely in the future. Michael Alexander, kinsman of the urbane General (later Field Marshal), compulsive party-giver with a pretty girl always in tow, com-

pensation perhaps for a War the greater part of which was passed incarcerated as a 'privileged' prisoner. Simon Asquith, tall and lean as a bean-pole, gothic of feature and unpredictably gnomish in utterance, who could often be spied, a solitary shambling figure, by more fortunate revellers homeward-bound by swifter transport than Shanks' Pony, wandering (in the very small hours) along a route which took him from the hubbub of the French pub in Soho, back to his patient family long abed on the gentle slopes of Putney Hill. The Hope-Nicholsons, Hedley and Felix, *père et fils*, instantly recognizable characters in and ornaments of the Chelsea passing-show, most infrequently issued from and rapidly returned to their extraordinary, Charles Addams-like fastness in Tite Street. Hedley, of tortured mien with, incongruously, a long trailing College scarf always wrapped round his throat, half-swirling, half-mincing along the King's Road pavements. John Raymond, brilliant master of the literary leader at the *New Statesman*, from a bivouac in Redcliffe Square also roved the London pavements, perhaps in more purposeful fashion, at the end of the day retracing his steps from Great Turnstile, re-fuelling along the way and catching up with the newest gossip here and there in one or other of Fleet Street's causeries. The present chronicler recalls – from atop a No. 14 bus – this Pickwickian, bespectacled figure peering concernedly into the bowels of rather extensive roadworks in the Fulham Road. On the return trip, some forty-five minutes later, Raymond was still in attendance, excavations remaining under closest scrutiny. As part of this gallimaufry Laurie Lee can't, in fairness, be enrolled: the Fulham Road, again, his patch with its somewhat bourgeois hinterland, The Queen's Elm for some years his domestic roof, that hostelry's *train de vie* from time to time given a jolt by the arrival of an expeditionary force from the Chelsea Arts Club down the road, its arrival swiftly transforming a hitherto quiet precinct into the epicentre of roisterous eruptions. Hughie Wyndham – whose gentle air and meditative, whimsical mien concealed surprisingly tenaciously-held opinions and loyalties – was a frequent commuter from what deeply-rooted Chelsea-ites thought of with apprehension as the badlands of Notting Hill. Never the least boastful, nonetheless Hughie took quiet pride in being grandson or great-nephew (I could never remember which) of Ada Leverson (the Sphinx), Edwardian cult novelist and always-staunch friend and shelterer of Oscar Wilde. She it was, waiting one cold dawn beneath the forbidding portals of Reading Gaol who, the prison wicket-gate being thrown open, elicited from the emerging Wilde the immortal greeting: "Dear Sphinx, only *you* would know the right hat to wear at seven o'clock in the morning to greet an old friend who has been 'away'!" An incident, this, authentically and sympathetically in key

with the Hughie Wyndham outlook and persona.

Impossible to be overlooked or ignored even under most adverse circumstances was Caitlin Thomas. Painfully I remember finding myself unceremoniously pinned to the wall by both shoulders during a crowded party, by this wide-eyed termagant (in whom the grape had already done its work) with no recourse but to submit to long minutes of torrential and un-stemmable abuse – Caitlin not at all discomposed or contrite when a friendly intervener, as she caught her breath, taking the opportunity to make clear to her I had the misfortune to be mere *doppelgänger* of some acquaintance at an earlier carousal who had, wittingly or unwittingly, incurred her displeasure; the moment now arisen, as she mistakenly conceived, to settle scores by pouring forth unexpended vials of wrath.

These, and many lesser members of the company – bit-players in the ever-unrolling *commedia* of the King's Road – seem, in the light of today, almost literally fabulous creatures, or creations. Seen under pitiless twenty-first century halogen glare this famous Chelsea artery's natural blood-supply has almost dried up. Fled is the old, shabby, unselfconscious magic. Weekends are signal for infusions, over the bridges, from the teeming dormitories of 'sarf' London, by little scouting-posses, of art and fashion students, bent on inspection of the latest bizarre shop-window offerings of the proliferating clothes-boutiques. The place now boasts, alongside the all-conquering supermarket or 'multiple', a barren harvest of innovations of the sort beloved by Royal Borough planners and functionaries: the 'sheep-pen-and-stud' traffic refuges (a now universal scourge) to compress and trip their passing occupants, the wilting asparagus-stalks to lighten their way between the intervening pools of darkness, the 'pinched' carriageways to congeal flow and infuriate four-wheeled citizens. Councillors managed to stuff away at the back of the filing-cupboard, with the minimum of fuss, the mooted project of a Chelsea museum: and where worthier than Chelsea, with its storied past? Crowning touch to this nationally and municipally-inspired mayhem – interminable slow-motion archaeology by Transco and their fellow-contractors to ensure more or less round-the-clock and round-the-year pandemonium, congestion and frustration.

Time, perhaps, to up sticks and make tracks for some as-yet-undoomed and unravished stretch of countryside?

And yet – and yet – "with all thy faults, we love thee still" – those who have lived long lives in Chelsea must always find themselves hesitant before such a giant step, the severing of so many precious, fine-spun threads perhaps too painful for contemplation. A tribute, this, back-handed to be sure, but a felt one none the less, and from the heart.

A Pub To Remember

by Tom Pocock

A hundred yards along Cheyne Walk from Chelsea's gain in the new Petyt Hall and vicarage there is a loss. The King's Head and Eight Bells, the most historic and attractive pub in Chelsea and the last of the riverside taverns, is no more.

It is difficult to believe that it is gone and gone without protest. Named after King Henry VIII, when he was down the road at the manor house, its cellars are said to be Tudor and certainly there was an inn on the site for centuries. In the 19th century, there were at least a dozen pubs on the Chelsea riverside and this one was painted by Walter Greaves. In the 20th century, it became one of those favoured by bohemians when this was still the artists' quarter. During the Second World War, those who would not formerly have dreamed of visiting a pub did so in the evening for a cheering drink and the comfort of company before the sirens wailed. During the two decades following 1945, which many remember with such nostalgia, it became a rendezvous for the young at weekends; in summer, the garden opposite would be crowded with beer-drinking students. It seemed the ultimate Chelsea pub with bearded artists, boozy writers (Dylan Thomas was a regular), Chelsea pensioners and the pub's darts team practising in the public bar (with sawdust on the floor). In the 'Sixties, came disaster. The publican's family had been through difficult times and their pub had not been as profitable as it had been. So the owning brewery, Whitbread, ordered an act of vandalism. The Victorian mahogany and mirrors were ripped out of the pub and in their place appeared high stools along an "American bar", above which trailed a plastic vine, wrought-iron table-lamps with pink shades, a foam-backed carpet and a tank of tropical fish; upstairs was a smart restaurant.

A member of the Chelsea Society protested to the chairman of Whitbread, Sir Charles Tidbury. He summoned a meeting of his executives, who tried to demonstrate that it had been a practical necessity and the vulgarities must stay. However, not long afterwards, the kitsch furnishings were themselves torn out and the pub's interior returned to the Victorian, albeit fake. That was how it remained. The pub had ups and downs and its high point came when an Irish landlord was able to entice back its old clientele, partly with the introduction of two young women cooks of Cordon Bleu standard to offer good food at reasonable prices. The artists, the Chelsea



The King's Head and Eight Bells: painted by Walter and Henry Greaves

pensioners, the students and even a man of letters – the late Peter Quennell, who then lived in Cheyne Row – returned. Alas, the renaissance did not last, the landlord left to run the Anglesea Arms, which became a newspaper's Pub of the Year, just over the Chelsea border and, under his successors, the 'King and Eight', as it was sometimes known, attracted fewer customers.

Then, early in 2002, it was up for sale, and a local newspaper reported that the pub's ghosts became particularly active. But it was sold with an enforceable ban on change of use. But there was no way that the name could be preserved by law. Over the past decade or so, Chelsea has lost the names of many famous pubs. The artists' Six Bells in the King's Road became Henry J. Bean (whoever he was); the Markham Arms became a building society's office; the Marlborough Arms became Cahoots; Walter Greaves' local, The Globe, became The Water Rat; and the Black Lion in Old Church Street (there had been a Black Lion on the site for more than three centuries) became The Front Page and there were others.

Those who remember the King's Head and Eight Bells in its great days hoped that at least its name would survive, even if it was no longer a traditional pub. It was not to be. At the time of writing, the old inn is a seriously expensive restaurant with a French name. Part of our history has been lost – but, surely, it could be retrieved?

Mark Dorman
by Jane Dorrell

In March we were sad to hear that Mark had died. He'd been a member of the Society since 1968. In 1975 he was elected to the Council, joining Eileen Harris as her Assistant Hon. Sec. (Planning) in 1985, and, as Hugh Krall says in his 'thank you' to Eileen, they worked together tirelessly. Like Eileen, Mark stayed on as a member of the sub-committee when Andrew Hamilton took over in 1990. He rarely missed a meeting even during the difficult years of his wife's illness. He was a great one for anecdotes and stories and it was always a pleasure to bump into him in the King's Road and hear his latest. We'll all miss his enthusiasm and love of Chelsea and his zest for life.

Francis Marsden
by Tom Pocock

Francis Marsden, who died on 3 March, 2002, at the age of 81, belonged to the Chelsea of the first two post-war decades when, as he put it in an article for the Chelsea Society Report, "you could walk down the village street called the King's Road and buy almost anything you needed in your daily life and there was only one dress shop and two gentlemen's outfitters." There was also one particular antiquarian bookshop and that was kept by Francis Marsden.

Born in Leeds in 1921, an only child, Marsden came to London, where he joined the Territorials in 1938 and was invalided from the Army during the war after four years' service. He became a civil servant and then, in 1946, thanks to a £500 loan from the publisher Victor Gollancz, went into bookselling. Taking the lease of a building on the corner of the King's Road and Wellington Square, he opened his shop, selling both rare and second-hand books. Like other such establishments, it became a hub of the community, his customers including Dame Sybil Thorndike, Augustus John and Mervyn Peake. Marsden himself - a boyish figure with thick hair and horn-rimmed spectacles - became a familiar and popular figure in Chelsea.

It was a very different Chelsea then. Nearby, at 57 King's Road, the Frampton family ran the Cosy Dining Rooms, which were particularly popular with taxi drivers and workers at the gas meter factory in the King's Road. Later, as Chelsea became increasingly fashionable, it was frequented by stage and film people and by denizens of the gossip columns, finally closing in 1963. In 1995, Marsden wrote a lyrical article about the Cosy Dining Rooms for this Report.

Later, Marsden let his shop but continued to sell books from his flat above, finally moving to Kew but continuing to attend meetings of the Chelsea Society. He was married twice, having a son and two daughters, who survive him, with his first wife.

Dr Michael Davys
by Tom Pocock

Dr Michael Davys who died on 12 June 2002 aged 80, was a distinguished physician and psychiatrist. Well-known at Guy's Hospital, in private hospitals and in Harley Street and Wimpole Street, his genial presence was also familiar in the Chelsea Society and the Chelsea Arts Club.

Born in Wiltshire, the son of a vicar, he was educated at Salisbury Cathedral School, Marlborough College and St Edmund Hall, Oxford, beginning his medical training during the war. In April 1945, he was one of the medical students who volunteered to help in the newly-liberated concentration camp at Belsen. Issued with battledress but given no special training or rank, they were flown to Germany and taken straight to the waiting horrors. On the camp's discovery, some 10,000 dead prisoners lay unburied and another 11,000 died during the month before the survivors could be evacuated to temporary hospitals and the prison huts were burned with flamethrowers. When Davys arrived, former prisoners were dying at the rate of 500 to 600 a day.

Given charge of one hut, Davys wrote home, "I have in my hut 300 patients. It is the size of a stable - about 100 are very ill but able to walk or crawl. 200 are lying huddled, next to the dead. I am very tired. We work a very hard, 12-hour day. The scenes I have seen here will be vivid memories for the rest of my life." The huts were infested with typhus-bearing lice and Davys himself was infected, having to be flown to hospital in England.

Resuming his medical studies at Guy's, he qualified and worked both in the National Health Service and private medicine, founding a private clinic at Harrow-on-the-Hill. A big, friendly man, he was a keen walker, climber and skier and became a trustee of the Wilderness Trust, devoted to the protection of wild places.

His marriage ended in divorce in 1967 and he is survived by his longstanding partner, Penny.

Arthur Grimwade
by David Le Lay

Probably the oldest member of The Chelsea Society, in terms of length of membership, died in November, aged 89. For it was in 1948 that Arthur Grimwade joined the Society. It was not however until 30 years later that Arthur was asked by the then Chairman, Quentin Morgan Edwards, to become Vice-Chairman, a new officer post for the Society. Arthur's main contribution to the Society was in organising a series of lectures during the first three months of each year, the first being in 1980. At the time this was quite an innovation as there were no activities for members other than the annual general meeting and the summer meeting.

To be asked by Arthur to give a lecture to the Society was a great treat as the evening was a social as well as educational experience. There was sherry beforehand and afterwards a splendid supper back at Dovehouse Street which Helen had prepared, but which Arthur had also had a hand in. Arthur was however very much in charge of the splendid wines that were served. This was typical of Arthur and Helen's generosity and hospitality.

Arthur retired as Vice-Chairman in 1982 but continued to organise the Society's lectures until 1986 and he retired from the Council in 1990.

After serving in the navy during the war, in 1945 Arthur married Helen Robertson and it was because of her that he came to live in Chelsea; for Helen's father was the Chief Steward at the Cadogan Estate. Their first Chelsea home was in Ovington Street, they then moved to Old Church Street and finally, in 1970, to Dovehouse Street.

Arthur's working life was spent at Christie's where he became their expert on silver and a leading authority on eighteenth-century English silver. In 1976 he wrote *London Goldsmiths 1697-1837: Their Marks and Lives* which is still the foremost reference book on the subject. In 1994 he wrote *Silver for Sale* which is an illuminating and amusing account of his early years at Christie's. He was genuinely modest about his achievements, and never made the mistake of boring people upon the slightest pretext, with his expert knowledge.

Even into old age Arthur had a lively and enquiring mind. Being a perfectionist, small things could easily irritate him and he was never slow to express his indignation, especially where officialdom or the authorities were concerned; all of which made him a natural member of The Chelsea Society.

He was a devout member of the Anglican Church, attending regularly at St Luke's or, when he and Helen were at their house in Suffolk, at the village church there. Not surprisingly, he was a devotee of the 1662 Prayer Book. But he was not just a church-goer, he was always trying to be a better Christian and had a great love of people, especially those less fortunate than himself, he adored children and also animals. In fact, although an expert on things, Arthur placed a much higher value on people.

The Treasurer's Report

The foreboding expressed in my report last year that 2001 would show another loss was not realised for, in the event, we have a small surplus of £556. As you will see from the figures before you our subscription income was only marginally less than the year before although we did suffer from the global reduction in interest rates. We were able to slightly reduce the cost of our Annual Report, although the improvement in design and production of the newsletters increased their cost. As forecast, the cost of setting up the website was £2,020 and having it in place has been well received.

The increase in subscriptions as at 1 January 2002, approved at the last Annual General Meeting, was implemented without too much pain and will help to cover not only the cost of the 75th Anniversary celebrations but also the production of the first Chelsea Society video which many of you will have seen during the Exhibition mounted by the Society for the 2002 Chelsea Festival. It has certainly encouraged quite a few new members. The Balance Sheet reflects the surplus for the year and the accumulated funds stood at £31,832 at 31 December 2001.

For some time now I have been considering the Society's accounting date - 31 December. Not only does it end nearly eleven months before the usual date of our AGM but it is also making it difficult to comply with new Charity Commission regulations relating to the filing of accounts within the time limit. I am, therefore, looking at the possibility of extending next year's accounts to the 30 June 2003 (an 18-month period) and to run the Society's accounts for the 12 months to 30 June thereafter. This would have no effect on members' subscriptions as we would continue to collect those in January each year.

Mr Vice-President I beg to present my report and accounts for the year ended 31 December 2001.

I W Frazer
Hon. Treasurer

THE CHELSEA SOCIETY

Registered Charity Number 276264

REPORT OF THE TRUSTEES

The Trustees present their report and accounts for the year ended 31 December 2001.

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)
Samantha Wyndham (Hon. Secretary)
Ian Frazer FCA (Hon. Treasurer)
Terence Bendixson (Hon. Secretary, Planning)
Patricia Sargent (Hon. Secretary, Membership)
Valerie Hamami-Thomas (Hon. Secretary, Events)
Jane Dorrell (Hon. Editor)

Other Members of the Council

Michael Bach BSc, MSc, MS
Patricia Burr
Stuart Corbyn FRICS
Mark Dorman
David Foord
Joan Hayes
Leonard Holdsworth
Dr Paul Knapman FRCP, FRCS, DMJ
Hugh Krall
Tom Pocock
David Sagar
Jonathan Wheeler MA, BSc, FRICS

Review of the year's activities and achievements

The Chairman's Report, published in the Society's 2001 Annual Report, contains a full description of the activities and achievements of the Society during the year.

Review of the Accounts

At 31 December 2001, the Society has total funds of £31,832, comprising £20,356 on the General Fund and £11,476 on the Life Membership Fund. These are considered available and adequate to fulfil the obligations of the Society. The reserve of funds is held to meet a need to fund any particular action required to protect the Society's objects, as thought appropriate by the Council of the Society.

Approved by the Council of the Chelsea Society on 23 September 2002.

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 2001, which are set out on pages 82 and 83.

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
8 November 2002

THE CHELSEA SOCIETY
STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR
ENDED 31 DECEMBER 2001

| | 2001 | 2000 |
|---|----------------|----------------|
| | Total | Total |
| Income and Expenditure | Funds | Funds |
| Incoming resources | | |
| Annual membership subscriptions | 8,660 | 8,700 |
| Donations received | 140 | 130 |
| Advertising revenue from annual report | 800 | 800 |
| Interest received on General Funds | 871 | 1,225 |
| Interest received on Life Membership Fund | 472 | 514 |
| Income from the Chelsea Society Conference | --- | 3,745 |
| Income from lectures, meetings and visits | 6,735 | 7,965 |
| Income from sale of Christmas cards and postcards | 1,271 | 1,105 |
| Total incoming resources | 18,949 | 24,184 |
| Resources expended | | |
| Direct charitable expenditure: | | |
| Cost of annual report | 4,945 | 5,285 |
| Cost of newsletters | 1,579 | 1,055 |
| Cost of lectures, meetings and visits | 6,436 | 6,768 |
| Cost of Christmas cards and postcards | 787 | 930 |
| Subscriptions of other organisations | 136 | 123 |
| Cost of setting up website | 2,020 | --- |
| Cost of the Chelsea Society Conference | --- | 7,512 |
| Cost of copying the King's Road report | --- | 1,034 |
| | 15,903 | 22,707 |
| Other expenditure: | | |
| Management and administration of the charity: | | |
| Stationery, postage and miscellaneous expenses | 1,281 | 2,408 |
| Cost of annual general meeting | 132 | 71 |
| Insurance | 578 | 625 |
| Independent examiner's fee | 499 | 550 |
| | 2,490 | 3,654 |
| Total resources expended | 18,393 | 26,361 |
| Net incoming/(outgoing) resources for the year | 556 | (2,177) |
| Balances brought forward at 1 January 2001 | 31,276 | 33,453 |
| Balances carried forward at 31 December 2001 | £31,832 | £31,276 |

THE CHELSEA SOCIETY
BALANCE SHEET AS AT 31 DECEMBER 2001

| | 2001 | 2000 |
|--|----------------|----------------|
| Current Assets | | |
| Debtors | 1,455 | 1,085 |
| Balance in National Savings Bank account | 11,476 | 11,004 |
| Balance on bank current and deposit accounts | 30,704 | 31,410 |
| | 43,635 | 43,499 |
| Less Liabilities: amounts falling due within one year | 11,803 | 12,223 |
| Net Assets | £31,832 | £31,276 |
| Funds: | | |
| General Funds | 20,356 | 20,272 |
| Life Membership Fund | 11,476 | 11,004 |
| | £31,832 | £31,276 |

Approved by the Council of The Chelsea Society on 23 September 2002.

D. R. Le Lay, *Chairman*

I.W. Frazer, *Honorary Treasurer*

ACCOUNTING POLICIES

Basis of Accounting

The accounts are prepared under the historical cost basis of accounting, and in accordance with the Statement of Recommended Practice, Accounting by Charities and applicable United Kingdom Accounting Standards.

Incoming Resources

Membership subscriptions, advertising revenue, and income from events and the sale of Christmas cards are credited to the Statement of Financial Activities in the year in respect of which they are receivable.

Donations are credited to the Statement of Financial Activities in the year in which they are received, unless they related to specific future projects.

Resources Expended

All expenditure is accounted for on an accruals basis.

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 £15 annually payable on the 1st January. The annual husband-and-wife rate is £20.

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. ABILES
MISS J. ABEL SMITH
LAWRENCE ABRAHAMS
MRS LAWRENCE ABRAHAMS
MISS INESSA AIREY
PAUL V. AITKENHEAD
MISS MARIANNE ALAPINI
S. G. ALDER
R. ALEXANDER
MRS. R. ALEXANDER
MRS. ROSEMARY ALEXANDER
C. ALLAN
MRS. C. ALLAN
*LT-COL. J. H. ALLASON
MRS. ELIZABETH AMATI
*ANTHONY AMBLER
C. C. ANDREAE
MRS. P. A. ANDREAE
MISS SOPHIE C. M. ANDREAE
*THE MARQUESS OF ANGLESEY
MRS. C. ANNUS
MISS MARY APPLEBEY, C.B.E.
P. ARBON
MRS. P. ARBON
J. N. ARCHER
MISS J. ARMSTRONG
*DAVID ASCHAN
*MRS. M. G. ASCHAN
M. ASHE
MRS. M. ASHE
MISS C. ASSHETON
THE HON. NICHOLAS ASSHETON
MRS. ROMA ASHWORTH BRIGGS
*MRS. PHILIP ASTLEY, O.B.E.
MRS. LISA ATKINS
MISS KATE ATTIA

LADY JEAN BABINGTON-SMITH
MICHAEL BACH
LADY BAILLIE
MRS. LESLEY BAIRSTOW
DR P. CLAIRE BAKER
MARTYN BAKER
MRS. MARTYN BAKER
RICHARD BALLERAND
MRS. MICHAEL BARKER
DR. R. BARKER
ROGER BARKER
MRS. VALERIE BARKER
*D. H. BARLOW
J.C. BARNARD
MIKE BARNFIELD
SIR JOHN BARRAN, BT.
LADY BARRAN
JULIAN BARROW
MRS. JULIAN BARROW
SIMON BARROW
ADRIAN BARR-SMITH

MRS. ADRIAN BARR-SMITH
*MRS. DEREK BARTON
G. N. BATTMAN
MRS. G. N. BATTMAN
PATRICK BATY
SIR PETER BAXENDELL
LADY BAXENDELL
GERALD BEALE
MRS. GERALD BEALE
ROBERT BEALE
MRS. ROBERT BEALE
*E. V. BEATON
K. L. S. BEAUCHAMP-KERR
MRS. A. E. BEAUMONT-DODD
MRS. P. M. BECKER
ROBERT BECKETT
MRS. ROBERT BECKETT
MRS. M. K. BEDDOW
HUGO BEDFORD
MRS. HUGO BEDFORD
MRS. PATRICIA BEHR, M.V.O., M.B.E.
MRS. P. BELL
*WILLIAM BELL
MRS. H. BELLENGER
SIMON BENDALL
T. J. BENDALL
TERENCE BENDIXSON
MISS ANDREA BENNETT
MRS. ANNE TREGO BENNETT
NICOLAS BENTLEY
MRS. NICOLAS BENTLEY
LADY ROSE BERGER
MRS. R. A. C. BERKELEY
L. BERNARD
MRS. L. BERNARD
MISS ANN BERNE
MICHAEL BERNSTEIN
MRS. MICHAEL BERNSTEIN
*MISS ANNE BERRIMAN
MRS. RITA BERRY
MRS DELIA BETTISON
REAR-ADMIRAL C. BEVAN, C.B.
MRS. C. BEVAN
CARL BIGGS
MISS BIRGIT BIHLER
MISS SUSAN BILGER
MRS. BARBARA BINDLEY
MISS PAMELA BIRLEY
*E. W. BISSETT
MRS. ELIZABETH BLACKMAN
MRS. C. BLACKWELL
MISS SUSAN BLACKWELL
MISS SUZANNE BLAKEY
T. F. BLOOD
DEREK BLOOM
MRS. L. BLUNT
MARTIN BOASE
MRS. J. B. FLOCKHART BOOTH

MICHAEL BOREHAM
MRS. MICHAEL BOREHAM
MISS JUDITH BORROW
MRS. JOYCE BOTTOMLEY
*TIMOTHY BOULTON
DAVID BOWEN
MRS CICELY PAGET BOWMAN
MISS CLARE BOWRING
CLAUS BOXENBAUM
M. BOXFORD
MRS. M. BOXFORD
MRS. A. BOYLE
SEAN BOYLE
ROGER BRABAN
MISS P. BRABY
DAVID BRADY
MRS. DAVID BRADY
H. R. BRADY
MRS H. R. BRADY
R. M. A. BRAINE
MRS. R. M. A. BRAINE
MRS. J. C. BRASS
MRS. S. M. BRAYBROOK
MRS. L. D. BRETT
DR. HELEN BRIGHT
MISS E. M. E. BRIGHTEN
MISS OLIVIA BRISTOL
A. W. BRITAIN
MRS. A. W. BRITAIN
T. BROAD
MRS. T. BROAD
DENIS BROODBANK
SIR HENRY BROOKE
LADY BROOKE
R. BROOKS
N.F.G. BROWN
MRS. N.F.G. BROWN
*W. M. G. BROWN
COMMANDER N. WALDEMAR BROWN R.N.
MICHAEL BRYAN
MRS. MICHAEL BRYAN
P. BRYANT
MRS. ROSEMARY BRYANT
A. A. G. S. BUCHANAN
MRS. E. J. BUCHANAN
MISS M. BUCKLEY
MRS. M. P. BUDD
P. J. BULL
MRS. EMMA BURGESS
J. H. S. BURGESS
K. BURGESS
P. BURGESS
MRS P. BURGESS
*RICHARD BURGESS
MRS. KATRIN BURKE-SMITH
RUSSELL BURLINGHAM
REAR ADMIRAL R. H. BURN, C.B., A.F.C.
MRS. R. H. BURN
*A. I. J. BURNS
MALCOLM BURR
MRS. MALCOLM BURR
R. M. BURTON
MRS. R. M. BURTON
MRS. D. E. BURTT

F. A. BUSBY
MRS. JOHN BUSS
*MRS. JAMES BUXTON
TERENCE BUXTON
*THE HON. JULIAN F. BYNG
R. W. BYNG
RICHARD BYRON

THE EARL CADOGAN, D.L.
*R. A. W. CAINE
MRS. NORMA CAMERON
MRS. PATRICIA CAMERON
DONALD CAMPBELL
MISS JUDY CAMPBELL
MRS JOY CAMPBELL KEMP
MRS. A. CAMPBELL JOHNSON
DAME FRANCES CAMPBELL-PRESTON
GRAHAM CANNON
J. CARLETON PAGET
MRS. J. CARLETON PAGET
MISS S. P. CARR
MISS CHRISTINE CARRUTHERS
*MRS. DONALD CARTER
MISS J. V. P. CARVILL
*REV. JOHN CARVOSSO
N. R. CASHIN
MRS. N. R. CASHIN
W.W. CASSELS
MRS W.W. CASSELS
S. CASTELLO
MRS S. CASTELLO
DR MARY CATTERALL
CAPT M. K. CAVENAGH-MAINWARING, D.S.O., R.N.
MRS. J. CHADWICK
*THE RT. HON. LORD CHALFONT, P.C., O.B.E., M.C.
LADY CHALFONT
MISS JULIA CHALKLEY
M. E. CHAMBERLAYNE
MRS. L. CHAMPAGNE
DR. V. E. CHANCELLOR
ROY CHAPMAN
MISS CHERRY CHAPPELL
PETER T. CHARLTON
LORD CHELMSFORD
LADY CHELMSFORD
THE DOWAGER LADY CHELMSFORD
CHELSEA METHODIST CHURCH
CHELSEA YACHT & BOAT CO. LTD
MRS. CYNTHIA CHEVREAU
MRS. J. M. CHEYNE
A. H. CHIGNELL
MRS A. H. CHIGNELL
MISS EMILY CHONG
*THE CHURCH COMMISSIONERS
MISS A. M. CLARKE
R. D. CLARKE, F.I.A.
*R. S. CLARKE
MRS V. CLAVER
MISS L. N. CLAYSON
LADY B. M. CLIEVE ROBERTS
A.G. CLOSE SMITH
*MRS. M. R. COAD
MRS. VICTORIA COBB
JOHN COBBETT-MADDY

M. R. COCKELL
J. BRUNEL COHEN, O.B.E.
F. C. COLCORD
MRS. F. C. COLCORD
MISS IDA COLE
*W. N. COLES
MISS KAY COLSOVER
MRS. J. T. H. COMBER
RICHARD COMPTON MILLER
MRS. MAIGHREAD CONDON
MRS. Z. CONNOLLY
MRS. JOYCE CONWY EVANS
MRS. H. H. COPE
MRS. D. H. COPLEY-CHAMBERLAIN
JOHN CORBET-SINGLETON C.B.E.
MRS. JOHN CORBET-SINGLETON
STUART CORBYN
MRS. MICHAEL CORKERY
NICHOLAS CORKERY
B. C. CORRIGAN
*MRS. P. J. COWIN, B.E.M.
MISS ROSEMARY COWLER
MRS. E. COX
*DR. DAVID CRAIG
MISS ROSEMARY CRAIG
*SIR MICHAEL CRAIG-COOPER, C.B.E., T.D., L.L.
MISS DIANA CRAWSHAW
MISS P. CRAXFORD
TIM CROISDALE
ALAN CROSS
MRS. ALAN CROSS
T. L. CROSTHWAITE
MRS. T. L. CROSTHWAITE
MRS. BARBARA CROWELL
MARTIN CULLEN
MRS. MARTIN CULLEN
JAMES CUNNINGHAM
IAN CURROR
MRS. IAN CURROR

MRS. ELMA DANGERFIELD, O.B.E.
A. E. DANGOOR
MRS. A. E. DANGOOR
MISS SYLVIA DARLEY, O.B.E.
*MRS. MADELINE DAUBENY
*MRS. OLGA DAVENPORT
DR. CRAIG DAVIDSON
DR. SERENA DAVIDSON
A. M. DAVIES
MRS. A. M. DAVIES
*ALBAN DAVIES
MRS. C. DAVIES
MRS. J. A. DAVIES
MISS P. JANE DAVIES
MISS MIRANDA DAVIES
PETER DAVIES
PHILLIP G. DAVIES
PAUL DAVIS
PETER J. DAVIS
MRS. SUE DAVIS
MRS. SUSIE DAWSON
*DAVID DAY
MRS. LAURA KATHLEEN DAY
MISS PAULINE DEAN

*DR. JOAN S. DEANS
*ROBIN DE BEAUMONT
MRS. WENDY DE BEER
MRS. ERIC DE BELLAIGUE
DAVID DE CARLE
MRS. DAVID DE CARLE
N. E. DE GRUCHY
MISS JOCELYN DE HORNE-VAIZEY
*ALBERTO DE LACERDA
DAMON DE LASZLO
MRS. DAMON DE LASZLO
MRS. VICTORIA DE LURIA PRESS.
JEREMY DE SOUZA
MRS. JEREMY DE SOUZA
LUDOVIC DE WALDEN
MRS. LUDOVIC DE WALDEN
SIR ROY DENMAN
LADY DENMAN
MISS LUCINDA DENTON
THE EARL OF DERBY
*DONALD D. DERRICK
DR. N. W. DESMIT
MRS. N. W. DESMIT
P. M. DESPARD
MRS. P. M. DESPARD
P.G. DEW
MRS. P.G. DEW
MISS C. DEWAR DURIE
LEWIS DEYONG
MRS. LEWIS DEYONG
M. DICK
*CHRISTOPHER DICKMAN
MISS LOUISE DIGGLE
W. F. DINSMORE
MRS. W. F. DINSMORE
P. DIXON
MRS. P. DIXON
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