THE CHELSEA SOCIETY
REPORT

2005

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

THE CHELSEA SOCIETY

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

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The Annual General Meeting of the Chelsea Society

held at
Chelsea Town Hall, King's Road, Chelsea SW3
on Monday 21 November 2005

There currently being no President, one of the Vice-Presidents, the Right Honourable Sir Malcolm Rifkind, took the chair at 6.34 p.m. and welcomed everyone, particularly the Mayor, Councillor Warwick Lightfoot. He also welcomed, as guests of the Society, Mr Michael French, the Executive Director of Planning of the Royal Borough of Kensington and Chelsea and Robin Price, the Chairman of the Kensington Society. The Vice-President introduced the Chairman, Honorary Treasurer, Honorary Secretary and members of the Council. The Minutes of the Annual General Meeting held on 15th November 2004 were approved and the Vice-President signed those Minutes as a true record.

The Vice-President announced that there were four nominations for the six vacancies of elected members of the Council of the Society. Martin Andrews, Marianne Kingham, Richard Melville Ballerand and Andrew Thompson, having been proposed and seconded, were elected unanimously.

No resolutions had been received.

The Honorary Treasurer, Ms Christy Austin, presented the Report and Accounts for the financial year ending 30th June 2005. The former Honorary Treasurer, Mr Ian Frazer, offered to take questions on the accounts, as he had, in fact, prepared them. In response to a question from the floor Mr Frazer explained that no adjustment was made to the life membership fund by reason of the death of a life member. The accounts were approved.

The Chairman of the Council of the Society, Mr David Le Lay, delivered the Council's Annual Report to Members. Questions were invited from the floor and Miss Diana Morant asked whether there was any concern with the Saatchi Gallery moving to Chelsea as, apparently, the Gallery had fallen out with its former landlords due to exhibits overflowing the exhibition space. The Chairman replied that whilst the issue of the Gallery moving to Chelsea had not been

considered by the Society he personally considered this to be splendid news which reflects upon the artistic inheritance of the area and it was to be hoped that the Gallery would increase the status of Chelsea as a home for the arts. The issues of exhibits spilling out of the exhibition hall and of external signage would be matters for planning control.

Dr James Thompson asked whether there should be a change in the approach to the Society in respect of major planning matters, as he believed that representations are being made on behalf of the Society without consulting members. The Chairman responded that planning matters were considered by the Council's planning committee but major or contentious applications were considered by the entire Council. Contact is made with members by means of a twice yearly newsletter as well as a website and the Council is contactable by e-mail. There were still vacancies on the Council and any members who wished to join as co-opted members would be most welcome. In the circumstances, it is hard to see how the Council can do more to liaise with its members.

Mr Robin Berkeley asked whether communications with the Society could be made easier perhaps by the use of e-mail and other modern devices so that members could communicate with the Council of the Society more readily. The Chairman responded that the Council itself uses Yahoo Groups email and would investigate the possibility of having a similar system of communication available for the use of members.

Mr R. Alexander Porter expressed the view that signage on shops in Chelsea was still inappropriate, especially the signage on Tesco's stores and asked what had been done to get developers to produce signage more in keeping with the locality. The Chairman asked the Honorary Secretary (Planning), Mr Terence Bendixson to respond on behalf of the Council and he said that representations had been made by the Society, jointly with the Kensington Society, particularly in respect of the Tesco signage. There had been a small measure of success in respect of the Tesco in Royal Hospital Road, but Tesco still produce signage made of cheap material which is manufactured in a factory in Aberdeen.

Mr Michael Legge, the Director of Administration of the Royal Hospital, said that whilst the Royal Hospital accepted that the Council had the right to put forward objections on behalf of the Society to the planning committee of the Royal Borough of Kensington and Chelsea, the Royal Hospital did object to the request made by the Society to the First Secretary of State to have the application for their

new Infirmary called in, particularly as no notice had been given to members and there was thus no opportunity for the members to call a special meeting of the Society. Clearly the action taken by the Society had led to some internal conflict with both the President and the Honorary Treasurer resigning. Mr Legge went on to say that the Royal Hospital does listen to members of the public as evidenced by the decision not to allow the use of Burtons Court by Art London next year. Furthermore, the Royal Hospital does keep Ranelagh Gardens open to the public without charge. Mr Legge concluded that, with its recent and unprecedented opposition to the use of the South Grounds of the Royal Hospital, the Council of the Society appears to have made the Royal Hospital the subject of a vendetta. The Chairman responded that there were few opportunities to be able to seek the call in of a planning application and members should not be surprised that where the Society opposes an application, if the circumstances permit, it will ask for the application to be called in, as it had done, for example, with the Lots Road development; indeed, it would be negligent of the Society not to do so. The Society was not alone in asking for the application to be called in, other amenity groups had done so, in particular the Ancient Monuments Society and the Georgian Group. The timescale for requesting a call in is very short as the officer's report to the Royal Borough's planning committee is only published three days before the committee meet to make a decision, so it would not be possible to consult members. The Chairman strongly denied that there was any question of a vendetta against the Royal Hospital which was a much-loved and venerable institution, but the Society's stance when considering applications is that the only consideration is the merits of the application itself – the nature of the applicant or the architect is quite irrelevant.

Miss Sophie Andreae, Chairman of the Brompton Association, said that she entirely supported the response of the Chairman and the actions of the Society. Use of public land is a major issue not just in Chelsea but elsewhere in the Borough and in other parts of the country. The Royal Hospital is a national monument, with not only the building but the grounds being listed. The actions of the Chelsea Society in respect of application for the new Infirmary was an attempt to bring the application to a larger forum for debate.

Mr Ian Frazer said that he would not have resigned from the post of Honorary Treasurer of the Society after twenty years if it was not for the Society's lack of understanding at the way in which the Royal Hospital works and the unpleasant way in which it had dealt with

the application for the new Infirmary. Mr Frazer said he was particularly unhappy with the conduct of the planning committee and the Council should take steps to moderate the actions of that committee as it currently had a very strident approach. The reason for the development of the Royal Hospital was that the infirmary has to be re-built in order to comply with legislation relating to care homes. The Chairman responded that he did not believe that the Council had ever been unpleasant in the way in which it had dealt with this, or any planning application. The Society realises that whenever it makes representations about planning applications, this can sometimes cause disappointment or even hardship for the applicant, but that is a fact of life and an inevitable part of the planning process.

Mrs Margaret Haynes asked whether the Council knew anything at all about Health and Safety Regulations, with regard to the needs of the Royal Hospital. The Chairman responded that the Society had judged the application purely by aesthetic and architectural standards.

Mr Quentin Morgan Edwards, a former chairman of the Society, said that the Society should preserve its integrity and independence, irrespective of criticism from part of the community.

Mrs Vera Quin asked whether it was true that the Royal Borough was planning a new secondary school in Chelsea, with the support of the Church of England. The Chairman responded that it was true, the proposed site was in Lots Road and that, indeed, there had been a public meeting in Chelsea Town Hall the previous week about the issue, although the planning of the new school is still in its very early stages. The school would be established by the Borough which is acknowledged as being a first class education authority. Historically there has always been a mixture of uses in Chelsea which has helped Chelsea to be a vibrant part of London; education has been, and should remain, part of this mixture of uses.

Ms Eileen Rawlence said that she objected to the proposed site of the new school in Lots Road and asked whether or not the school could be built elsewhere in the Borough. The Chairman responded that there was, in fact, no other site available to the Royal Borough and there was a particular need for a new secondary school in the south of the Borough.

The Vice-President then invited members to raise any other business. Lady Ford asked whether there was any news on the reopening of Battersea Bridge, which had been closed for some months following severe damage caused by a barge colliding with

the bridge. The Chairman responded that according to a recent press release from Transport for London, the bridge would re-open to all traffic by Easter 2006.

Sir Hugh Ford asked what the Society was doing with regard to the recent proposals for additional night flights into Heathrow Airport. The Chairman responded that the Society had objected to the proposal for the construction of Terminal 5 but as planning permission had now been granted for that development there was now, inevitably, pressure to have more flights. The Society is a member of HACAN, the pressure group opposed to night flights and expansion at Heathrow, and provides financial support to HACAN. The Chairman was pleased to note that the Royal Borough, having previously been neutral in the issue, was now firmly on the side of those objecting to night flights.

The Vice-President closed the meeting at 7.58 p.m., having thanked the Chairman and the Honorary Treasurer for their reports and having also thanked the officers and other members of the Council for their endeavours, entirely voluntary and unremunerated, over the past year.

Following the meeting, which was attended by approximately 145 members, wine and light refreshments were served.

Chairman's Report

The President

When the Society's opposition to the Royal Hospital's proposed new Infirmary was widely reported in the national press, the Marquess of Salisbury considered that as Chairman of the Royal Hospital Appeal for funds to carry out this project, he could no longer continue as President of the Society. The Council of the Society completely understood this conflict of interest and accepted Lord Salisbury's resignation with regret. The Council have decided not to elect a President to succeed Lord Salisbury for the time being.

We are extremely grateful to Rt. Hon. Sir Malcolm Rifkind for presiding at this meeting. As M.P. for Kensington and Chelsea, Sir Malcolm has agreed to be a Vice-President of the Society, in succession to Mr. Michael Portillo.

Officers of the Council

Samantha Wyndham retired as Hon. Secretary of the Society having completed her three year term. We are grateful to her for all that she has done and I especially enjoyed working with her. We are delighted that Stephen Kingsley, who was already a Council member, agreed to succeed Samantha.

Ian Frazer resigned during the course of the year, having been a member of the Council for 28 years and our Hon. Treasurer for no less than 20 years. Ian has been a most meticulous and hard-working Treasurer and the Society has greatly benefited from his advice and guidance in all matters legal and financial; we owe him an enormous debt. Christy Austin, who is a keen member of the Society has been elected by the Council to succeed Ian.

The Council

During the course of the year, the following Council members have retired : Stuart Corbyn, David Foord, Nicola Lyon, Tom Pocock and R. Alexander Porter. We thank them all for their contribution to the work of the Society.

I would like to make special mention of Stuart Corbyn, who was a member of the Council for 12 years during which he played a major role in most of the annual exhibitions mounted by the Society, not least in obtaining sponsorship for those exhibitions; he chaired a working party that produced a study of the King's Road in 1994 and

was of considerable help in the organising of the two very successful conferences the Society held to mark the millennium. I also wish to make special mention of Tom Pocock who has been a member of the Council for no less than 37 years, for 16 of which he was Hon. Editor of our annual report; in recent years he has organised our annual winter lectures, including those to take place in 2006.

Membership

The membership of the Society is currently 1,366, an increase of 24 on last year. We are grateful to Patricia Sargent, our Membership Secretary, who is most efficient in the continuous task of keeping our data base of members up to date.

Publications and Communication

The Report for 2004 was another splendid edition produced by our Hon. Editor, Jane Dorrell. We also thank Michael Bach for producing two excellent Newsletters during the year. We have published a new card for this Christmas, which features a panoramic view of the Royal Hospital as seen from the Chelsea riverside; this was specially painted for us by Hugh Krall who also included a brief history of the Royal Hospital and its site on the inside of the card.

We have dramatically improved our website and are most grateful to our Web Master, David Campion, who does a splendid job in keeping the site refreshed; this is becoming an increasingly important and effective means of communication for the Society.

Activities

Our twenty-sixth season of winter lectures comprised a lecture on Prehistoric Chelsea by Dr. John Cotton of the Museum of London; on the Fifth Earl Cadogan by Stuart Corbyn and on New Architecture in London by John Simpson, the architect.

Valerie Hamami-Thomas organised visits for us to the Royal Society, to Clarence House, to Devonshire House, Battersea and to the Government Art Collection.

A public meeting of Chelsea's Residents was organised and chaired by the Chelsea Society when questions were answered from the platform by Councillor Tony Holt, Vice-Chairman of the Planning Services Committee and Michael French, Executive Director of Planning and Conservation.

As part of the Chelsea Festival, the Society organised an exhibition in Chelsea Old Town Hall, entitled 'Last Orders for the Pubs of Chelsea?' This traced the history of pubs in Chelsea and it succeeded

in attracting people who would not normally come to our events, including many who have been 'born and bred' in Chelsea for whom the exhibition was especially nostalgic of a Chelsea that no longer exists. The private view of the exhibition was attended by the Mayor of the Royal Borough. We were grateful to John D. Wood for providing wine and canapés and to Cobra Beer for providing beer on what was a very hot evening. We are considering using the information that formed the basis of the exhibition for the publication of a book.

To mark the 200th anniversary of the Battle of Trafalgar, our Summer Meeting on 20th July was a river cruise from Cadogan Pier to Greenwich and back again. We were delighted to be joined by both the Mayor, Councillor Warwick Lightfoot and the Deputy Mayor, Councillor Barbara Campbell; the weather was absolutely perfect for such a journey and all of the 150 or so members who were present had a memorable evening.

Some members were at Cadogan Pier again on 22nd July for the end of Doggett's Coat and Badge Race and to see the Mayor greet the winner and his fellow contestants. We are most grateful to Arnold Stevenson for helping with the arrangements for this. The event coincided with the opening by Earl Cadogan of an extension to Cadogan Pier, a jazz band played on the bridge to the pier and free beer was again available, this time by courtesy of Fullers.

We are most grateful to R. Alexander Porter for organizing another successful Local History Competition for Chelsea Schools; the cash prizes were presented to the winners by the Mayor at a special ceremony on 1st July.

In connection with increasing awareness of local history, the Society was represented on the small working party set up by Councillor Barry Phelps during his mayoralty to establish a 'virtual museum'; this web site is now up and running (www.rbkc.gov.uk/virtualmuseum).

Planning

The Society's planning committee presently comprises Michael Bach, Patricia Burr, Serena Davidson, Jane Dorrell and Nigel Stenhouse, under the chairmanship of Terence Bendixson. We have for some years had unofficial guidelines to govern the powers of the planning committee and its relationship to the Council of the Society; during the year these have been refined so that major or contentious planning applications are now discussed by the whole Council of the Society before representations are made.

There is normally a remarkable degree of unanimity amongst members of the Council and the Society as a whole on most planning matters, but this year has seen two issues that have been unusually controversial for us; these are the Royal Hospital's proposed New Infirmary and the Royal Borough's proposals for Sloane Square. In both cases, it is possible to have honestly-held but diametrically-opposed opinions and we realise that some members will feel that the Society has failed to represent their own views in these matters. This is unavoidable and members will not be surprised to learn that the Council of the Society has found itself to be divided in both these cases; the stance taken has therefore been the majority rather than the unanimous view of the Council. I would ask members who may feel aggrieved at the decisions of the Council to exercise understanding and to remember that all those who serve the Society do so to the best of their ability on an entirely voluntary basis.

New Infirmary, Royal Hospital

Following an exhibition organised by the Royal Hospital last November of the proposals for its new Infirmary, the Council of the Society held a special meeting to discuss the scheme and immediately made its views known direct to the Royal Hospital. This is a major development that will be part of a Grade I listed building set within a listed 17th century landscape, both of which are of national importance; bearing this in mind, the Society did not consider that the proposals were satisfactory, for the following reasons:-

a. The height and bulk of the new Infirmary is to be significantly greater than the existing infirmary and will be virtually the same as the central monumental building designed by Wren. We considered that the new buildings would thus compete with the main building to an unacceptable extent and not comply with one of the main features of this historic complex which is that the buildings generally diminish in scale, the further away they are from the central court.

b. The Society was not opposed to the employment of a classical style but we felt that the design was far too imitative of the central building; thus adding to the sense of its competing with Wren.

c. We considered that the site for the new Infirmary should have included the area to its south presently occupied by greenhouses and tennis courts. This would have allowed the new building to follow the lines of the original Wren layout for the site, for it to have a south elevation that could reinforce what is known as the Ranelagh vista and it would have permitted the new Infirmary to be lower in height, with smaller-scale buildings and spaces, that would not have competed with the main building and would

have been more appropriate to the intended use as a Care Home for the frail and elderly.

When it became evident that the application was being recommended for approval by planning officers of the Royal Borough, the Society, with the Georgian Group, the Ancient Monuments Society and various individuals, asked that the application be called in by the First Secretary of State for his own determination. A Section 14 Notice, preventing the local authority from granting consent, was served but after considering the matter for 5 weeks, the Government decided not to call in the application, thus allowing the local authority to grant consent.

The Society's opposition to the Royal Hospital's new Infirmary should not be seen as in any way diminishing our strongest possible support for this venerable and important Chelsea Institution. As with all planning applications who the applicant is, is not a relevant planning consideration.

Sloane Square

After carrying out two exercises in public consultation which showed wide support for the plan to radically alter Sloane Square, the Royal Borough is pursuing this option. Although there is much that is attractive about the present layout of the Square, the Society supports this proposal, because it will provide considerably more space for pedestrians; and as the new pedestrian areas will be immediately adjoining the surrounding buildings they will also be much more usable. The new Duke of York Square clearly shows the benefits of well-designed and easily accessible pedestrian areas. Sloane Square is unique amongst London squares and has always had a 'continental' atmosphere; it seems to us that the proposals will enhance this. The proposed new design and layout is also much closer to the original of 1770 than is the present layout which dates from the 1930s.

Other important planning matters I would like to refer to are as follows:-

1. Lots Road Public Inquiry

The Society gave evidence at this public inquiry into the proposal at the former Lots Road Power Station for a largely residential development, including the conversion of the existing building and the erection in front of it of two tall buildings of 25 and 37 storeys. There were many objectors to this proposal and the Inspector really wanted them to combine their evidence under that given by Chelsea Harbour Residents Association, which was legally represented. We refused to do this as we felt that our case was quite distinct from that of the other objectors; and we consider we were right to do this. In addition to presenting our own evidence, we were able to cross-examine the expert witnesses of the appellants and to make a closing submission at the end of the Inquiry (though the Inspector refused to allow us to make an opening submission, in which we consider he was in error). Playing a prominent role in this inquiry took up a considerable amount of time for officers of the Society.

The Inquiry lasted for all of the month of February and was reconvened for three days during April. The Inspector's Report has now been completed and the decision of the First Secretary of State is awaited.

2. Temporary Structures on Open Spaces

The Society has been concerned for some years at the increasing use of Chelsea's open spaces for commercial purposes, notably the area in front of the Duke of York's and all the land surrounding the Royal Hospital. The importance of open spaces to Chelsea is specifically referred to as one of the Society's objects in its constitution. I first made reference to this matter in the Report of the Society for 2000, in which we urged the Royal Borough to develop a strategy that struck an appropriate balance between the interests of residents and the benefits that trade shows can have in making Chelsea a more vibrant area. The Appeal decision of September 2004 in respect of the Duke of York's, which clarified that the structures for these trade shows require planning permission, makes the need for planning guidance from the Royal Borough even more urgent; but no such guidance has been forthcoming, despite repeated requests.

Since that appeal decision, the Royal Borough's record is that it has so far always granted consent to such applications. A consequence of this is that the Royal Hospital South Grounds has been granted planning consent to be either partially or wholly occupied by temporary structures for trade shows or corporate entertainment events for 169 days this year (46% of the year). This is not an appropriate or acceptable balance, especially bearing in mind that these grounds are within the curtilage of a Grade I listed building, they are themselves listed as being of historic interest and are leased to the Royal Borough for public recreation. The Society considers that the 40 days during which South Grounds and Ranelagh Gardens are used for the Chelsea Flower Show is a sufficient period in any one year for the setting of this important building to be compromised.

3. *Former Jamahriya School in Glebe Place*

This school building, which was originally an LCC school, together with the development off Old Church Street known as Inner Court, has recently been purchased by a property developer with the intention of demolishing the existing buildings and erecting a small number of mostly very large flats.

The Society considers that it would be preferable for the existing school to remain in educational use. So many such uses have been lost in recent years, notably the former College of St. Mark and St. John and the former Chelsea Polytechnic in Manresa Road. We do not need another development of absurdly expensive flats; one of the pleasures of living in Chelsea is that it has a mixture of uses and that its residents are from all socio-economic backgrounds. We are very much heartened by a recent decision of the planning department to recommend refusal of an application to redevelop the former Chelsea College of Art in Manresa Road, for the reason that it would result in the loss of an educational use. Let us hope that this decision marks a change of direction.

Reginald Blunt Bequest

When he died in 1945, the founder of our Society, Reginald Blunt, left all his papers, pictures and other artefacts related to the history of Chelsea to Chelsea Library; he also left the sum of £50 for the purchase of articles of Chelsea interest to be added to the collection. With this £50 the Borough of Chelsea set up a charitable trust known as the Reginald Blunt Bequest. It would appear that neither the Borough of Chelsea, nor its successor, the Royal Borough, have ever used any of this money; they have simply allowed it to gather interest, so that the value of the Bequest is now £2,500. When the Society heard that the Royal Borough intended to wind up the Bequest and to spend the money on the Encyclopedia Britannica On-Line and some DVDs, we objected to the Charity Commission and so too did many of our members, with the result that the Charity Commission have ruled that the expenditure of these monies has to have the approval of the Society. We are therefore actively looking for a unique or original picture, artefact or archival material, which will add to our knowledge of the history of Chelsea.

Retirement

A number of people who have played an important part in Chelsea life in recent years have retired this year.

Yesterday, Reverend Christopher Kevill-Davies, the Rector of the

Parish of Chelsea, said good-bye to his congregation in St. Luke's Church. During his time in Chelsea, Christopher has taken a personal interest in improvements to his churches; notably, a major restoration of the external fabric of Christ Church and the installation of new railings in front of St Luke's. The Chelsea Society was especially grateful to Sally Kevill-Davies for so expertly 'curating' our Chelsea China exhibition in 1999. Christopher and Sally have not gone far, they are to retire to a lovely Georgian house overlooking Clapham Common.

The Lieutenant Governor of the Royal Hospital, Major General Jonathan Hall has left Chelsea after being eight years in post, during which time he had the difficult task of enhancing the Royal Hospital's revenues by exploiting its assets of buildings and land; so this once rather sleepy community now has a much higher profile in the life of the whole of Chelsea. Jonnie achieved this most successfully, with relations between the Hospital and the community enhanced rather than diminished; this has been largely due to his enormous charm. We wish him and Sarah a long and happy retirement in Dorset.

Reverend Prebendary Dr. Peter Elvy has retired as Vicar of Chelsea Old Church having seen through, from inception to completion, a major redevelopment of the church hall and Vicarage which has not only provided the church with enhanced facilities but dramatically improved the physical appearance of this part of Chelsea which of course lies at the heart of the old village. Peter maintained the special traditions of Chelsea Old Church as a place of worship whilst adding his own inimitable humour and charisma. Peter and Petra now have a flat in Chelsea so it is good to still have them amongst us.

'Bouquets'

In recent years I have used the opportunity afforded by this report to mention developments over the past year which The Chelsea Society would wish to commend; we are keen to maintain this tradition and, who knows, we may even award prizes in years to come, rather than just metaphorical bouquets. The improvements which the Society wishes to applaud this year are the following:-

North West corner of Sloane Square (Tiffany's) and Symons Street

This major redevelopment by the Cadogan Estate is now complete. Being situated over the underground railway, many technical problems had to be solved and the development has involved a complex interchange of uses on the site; all this has been achieved whilst also retaining all of the main façades of the existing buildings, carrying out

extensive restoration of previously mutilated architectural details and providing new shops in Sloane Square and Sloane Street in a way that is wholly sympathetic to the character of the existing buildings. Most welcome of all, the southern end of Pavilion Road, which was once a nasty traffic-congested back street, has been converted into an attractive, pedestrian shopping street.

Christchurch School

The Bishop of Kensington recently consecrated major extensions to this charming mid-Victorian school. The way in which the extensions to that part of the school on the south side of Robinson Street have been designed to echo those on the north side is a master-stroke and this, together with the extensive new paved area across Robinson Street, has the effect of framing and giving increased significance to Christ Church itself. This paved area, already dubbed the 'Christchurch Piazza', has been designed with exemplary restraint; we hope it remains free of clutter.

Whistler Statue

I hope I may be forgiven for mentioning a project with which I was closely involved – the erection a few months ago of a statue of James McNeill Whistler, on Chelsea Embankment, near to Battersea Bridge. The site, which is a small garden–like area with, appropriately, spectacular river views has been given a new significance by the introduction of this statue. The sculptor, Nicholas Dimbleby, has created a figurative piece whose design and scale fit perfectly with the special qualities of the site and it is a worthy addition to the other 'sons of Chelsea' commemorated in bronze on Chelsea Embankment. The statue was erected by the Whistler Statue Appeal who raised the necessary funds entirely from private donations.

Conclusion

This has been a challenging year for the Society and the retirement of long-standing members of the Council such as Stuart Corbyn, Ian Frazer and Tom Pocock is a considerable loss. Fortunately, new people have come forward to fill their places and the Council remains optimistic, and indeed full of new vigour, to continue in its mission of protecting and fostering the amenities of Chelsea.

This is the Report of the Council of The Chelsea Society in its seventy-eighth year.

David Le Lay

Swan Walk

by Malcolm Burr

Swan Walk was originally a lane connecting Queen's Road, which became Paradise Row and is now Royal Hospital Road, to the riverbank where the Swan Tavern, the Apothecaries' barge houses and some fishermen's cottages stood. The Swan was famous in its time, with its own jetty and thus approachable by road or river. It was frequented by Samuel Pepys in the 17th century and by John Gay, the author of *The Beggar's Opera*, Dr Johnson and Tobias Smollett in the 18th. When Pepys's party arrived there 'thinking to be merry in Chelsey' on 9th April 1666 they were alarmed to find it closed because of an outbreak of plague. They briskly retreated to the nearby village of Kensington. The Swan ceased to be a tavern in 1780 and was converted into a brewhouse, named The Swan Brewery. Subsequently another pub, confusingly called The Old Swan, was established to the west of the Physic Garden and it is this one which Walter Greaves painted from the river in 1858. On the site now is Old Swan House, no. 17 Chelsea Embankment.

The local landmarks were, and still are, the Royal Hospital to the north-east and the Physic Garden, whose eastern wall bordered the lane. Additionally Chelsea boasted a number of noble houses that gave it the name, at that time, of The Village of Palaces. Ranelagh House, Walpole House, Radnor House (where Cheyne Court now stands), Shrewsbury House and Henry VIII's Manor House were all within a few hundred yards of Swan Walk.

The Physic Garden was established on 3 acres by the Apothecaries' Company in 1673. Nearly 50 years later it benefited from the generous patronage of Sir Hans Sloane, after which it was regarded as the finest herbal garden in the country and perhaps in the world. Its chief aim was the discovery, cultivation and study of plants for scientific and medical purposes. Four Cedars of Lebanon saplings were acquired which were to dominate the garden, growing to a girth of 12 feet. The last of them died in 1904. An 1890 plan to build on the garden was violently opposed by local residents led by the artist James Whistler.

The Swan marked the finishing line of the watermen's annual sculling race for the Doggett's Coat and Badge which was established in 1715 by the actor-manager Thomas Doggett, an ardent Hanoverian, in honour of the accession of George I. It still takes place with the start at the Old Swan by London Bridge and the finish now at

Cadogan Pier, a distance of about 5 miles. The Swan Brewery was demolished in 1873 to make way for Sir Joseph Bazalgette's Embankment scheme which narrowed the Thames and provided London with a badly needed sewerage scheme.

The development of Swan Walk began in the early 18th century and became a pleasing mixture of Georgian and Edwardian architecture. The first house to be built was what is now no. 4. In 1719 no. 1 was built and then altered later when the house on the corner of Royal Hospital Road was added to it. Nos. 2 and 3 were built in the late 1700s. The other five houses were built more than 100 years later in the first years of the 20th century and form a curve into Dilke Street.

Over the last 300 years Swan Walk has had many distinguished, interesting and unusual residents. Among the earliest was Mary Astell (1688-1731), an early feminist who tried, unsuccessfully, to found a women's community devoted to 'scholarship and celibacy'. In her last years, knowing that she was dying of cancer, she kept a coffin beside her bed 'to keep her mind fixed on proper contemplations'. She is commemorated in Chelsea Old Church with Elizabeth Blackwell and Margaret Roper, Sir Thomas More's favourite daughter. Her neighbour was Francis Atterbury, sometime Bishop of Rochester. He was a Jacobite supporter and, in 1722, was imprisoned in the Tower of London and banished the following year.

Elizabeth Blackwell (1688-1758) lived with her husband at 4 Swan Walk. She sketched all the plants in the Physic Garden which were published as *A Curious Herbal* and contained '500 cuts of the most useful plants which are now used in the practice of Physics'. Her husband, Alexander, was even more extraordinary. He was a printer turned doctor who was eventually appointed Royal Physician in Sweden. Unfortunately he became involved in a treasonable plot to alter the Swedish royal succession and was executed in Stockholm in 1747.

Philip Miller (1699-1771) was curator of the Physic Garden for 49 years. He lived at 1 Swan Walk which was for some years the tied residence of the curator.

Swan Walk appears in fiction too. A house in Swan Walk is described by Joanna Trollope, writing as Caroline Harvey, in *The Taverners' Place*. The first mention of the house in the novel is dated 1888 which means that it must be one of the early ones (1-4) though a later description sounds more like one of the five Edwardian houses (5-9); a printing press on the ground floor, offices on the first, a small flat on the second and others living on the floors above.

Marguerite Radclyffe Hall (1886-1943), the lesbian author of *The Well of Loneliness*, lodged with her cousin Dorothy Clarke at no. 1 in 1916 after the death of her long-time companion, Mabel Batten.

Osbert Sitwell (1892-1969) leased no. 5 in 1918. He was the author of novels, poems, short stories and literary criticism. Sacheverell Sitwell's poem, *Swan Walk* *(see p.30)*, is included in his collection *An Indian Summer*. *Façade*, in which the poems of Osbert, Edith and Sacheverell Sitwell were set to music by William Walton, was first performed at the house in 1923. Noel Coward satirised the Sitwells in a sketch called 'The Swiss Family Whittlebot' in the revue *London Calling* in the same year. It was some years before they forgave him.

Sir Nigel Playfair, the actor-manager who had the lease of the Lyric Hammersmith, was at no. 3 before the First World War and then moved to Pelham Crescent where a blue plaque commemorates his residence at no. 26.

Between the wars, as Chelsea became increasingly fashionable and less bohemian, the residents of Swan Walk came more and more from the pages of *Who's Who* and *Debrett*. In the 1920s the Dowager Countess of Onslow was at no. 7, Sir Nicholas and Lady Waterhouse at no. 2 and the Earl of Rothes at no. 6. In 1927 the Chelsea Society was formed by Reginald Blunt at the house of Mary, Countess of Lovelace, who lived at Wentworth House, no. 12 Chelsea Embankment, whose entrance is in Swan Walk. The Lovelace family was directly connected to Lord Byron whose only legitimate daughter, Ada (1815-52) married a former Earl of Lovelace. Ada is more famous for her mathematical skills and is credited with the development of a very early form of computer.

In the next decade, Lady Jolliffe took over no. 7 and was succeeded by Sir John and Lady Salt. No. 1 Swan Walk and the adjoining 67 Royal Hospital Road were badly damaged in the early part of the war, revealing evidence of an earlier construction. Repair work was carried out in 1946 and again in 1949, after a fire.

After the war the Edwardian houses (nos. 5-9), some of which had been requisitioned, were turned into flats. This may have been because of their height (six storeys) and the absence of staff made them difficult to manage. By 1948 the Marquess of Salisbury had acquired no. 2 and Harold Caccia, the future British Ambassador to Washington, and his wife were at no. 6. There is a story that Lord Salisbury's butler used to stand by the kerb to ensure that there was a parking space for their car. The 5th Earl Granville was at no. 9 though he spent most of his time on the island of North Uist in the Outer Hebrides where the architect Martyn Beckett, who lived at 7 Swan Walk, designed a gale-resistant circular house for him and his wife, Doon Plunkett, a Guinness heiress. Sir Martyn Becket, as he became, was also responsible for the alterations to the interior of King's College Chapel, Cambridge.

In 1957 Raymond Chandler, the author of *The Big Sleep* and

Farewell, My Lovely, was at no. 8. Although born in Chicago he was educated in England at Dulwich College where he was a near-contemporary of P G Wodehouse. He died in America in 1959.

When the Swinging Sixties hit London and the King's Road became, temporarily, the centre of the universe, Swan Walk retained its aristocratic touch with the Salisburys still in residence, the Hon. Michael and Pandora Astor at no. 1, Sir David (known as Fruity) and Lady Alexandra Metcalfe, a daughter of Lord Curzon, at no. 5 and Lord and Lady Glenconner at no. 6.

It has been thought that Sir Alexander Korda, the Hungarian-born Briitsh film mogul, and Rex Harrison the actor lived in Swan Walk at some time. Their biographies make no mention of this (and nor does the Electoral Roll) so, if they did, they probably had short term leases.

Swan Walk is fortunate not only in the elegance of its few houses, but also in having all the properties on the east side of the street, providing delightful open westerly views to the Physic Garden and over the Thames and, although the Swan is long gone, its close proximity to the river adds to its charm. It remains a pleasing and attractive oasis in the heart of Chelsea. Its quietness is preserved by having No Entry signs at each end: the only entrance is from Dilke Street. There is a story, almost certainly apocryphal, that this was arranged by Harold Macmillan, Prime Minister from 1957 to 1963, who was sympathetic to Lady Salisbury's complaint that Swan Walk was being used as a 'rat-run'.

Although Pepys, John Gay, Dr Johnson and Tobias Smollett might not immediately recognise the lane down which they travelled to 'be merry' at the Swan, they would certainly approve of the sympathetic and appropriate way in which it has been developed.

Swan Walk, 1918

Across the road was the walled garden
with the mulberry tree,
The dirty, foggy Thames ran along one side
and the War was 'still on';
It was like that,
and we knew all the painters and the poets

And now, still trying,
for it is a lifetime ago,
have I caught or let fall the Leonids?
There could be a little of the meteor dust upon my fingers,
no more than that,
And it is all

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My Memories of Chelsea School of Art, 1947-1953

by Betty Elzea

I believe that this was a unique time in the School's history. The war had recently ended and there was a new element amongst the students who, hitherto, were mainly middle class and just out of public school. The newcomers were ex-servicemen, mostly of working class or lower middle class origin who had gained the opportunity for further education through bursaries from the government for their war service.[1] These men would otherwise have had to find a living in the work-a-day world, without an opportunity of studying and practising art. I believe that this was responsible for unleashing a wave of new talent which transformed our visual world culminating in the brilliant 1960s (yes, they were brilliant!). The government grants were predicated on the understanding that the outcome of this free education would be a practical one, i.e., that they would become art teachers, and no doubt they all did, at least at first.

Socially, it was a heady mix. The servicemen were older and more mature than the school leavers, however the school leavers were in most cases culturally and artistically the more sophisticated and most had benefited from public (such as Eton) and private school education, and some from 'progressive' art education in schools like Bedales and Eothen. At any rate, the mix made it an intensely stimulating and enjoyable place. It functioned under the aegis of a respected (though scarcely ever visible to us students) headmaster, H. S. Williamson (head 1930-58). He was tall, thin, bespectacled, and solemn – every inch a traditional schoolmaster. He was also irreverently known among us for the well-judged highlights he painted on peas for Batchelor's advertisements (I doubt that he would have been pleased to be remembered for this). In fact he was a very good graphic designer. He had a dry sense of humour, and as I remember him, he was mainly notable for his occasional lectures and the 'crits' he gave at the annual Sketch Club exhibitions. These were held early in the autumn term after the summer vacation. On these occasions the art school took over the multi-purpose hall on the ground floor of the building and we students hung up what we considered our best efforts on the climbing frames which lined the walls for its use as a gymnasium.

The School and its building, next to the Chelsea Public Library on Manresa Road, was the Chelsea Polytechnic, in which the art school occupied the whole top floor. The rest of the building below this, including the basement, was given over to the sciences, and often quite noxious smells would float up to our floor. I confess that we took no interest in the (to us) colourless denizens of these floors, who lived quite in another world.[2] We would race up and down the wide stone staircase leading to all floors, passing walls of showcases along the corridors of the science floors massed with geological specimens, specimens of minerals, pickled creatures in jars or bottles, tiny skeletons of birds and beasts. We in the art school had our own specimens, kept in a glazed cupboard in the corner of the 'top life-room'. These were a complete wired-together human skeleton, and a tall glass cylinder containing a skinned and pickled human arm. Occasionally someone would give the jar a shake and its grisly contents would bounce about in the murky liquid. Perhaps an art school anatomy specimen such as this gave Damien Hirst his first inspiration?

We also had a plaster cast of a reduced size écorché figure with which most art schools were equipped then for the study of human musculature. As beginners, we studied and were tested on human anatomy and on our rendering in charcoal of a plaster cast of a classical sculpture (carrying on the historic academic tradition). I couldn't work up any enthusiasm for the latter, which I think was general, but I remember one of the casts of a male figure being enlivened once by the impaling of a kipper on an obvious and prominent place!

There were two large studios entirely given over to life drawing and painting, one full of plaster casts of sculpture, another for still life set-ups, a smaller life room, and at the south end of the building, a studio in which modelling, casting, and sculpture was taught. Tucked in under the big 'top life room' was the staff room, an inner sanctum into which I never saw.

There were several visually memorable models, both female and male. The latter were obliged at that time to wear a "g-string". They were respectfully known as Miss or Mr so-and-so, but alas I do not remember their names. There was a retired boxer with (I thought) an ugly muscular body, and a well-preserved lady with black-dyed hair put up in a bun, who preferred reclining poses. The very dapper Quentin Crisp could be seen walking along the King's Road, but I don't remember ever drawing him, though I am told others did.

There was a lengthy wing jutting out at a right angle from the centre of the rear, or west, façade of the building. This was fitted out with long wooden counters and sinks below the rows of windows on both sides. It was equipped with presses for lithography and etching (the latter not offered in my time), and padded tables for fabric printing in the central areas. Silk screen printing was just beginning to replace block printing. I spent many hours there, working under Frances Richards (Mrs. Ceri) who taught textile design. My fellow students in this were Anthea Oswell and Ann Irving, who together with myself, Jean Dunlop and Diana Lowry, formed a short-lived exhibiting group named 'The Scorpion Group' in 1952.

At the far north end of the building was a glasshouse, alas disused in my day, but which in earlier days probably housed plants from which students could make studies. This end of the school, built into the corridor, also had presses and cupboards for supplies which we could buy at subsidised prices. The supplies were dispensed by two storekeepers who shared a little glazed hut built into an angle of the corridor: the elder, Mac (Macarty), and the much younger Bob. They were the majordomos of the school and were benign characters, most tolerant of a (comparatively) unruly bunch of art students. Small exhibitions of outstanding students' work were occasionally pinned up on the corridor walls at this end of the building. I particularly remembered Liz Frink's rather dashing wash drawings being shown with those of her close friend (whose name I cannot now recall, was it Pat Morris?).

At coffee-break time a gang of us would make a dash to Hemmings, the little bakery-cum-dining room in the King's Road, at the bottom of Manresa Road, for coffee and cream buns, which were a speciality, served by a waitress notable for her quaint grey ringlets which had a fascination for me. For lunch, those of us who were tightly budgeted would march down Glebe Place to a church hall in Upper Cheyne Row which housed a 'British Restaurant' at the time, where a filling lunch could be had for five shillings. Behind the counter were bins of shepherds pie, stew, mashed potato and gravy. A favourite was 'sausage toad'. Wonderful suet puddings were served with custard, and the best treacle tart I have ever consumed.

Favoured watering places were the Kings Head and Eight Bells, the Pier Hotel, and the Six Bells. Further afield were the Queen's Elm and Finch's (next to Thomas Crapper's yard) in the Fulham Road. Monk's on the corner of the Kings Road and Glebe Place was our art supply shop. I seem to remember that Green and Stone, which still survives, was considered rather pricey.

This end of Chelsea retained a quiet, rather seedy, bohemian air. The King's Road was then lined with run-down Georgian terraces between Carlyle Square and Dovehouse Street (where they gave way to an old burial ground near the corner of Sydney Street). Dovehouse Street, at right angles, contained a terrace of old, one-up, one-down cottages. In one of the terrace houses along the Kings Road (which

were demolished to make space for the fire station) lived 'Mrs' Garman, Jacob Epstein's impressive-looking mistress and their son Theodore. She was friendly to art students and was often seen walking about the King's Road. Behind the garden of this row of houses, and opposite the Public Library and Polytechnic buildings lay a decayed sort of rabbit warren of old studios surrounded by a high wall with a wooden door opening from Manresa Road marked 'Trafalgar Studios'. Tantalisingly, the door always seemed to be shut. The name must point to an early 19th century construction date for these studios.

There were memorable parties given by affluent families, which were an eye-opener to me, coming from an uncultured background. I can still picture some large, fine, interiors with simply but boldly decorated rooms, hung with good paintings. There was more wine than one could handle - this was the pre-drug intoxicant. The music of choice was guitar music, and Laurie Lee was often there to sing and play. For the better-off of our fellow students, the then unspoilt Majorca was the favourite place for holidays. Others had to work during the summer to supplement the grant which was barely enough to live on.[3]

Much enjoyed by staff and students were the Annual Summer Picnics. Coaches would take us out to the country. In my day, I remember some trips to Cookham and to Wallingford. We would

Summer picnics for students at the Chelsea School of Art.

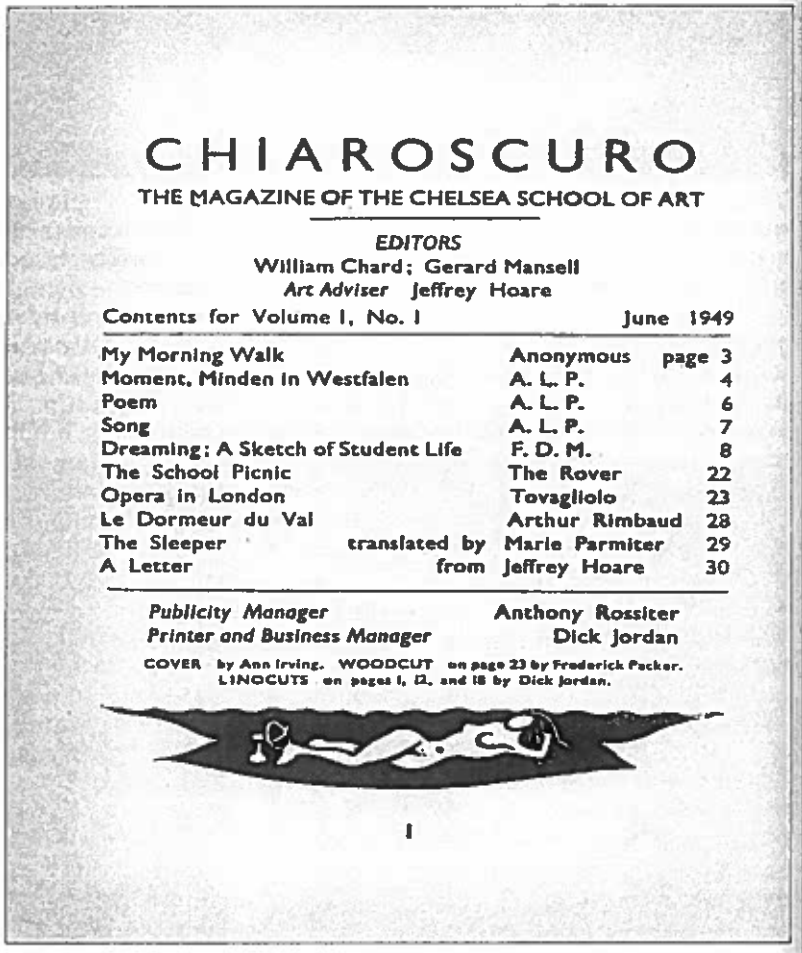
spread ourselves with our picnics in a river-side field or wander off in quest of the 'local'. We swam or hired boats, and generally larked about, and sang on the way home at the end of the day.

There was a dance before Christmas in the main, ground floor hall. Besides its alternative function as a gymnasium, the hall had a stage which was the scene of the annual 'Stunt' *(see p 50)*. The end of the Christmas term was devoted to dreaming it up and putting it together. I don't know if the tradition was continued for long, but in those post-war, pre-Monty Python days these were entertainments of genius - wildly imaginative! Just reading through the programmes I have kept (1948,1949,1950 and 1951) makes me chuckle with delight. The Stunt consisted of a series of acts rather in the Music Hall tradition, and the satire was usually topical. For instance, 'Watcher Koch' (1951) was a crazy evocation of the popular radio programme on bird song by the German ornithologist Ludwig Koch, who had a heavy German accent. The staff would contribute an act each year, generally rather more elaborate than the students' sketches. In 1950, "The Staff Proudly (Presented) A New Spectacular Extravaganza entitled NUDE but not RUDE, the all British Revue with a French Flavour with Mr. Robert Medley as Sir Robert Deadly, C.B.E. and Mr. Brian Robb as Miss B. Ribb, M.B.E, with strong supporting cast including 12 BATTERSEA BLONDE BOMBSHELLS (under the personal supervision of the Headmaster), etc..." Of course, the acts were enhanced by wonderfully makeshift scenery and music (of a sort).

I was involved only once in the art school's contribution to the Chelsea Arts Ball on New Year's Eve. Most of the London art schools constructed elaborate floats which would be dragged out on to the

floor of the Albert Hall just before midnight. This particular year (possibly 1950 or '51) it was decided that, rather than get involved with time-consuming do-it-yourself construction, we should stream into the Hall as a swarm of bats and witches and suchlike sinister creatures in black costumes (home-made of course).

During this period, an effort was made to produce a little hand-printed magazine, of which I have kept a copy. It was titled *Chiaroscuro*; I am unaware that it extended beyond Vol. 1, No. 1.



CHIAROSCURO

THE MAGAZINE OF THE CHELSEA SCHOOL OF ART

EDITORS
William Chard; Gerard Mansell
Art Adviser Jeffrey Hoare

Contents for Volume I, No. I — June 1949

Publicity Manager Anthony Rossiter
Printer and Business Manager Dick Jordan

COVER by Ann Irving. WOODCUT on page 23 by Frederick Packer. LINOCUTS on pages 1, 12, and 18 by Dick Jordan.

I

The contents page of the first, and possibly only, edition of Chiaroscuro *in June 1949.*

In my time, our teachers were: Robert Medley, Ceri Richards and his wife Frances Richards, Raymond Coxon, Edna Ginesi (Mrs Coxon), George Day (being elderly, he spent most of the time in the comfort of the staff room or along the road at the Chelsea Arts Club), Harold Jones (who was ever impressing on us to emulate the draughtsmanship of Jean Dominique Ingres), Willy Soucop, Steven Sykes, Brian Robb, Joe Revill, Elliot Seabrooke, Claude Rogers, Sarah Nechamking, and Daphne Chart. M.C. Oliver, the calligrapher, cut a picturesque monk-like figure in his linen smock. He taught us lettering and calligraphy with reed pens, recommending to us his home-made sepia ink (was it Prout's Brown?). Also, we had Teddy Wakeford, Robert Buhler, Ella Griffin, Roy and Joyce Spencer, Julian Trevelyan, Fred Coventry, Bernard Meadows, Vivian Pitchforth. Fred Brill, I suppose then being comparatively junior, taught us the messy basics of stretching and priming canvases in the disused greenhouse. He became Principal from 1965 to 1979.

I was a very immature, mediocre student, scarcely knowing what I was doing, but my training at Chelsea and art history knowledge, acquired separately at night classes (mainly at Morley College in Lambeth), led me to employment at the V & A. Curatorial work there and elsewhere[4] has been my life's occupation.

1 The Chelsea School of Art had been founded in 1895 as part of the Polytechnic movement. It was closed in 1940 and reopened in 1945. According to the Prospectus of 1947-48, there was damage by enemy action and post-war difficulties meant that the school was struggling to get back to pre-war standards of facilities (we never noticed this and took it as it was). The Prospectus wrote further: "Meanwhile, owing to the return of so many men and women from the Forces, the demand for places [was] exceedingly great..." I think I was lucky to be accepted!

2 The fact that I had previously been a lower floor groundling myself failed to modify my new, lofty attitude. The year before I started at art school, I had been trying to improve my mathematics in preparation for university entrance, in the basement of the Polytechnic building. I failed of course! This helped to convince my mother that what small talent I had would be more fruitfully cultivated in the art school.

3 Brian Yates reminds me that this amounted to £60 per term and that the official title of the grant was the Further Education, Training, and Study Grant.

4 Brighton Museum and Art Gallery, and Philadelphia Art Museum, and part-time work at the Delaware Art Museum.

Betty Elzea, (formerly Bradford) would like to thank Brian Yates, Jeff Lies, Elisabeth 'Pixie' Bradford and Daphne Corke for help with remembering.

More memories of Chelsea Art School in the 1940s, by Brian Yates, follow overleaf.

Brian Yates adds:
Chelsea School of Art, 1946

From Catterick Camp, after seven years in the army,. I was sent to the Army Northern Command, Formation College, at Welbeck Abbey. There Cliff Ellison, a senior student (he was later a distinguished picture restorer), advised me to go to see Williamson at Chelsea. I began there in September 1946 with Fred Packer and Jeff Hoare.

In 1946 and '47 the temporary roofing of the Polytechnic building was held up on massive timbers, 10 inches or a foot square; it was very dusty up there. We began our classes in the laboratories below the ground floor main hall, the 'dungeons'. 'Pistol' (his naval nickname) Packer, Jeff Hoare, Andy Gibson, Penny Allington, were in my first group down there working on lab benches. At that period there were school lunches in what later became (when more space was needed) the intaglio/planographic studio.

Williamson was an inspiring head who brought in many, essentially humanistic, progressive, teaching staff, including Henry Moore, Ceri Richards, Robert Medley and Graham Sutherland. A recognisable Chelsea ethos emerged. Though strongly influenced by the French modern movement of Cézanne, Picasso and Braque, Chelsea made its own contribution.

Returning from the summer vacation, early in the autumn term each year, students would put up their work to be seen by everyone. This was the 'Summer Sketch Club'. At the end of the week, Williamson gave his eagerly anticipated 'crit', which I remember as always being perceptive and helpful.

There was much going on outside the art school as well: I attended many lectures, the most memorable being the John Summerson Lectures and those by Alec Clifton-Taylor at the Courtauld Institute. Several of us used to linger in the small gallery around the corner in Sydney Street, run by a young dealer named John Hewett. He often brought in Tanagra figures, ancient pottery and African sculptures to the school for students to see, handle and discuss.

I remember Sonia Hotblack, an ardent communist and students' union activist. Roger Phillips, the photographer, was in my group (Commercial Design) for my first and second years, but then transferred to painting as did many others at this time. John Berger emerged from this ferment – I remember him painting a new ground over the canvas of a fashionable artist and reusing it for his own work – at nineteen he had complete conviction of his own judgement!

Last Orders for the pubs of Chelsea?

by Colin McIntyre

It was with remarkable prescience that the Chelsea Society made a major contribution to the 2005 Chelsea Festival with a magnificent study of the existing pubs of Chelsea. The Exhibition *(see p 54)*, under the same title as this article, was appearing just as the new 2003 Licensing Laws were coming into effect. This allows All-Day Drinking but also required existing pubs to re-register embodying all requests for extended hours and other changes to their licences.

It was exactly the moment for Chelsea residents to examine their own views on public-houses in their immediate vicinity, and indeed the role of the pub in the twenty-first century. Things are changing apace, with pubs being converted into coffee-bars or more significantly into private apartments. Was this to be the new age of the gastro pub and the all-night drinking den? Was Chelsea to become a new Soho with nightclubs closing at 3 am and hardened drinkers emerging from all over London as earlier-closing pubs funnelled their customers and continental tourists in Chelsea's direction

The Exhibition in Chelsea's Old Town Hall was organised by a committee of the Chelsea Society with support from the Festival itself and particular help from the borough's Local Studies department of the Library. Michael Bach was responsible for most of the design and presentation – and excellent it was.

Indeed there must be a case for re-assembling a mobile version of this Exhibition and displaying it in other neighbourhoods as an example of just what can be done with local words and pictures – plus good hard research.

The exhibition and its accompanying catalogue is a genuine monument. It asked questions about the origin of Chelsea's pubs, and made comparisons with those of Belgravia, and even those of neighbouring South Kensington. The pubs of Belgravia, for example, are mostly tucked away in mews originally to cater for coachmen, coalmen and the servants of the gentry. The pubs in Chelsea's much more mixed community were nearer to the old time village alehouse. They were often actually built into respectable terraced rows of houses in residential areas or along main shopping thoroughfares, rather than being tucked away in back streets.

There are twenty-eight pubs in Chelsea (2005) and almost the same number of pubs where the pub building still exists, but it is now no longer a pub.

As a Chelsea resident for over 47 years, your correspondent has drunk in all the existing pubs and knew the majority of what he would call the newly 'lapsed' pubs, in particular those in the King's Road itself. Some of these he remembers from wartime days, when his own scene was north of the Park.

Some of the lapsed pubs have become banks or boutiques, others converted into restaurants or private dwellings. I think of that familiar King's Road landmark, The *Markham Arms*, now a Building Society-cum-coffee-shop; and *The Colville* nearer to Sloane Square but now a clothing emporium.

The *Princess of Wales* in Dovehouse Street and the *Marlborough Arms* are both restaurants and though congenial (and expensive) no longer the pubs of my younger days. I miss too *The Shuckburgh*, and *The Roebuck*, and the *Stanley Arms*, and even the old *Water Rat* which was almost a private club so regular were its many local denizens. Each pub had a character and a clientele of its own, and they did serve a social purpose, existing as little community pockets where a local resident could count on meeting friends and neighbours on an equal and inclusive footing.

Admittedly many changes have been taking place over the last fifty years or more – the major ones occurring just after the Second World War and perhaps in those Swinging Sixties that we now mostly read about in old biographies. The Chelsea Society and I are of exactly the same age, and it is good of the Society to remind us so expertly of what came before us.

It is also good to be reminded of the original role the beer houses and alehouses of mediaeval days represented, and in particular in Chelsea because of the influence of the river in those long ago days. With much travelling then done along the river, the village of Chelsea had many more pubs catering for riparian voyagers and workers rather than people living in more central areas of London, who today instead enjoy the Congestion Charges of our own all too cluttered roads.

As the nineteenth century began, speculative terraced housing began to be built all over Chelsea, with pubs included as an integral part of the new terraces, but probably only identified by a swinging pub sign outside or on a wall.

In the second half of that century more purpose-designed pub buildings made an appearance, intended to be more flamboyant and grand scale than previously. That was when the bigger King's Road pubs came into being.

A pub that still thrives – the Cross Keys in Lawrence Street. A watercolour made before The Embankment was constructed.

A major change came at the end of that century following the forming of the Embankment in 1874, and the sweeping away of the old riverside pubs as the King's Road and Sloane Square began to play a bigger part in Chelsea life.

And this is where the 2005 Town Hall exhibition by the Chelsea Society, represented particularly by its catalogue, became a really valuable historic contribution. It records a steady decline in the *number* of pubs in Chelsea, but also examines their social purpose in today's new and different society.

The catalogue lists the existing 28 pubs of Chelsea and a similar number where the original building stands but is no longer a pub. It also lists another one hundred pubs that have long since disappeared. Admittedly some of these are only known about because they appear in early Census returns dating from 1841, 1851, 1861 and 1871, and the exactness of their presence is often complicated by the fact that many pubs in Chelsea have undergone changes of name – some of these, as this old resident feels, quite unnecessarily!

What this history of Chelsea pubs made clear is that pubs have almost no legal protection. Only five Chelsea pubs have ever been *listed* as buildings of historic importance and none of these are still in use as pubs.

"The planning system of the last 20 years [as the catalogue states]

has almost promoted the loss of pubs. They could change without planning permission to cafés, restaurants and bars, and permission was readily given for change of use to shops, offices, and, in the last five years, to housing."

A belated outcry by Chelsea residents about the extended late hours that pubs and restaurants and nightclubs are seeking under the new licensing laws might just persuade the government to think again about the standing of pubs.

The government has always used licensing laws to control the supply of alcohol to the public, but one sometimes wonders if this new indulgence in supposed continental customs is really an answer to binge drinking and to late night inner city mayhem. Could it be that government and Council controls should be exercised a little more in favour of resident Council Tax payers and a little less to those mainly concerned with financial profit and even money-laundering ventures?

For instance is it not time to recognise the importance to a community of the traditional English public-house in our Councils' planning policies? At the simplest level, why shouldn't proposals to convert pubs to flats or dwellings be on condition that the existing pub on the ground floor be kept?

And why not update the protection of pubs by listing them as architectural and historic treasures, which many of them undoubtedly are. After all, the last such survey having been done 20 years ago listed only five.

But it is not all gloom on the pub front. Already several Residents' Associations have successfully challenged proposed changes to pub timings in their streets. And the intervention of the Campaign for Real Ale (CAMRA) against threatened closures of pubs across the country is another hopeful sign.

And several Chelsea pubs – such as the independently-owned *The Crown* – situated so conveniently between the Royal Marsden and Brompton Hospitals in Dovehouse Street – sensibly decided in advance to keep their existing patterns and not spoil our midnight hours. And where else in London can one still get that excellent West Country beer – Otter – which was originally only obtainable in the House of Commons?

Colin McIntyre is a retired BBC journalist and author. He is a member of the Circle of Wine Writers – but also drinks beer.

Trivial Pursuits

Logan Pearsall Smith in Chelsea

by Jane Dorrell

The author of *Trivia*, *More Trivia* and *All Trivia* would have been delighted by the succinct opening of his obituary which appeared in *The Times* in 1946. "Mr Logan Pearsall Smith, critic and essayist who died at Chelsea on March 2nd, devoted himself to the study of the English language and the writing of English prose."

He was born into a prominent wealthy Philadelphia Quaker family in 1865. Their money may have come from trade – they owned a flourishing glass-manufacturing plant – but there was a strong literary and intellectual tradition. Logan's parents were well-known evangelists and his mother's writings were widely read – in Europe as well as in America. His cousin Carey Thomas founded the Quaker college, Bryn Mawr. His elder sister Alys married Bertrand Russell in 1894 and six years later his younger sister Mary married Bernard Berenson.

In 1884 Logan spent a year at Harvard – where he was taught by William James. A year at the University of Berlin followed after which he went, as planned, into the family 'bottle business'. He had stuck this for a year when he had an unexpected and unQuakerish exchange with Carey Thomas: "'So thee is going into the family business' she abruptly began. 'Why, certainly, of course,' I replied, 'How could I dream of anything else?' 'Well,' said my cousin, 'I'd rather shoot myself.'"

The upshot of this exchange was that he managed to persuade his father to fund a new life in Europe. Not so difficult as might have been expected. (Some years earlier, again in a departure from what might be expected from a card-carrying Quaker, his father had been forced to take refuge in England following some obscure sexual scandal. This exile, albeit temporary, gave his parents a love of the country, and in fact they settled here in the 1880s.) Logan was given the choice of an outright sum or an annuity. Showing great foresight he chose the latter, which was to give him a comfortable income for the rest of his life. In 1888 he was enrolled at Oxford University under the tutelage of Dr Jowett. Here, among other notables, he met Henry James – a meeting he described in a letter to Alys:

"I met Henry James yesterday. Harold Russell invited me to meet

his people, Lord and Lady Arthur Russell, at tea in his rooms, and Henry James was there too. He is small and very French in his appearance and has a disagreeable, sneering way of talking. It is only his manner that makes people dislike him however, I think, for after I had talked to him a while he seemed very like Prof James. He said a number of clever things, most of which I have forgotten." In spite of this inauspicious start the two men were later to become friends. When both were living in Chelsea they would stroll together in "this riverside suburb" and Logan would visit James at Rye. There is a nice story – perhaps apocryphal because who was there to record it? – of the two of them walking on the Romney Marsh. "Logan, as is often customary with expatriates, was attacking his native land of America. Henry James protested; how could he speak so of his own country and countrymen? It was altogether shocking. He stopped, and turning full circle, surveyed the entirely unpeopled landscape. Then, reassured that they were quite alone, 'My dear boy', he said, putting his hand on Logan's shoulder, 'I can't tell you how much I agree with you'."

Logan, who became a naturalised English citizen in 1913 – and a year later persuaded James to follow his example – never changed his views. Many years later in a letter to Cyril Connolly he wrote: "It is odd to think you will so soon be going to America. You may like it – people do at first. It is only after a while that the dreadful monotony and meaningless of it all begins to depress you". John Russell in his 'Portrait' says that Logan could not conceive that any "fastidious person" could be happy in America.

A fellow undergraduate at Oxford was Philip Morrell. Their student friendship was to lead to a 12-year 'intimate relationship' – during which time, they were, *inter alia*, partners in an antique shop called 'Toplady'. It would also lead, some years later, to an *echt* Bloomsbury cat's cradle of emotions. Logan had not been too happy when Philip married Lady Ottoline in 1902. He was even less happy when her affair with Bertrand Russell led to the breakdown of his sister's marriage. The Russells were divorced in 1914.

This was the year when Logan, who had been living with his mother in various rented houses in Sussex, came to Chelsea, a Chelsea evocatively described by Connolly: "A strange world, a vanished society, a world in which people of independent means, living beside each other in creamy Georgian houses, devoted their lives to art. Chelsea was the centre – leafy, well-to-do, fig-ripening Chelsea, from Carlyle Mansions to Ebury Street, where a good luncheon party would last till lamp-lighting."

Pearsall Smith bought one of these creamy houses, No 11, St. Leonard's Terrace, where he was to remain until his death in 1946.

After her divorce Alys moved in as his housekeeper. She is rarely mentioned as being a member of the household – perhaps because her brother put down all troubles to "the presence of women in a house", a misogynistic attitude he tried to impress on Connolly who came to work for him as what might be loosely described as a literary 'gofer' in 1926. Without much success, it must be said, though he was doubtless the inspiration behind Connolly's famous contention that 'the pram in the hall' was the kiss of death to an aspiring writer. Connolly had been told by Kenneth Clark that Logan was looking for 'a secretary, or rather he wants to keep some young man from journalism, and in return the young man is to do various odd jobs of scholarship – look up passages in seventeenth and eighteenth century authors, mainly in pursuit of philosophical queries ... you would find him a trifle pedantic...' This pleasantly lackadaisical employment lasted for five or six years until brought to an end by Connolly's marriage. They did, however, remain friends. Later, Logan was to contribute articles to *Horizon*, and he even, in a burst of what he called 'the spirit of pedantry, a spirit that spares neither age nor sex, 'congratulated Connolly on a subject close to his own heart in a letter written in 1942: "... But to speak of things of really grave concern, one of the most important of which is Punctuation. I see by the admirable number of *Horizon* which has just arrived that you have mastered the colon, which is a weapon admirably suited to your style. The semi-colon you handle with less assurance, while your use of the apostrophe makes my flesh creep..."

By then Logan's reputation as a man of letters was well established. *Trivia*, published privately in a limited edition of 300 in 1902, came out commercially in 1917, followed by *More Trivia* in 1921. He had published *The Life and Letters of Sir Henry Wotton*, books on the English language and a number of anthologies – one of which contained essays on, among others, Shakespeare, Milton and Carlyle, whom he described memorably as "the Rembrandt of English prose". An unsung achievement was his discovery of correspondence between Horace Walpole and Mme du Deffand which Mrs Paget Toynbee told him had been missing since its sale at Strawberry Hill in 1842. By dint of what he described as a 'hunch', backed by some astute detective work he traced it to the country house of a peer – referred to as Lord F. When Mrs Toynbee was told about this remarkable find and unpacked the box she found it contained hundreds of unpublished letters. Logan's achievement was unsung because when her edition of Walpole's letters was published there was no acknowledgement of his contribution. Then in 1928 he was asked by Robert Bridges to join a committee set up by the BBC to examine the pronunciation of words – particularly foreign ones. He

noted that, "though in general, the committee recommends that imported words such as 'enclave' and 'trait' should be pronounced as though they were English, with regards to the word 'ennui', since it describes a state of feeling which is still a privilege of the upper classes, Mr Bridges is inclined to agree with Lord Balfour that it should be spoken as a French word." Alistair Cooke also served on the committee, but when asked, a year or so ago, he did not remember this exchange – although he remembered Logan well, having thought it strange that an American should be asked to pontificate on the pronunciation of English. Virginia Woolf too, had been invited to join, but she refused. This may have been because of a row she and Logan had had a year previously and she was not in a forgiving mood. More than unforgiving it could be said. She wrote a vituperative letter about him: "... I don't like Logan; he's coarse and rank and would, if he were a fish, stink, to put it plainly." The Chelsea/Bloomsbury spat of 1914 had spread its tentacles. At one time Lady Ottoline had had her eye on a house in St. Leonard's Terrace but changed her mind when she learnt that Logan would be a neighbour. His only comment was that "Ottoline would be highly undesirable as a member of the community".

And 1928 was important for another, rather more parochial reason. It was the year both he and Alys joined the Chelsea Society. He remained a member all his life but did not play an active role. Alys, on the other hand, is frequently mentioned in the Society's Minutes. It's a pity Ottoline didn't move to Chelsea. She might have joined too.

The house in St. Leonard's Terrace at this time was described by John Russell:

> "By long residence he had continued to saturate the tall, narrow-waisted, inconvenient house with the lingering, badger-like smell of foxed leather and powdering ink; and one could find one's way, by nose alone, to the little room on the second floor where Logan would sit, like Faustus in his study, with folio and inkhorn at his side. He liked Chelsea; even the sad crescent of Beaufort Street was congenial to him; and his particular coign, with the great grassy square before it, and the red brick facade of Wren's Royal Hospital to close the vista with its silvery quoins, was for him the perfection of urban life."

And Russell described the man himself. "A large, a tall man, with big heavy bones, and, if such a thing may be conceived, a commanding stoop... With great age his head had assumed a monumental character, and the face which confronted one was undoubtedly a face of antique grandeur, worked and weathered by many years of intellectual application."

A portrait painted by Ethel Sands in 1932 shows him sitting in a wing-backed chair in his study – the trees of Burton Court and the

vague shadow of the Royal Hospital glimpsed through the window. He is wearing a Cowardesque red dressing-gown, holding a paper in his right hand and making an expansive gesture with his left. His expression is benign and he seems to be smiling as he reads. This was the year that Robert Gathorne-Hardy took over as Logan's "perpetual apprentice" – a position he held for sixteen difficult years. After Connolly's dereliction of duty in the pursuit of women, Gathorne-Hardy had to promise not only never to marry but never to write a best-selling novel. In return for an allowance he would help with research and travel with him as a companion and courier while being free to follow his own interests. The story of those years is told in a bitter and resentful book published in 1950. There is no doubt that as he grew older Logan became more and more difficult. He would suffer long periods of depression; he would play cruel practical jokes, alienating his closest friends; he told Gathorne-Hardy that he was leaving him his fortune and would threaten, when displeased, to disinherit him (which, in the end, he did). But Gathorne-Hardy's description of him as being manic-depressive would appear to be an exaggeration. There was one episode when they were on a trip to Iceland and he described Logan as being "quite insane" when he was recovering from pneumonia and accusing his companion of kidnapping him and holding him to ransom. He was, more probably, suffering from a toxic psychosis as a consequence of his near-fatal illness. This is common in old people – Logan was 73 – who become ill when away from their familiar surroundings. It has nothing to do with manic-depression or insanity. It is a temporary condition from which people make a complete recovery. Connolly, reviewing Gathorne-Hardy's book came to the defence of his erstwhile mentor: "An old and sick man, one would say, but not mad".

And he did recover. He stayed in St. Leonard's Terrace throughout the war, writing to friends describing life in Chelsea – first during the blitz and then under the threat of V1 and V2 rockets. A friend visited him after a raid in 1941. "A parachute mine had hit a block of flats on the west side of Burton Court, barely two hundred yards away... the windows of his house had almost all been blown in, and were now filled up with blackout material and white oil-silk; the front door was cracked and askew; inside, plaster had come down from walls and ceilings; Logan's bookshelves were some of them crooked but no one in the house had been injured; Mrs Russell had the narrowest escape, for the door of her room had been blown on to her bed, and she had been unable to move until it was taken off her. ...Logan seemed glad rather than otherwise of his misadventure. 'It was tremendously impressive', he kept saying. 'Like the day of judgement. I wouldn't have missed it for the world.'"

Then in a letter written in 1944 he wrote: "... We have had our windows broken, but otherwise are unbloody, though not unbowed. We fall on our knees when the bombs scream over Chelsea, but our nights are quiet". He was less exuberant in 1945 when his house was rocked yet again by a V2 which destroyed a wing of the Royal Hospital. It's no wonder that even today there are structural problems in St. Leonard's Terrace.

Although, as has been said, he suffered periods of depression, the thought of death seemed to cheer him up. In February 1946, a month before he died, he wrote to Hugh Trevor-Roper. "I have been in bed with palpitations – and am likely to spend the rest of my life in that octogenerally seasonable refuge. Don't pity me, as I am serene as a lily-pad and perfectly happy. I have hilarious deathbed cocktail parties every evening from 6 to 7; only sensitive mourners and earnest-minded legacy hunters are invited." And to someone else: "Delighted to see you Friday afternoon – you will find me in my dotage – a condition pleasant enough for oneself, though boring to others."

While his own entertaining memoirs *Unforgotten Years* with its stories and anecdotes about the people he once knew – among them Walt Whitman and Gertrude Jekyll – are worth seeking out, it will surely be as an aphorist that he will be best remembered. An aphorist whose purpose was "To polish commonplaces and give them a new lustre: to express in a few words the obvious principles of conduct, and to give to clear thoughts an even clearer expression: to illuminate dimmer impressions and bring their faint rays to the surface". Everyone will have their favourites. "How often my soul visits the National Gallery, and how rarely I go there myself." "I love money; just to be in the room with a millionaire makes me less forlorn." "Thank goodness the sun has gone in, and I don't have to go out and enjoy it." And the best known of all: "People say that life is the thing, but I prefer reading."

But let him have the last word with his Epilogue: "Thus across the great gulf of Time I send, with a wave of my hand, a greeting to that quaint people we call Posterity, whom I, like other great writers, claim as my readers – urging them to hurry up and get born, that they may have the pleasure of reading TRIVIA".

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After 100 years Simmonds, the ironmongers on Chelsea Green, has been forced out by rising rent.

The last remaining mulberry tree in Elm Park Gardens. It may be perpendicular rather than vertical, but it is still bearing fruit.

Cover of the STUNT programme at the Chelsea School of Art, in 1948 or 1950. Designed by Marigold Maycock.
(See article p 31)

Above and below, judging the Schools' Drawing and Essay competition in June 2005. The adjudicators, from left to right are Diana Hall, David Le Lay and Dave Walker

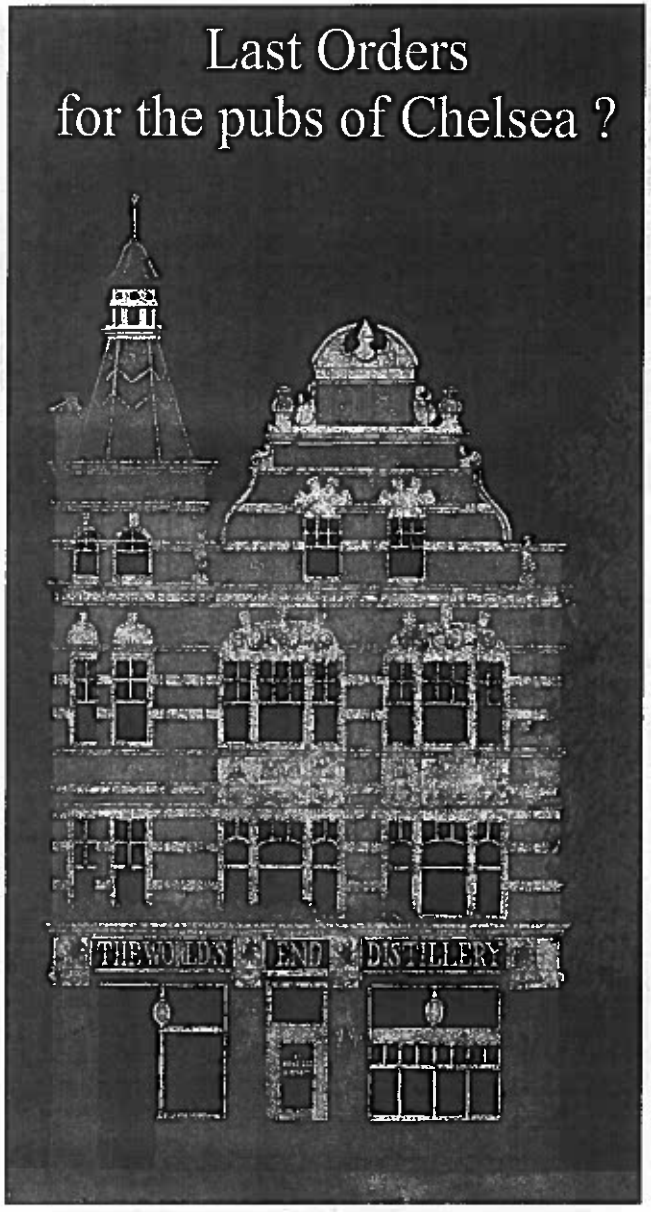
Perhaps this entrant has a future as a New Yorker *cartoonist!*

A scene at the Christmas ice rink at the Duke of York Square.

Guests at the opening of the Society's 'Last Orders for the pubs of Chelsea?' exhibition in June 2005.

Swan Walk, a painting reproduced by kind permission of the artist, Julian Barrow 1990. (See article p 27)

11 St Leonard's Terrace, home of Logan Pearsall Smith, 1914-1946 (see article p 43).



The poster for the 'Last Orders for the pubs of Chelsea?' exhibition, from an etching by Hugh Krall. The exhibition was held at Chelsea Town Hall 19-29 June (see article p 39).

Above and below, Eduardo Paolozzi in his Dovehouse Street studio (see obituary p 76). (Photos by Jane Dorrell)

Chelsea Farm, c.1750-70, by Thomas Priest (see article p 57).
(Roy Miles Gallery)

View of Chelsea Farm with the Thames and Battersea Bridge, 1790, by Hendrik Frans de Cort (see article p 57).
(Christie's Images Ltd)

Chelsea Farm

by David Le Lay

In medieval times, most of Chelsea west of Old Church Street was known as West Field, with that to the east, being called East Field; both belonged to the Lord of the Manor. By the eighteenth century, West Field was reduced solely to that part of Chelsea which we now call the Lots Road area; it was bounded by the King's Road, Chelsea Creek, the river Thames and Hob Lane, an old lane that ran from the World's End tavern to the present day junction between Cremorne Road, Cheyne Walk and Lots Road; that is, through the middle of what is now the World's End Estate. This land was of course in agricultural use, mostly arable, but by the eighteenth century an increasing amount was used as market gardens, serving the metropolis of London, some 3 miles distant. The earliest record of there being a farmhouse on this land is 1712 but it is likely that one had existed before that date. The modest and simple building shown on the far left of the *de Cort* painting of Chelsea Farm *(see p.56)*, with its outside pump and high window cills, is probably part of the old farm buildings of 1712, and there are other such buildings visible, behind the trees, on the right of the main house.

The Chelsea riverside had been popular since the Tudor period as a place for the aristocracy to build country houses near to London; this riverside development being centred on the village of Chelsea around Chelsea Old Church. In 1740 Theophilus Hastings, the ninth Earl of Huntingdon purchased a lease of Chelsea Farm together with over 8 acres of West Field from the Lord of the Manor, Sir Hans Sloane. There was no direct access to the farm from what we now know as Cheyne Walk, the only way of getting to it was via the King's Road and Hob Lane; but what mattered to the earl was the situation of the property, with its broad river frontage enjoying views up and downstream, with the picturesque village of Battersea on the opposite bank and the distant Surrey hills beyond, the whole site being surrounded by water meadows and market gardens.

Chelsea Farm was for the earl and his family very much a country retreat from their town house in Mayfair but they did not wish to live in a farm house and so erected a villa alongside. This villa was a comparatively tall building, of three storeys, very much based upon the famous villa constructed at Twickenham in 1719 by Alexander Pope, which had also been added to a modest farmhouse, no doubt

to give an air of rural charm. Pope's villa was most famous for its garden and its celebrated grotto; and it is evident from John Roque's 1745 map of London that Lord Huntingdon's villa also included a formal garden layout stretching to the north of the villa towards the King's Road. Another aristocrat to build a villa near to London, though on a much grander scale, was the Earl of Burlington who had constructed his villa at Chiswick in 1725.

Pope, Burlington and Huntingdon all knew each other and they also knew the famous painter, garden designer and architect, William Kent; in fact between 1735–40 Huntingdon rented no. 2 Savile Row from William Kent, a house that he had constructed on part of Burlington's Piccadilly estate. Kent had advised Pope on the design of his villa at Twickenham and designed a new entrance loggia for it in 1739 and he was of course Burlington's architect for his villa at Chiswick. Was Kent involved with Huntingdon's villa at Chelsea? Huntingdon paid fees to Kent in 1740 but this is more likely to have been for extensions to his country house of Castle Donington in Leicestershire; he was also commissioned by the Countess of Huntingdon to design the earl's monument in the Hastings chapel at Ashby de la Zouche. It is very likely that Kent was consulted on the design of the villa, but it is certainly not overtly 'Kentian'.

Unfortunately, the earl did not live to enjoy his villa at Chelsea Farm for long, as he died, aged 50, in 1746. His widow, Selina Countess of Huntingdon, kept Chelsea Farm only until 1750. After the death of her husband, who had left her in sole control of his estate, she became increasingly under the influence of the Methodist movement and founded her own sect known as the 'Countess of Huntingdon's Connexion'. She spent over £100,000 in church work, including building over 60 chapels,

Engraving of Selina, Countess of Huntingdon

many of them fine examples of Georgian chapel design; amongst those to survive are that in Bath, now a museum and that in Worcester, now a theatre. During the time that she retained Chelsea Farm she invited other members of the nobility to hear sermons from John Wesley and George Whitefield; for whilst in its early days Methodism had an instant appeal to the poor, it was very much frowned upon by the middle and upper classes. In a letter to the countess, Whitefield remarks 'Blessed be God that the rich and great begin to have hearing ears'. However, her autocratic and puritanical attitude did not find much favour amongst her peers who regarded her as a well-meaning fanatic.

The countess sold Chelsea Farm and for the next 28 years, it was successively owned by various aristocrats; firstly, Viscount Powerscourt, then the Earl of Exeter, followed by Sir Richard Lyttelton and the Duke of Bridgewater. Each of these negotiated new leases for additional land so that by the time the estate was purchased in 1778 by Thomas Dawson, Lord Dartrey, it amounted to over 9 acres and comprised a neat rectangle of land that extended right up to the King's Road. The first known view of Chelsea Farm, painted before 1770, by Thomas Priest *(see p. 56)*, shows extensive buildings to the east of Huntingdon's villa, with that closest to it having full height bow windows; these buildings might have been part of the original farm buildings or some or all of them might have been added subsequent to the sale of the property by the Countess.

Lord Dartrey (1725 -1813), like the Earl of Huntingdon before him, used Chelsea Farm as no more than a retreat for occasional use, as he too had a town house in Mayfair and a country seat – in his case, Castle Dawson in County Monoghan, in Ireland. In about 1785 he decided to enlarge and to completely refurbish Chelsea Farm and employed James Wyatt (1746–1813), probably the most famous of this dynasty of architects, to carry out the work. Wyatt practised in both the gothic style, and the classical style and often carried out work that was predominantly interior design rather than architecture. The work carried out to the property by Lord Dartrey must have been quite lavish for he also acquired an extensive collection of paintings with which to adorn the refurbished house. Most of these would seem to have been commissioned by him; there were copies of old masters and fanciful landscapes with groups of figures and ruins, which were then very much in fashion.

Amongst the paintings were four by Hendrik Frans de Cort (1742-1810), including a view of Chelsea Farm, painted in 1790 *(see p. 56)*. This fine painting shows the setting of the farm, with old Battersea Bridge and Chelsea Old Church in the distance. Hendrik de Cort was born in Antwerp where he studied, he established himself as a

Viscount Cremorne, engraved by C. Knight from a painting byThomas Lawrence RA. (Kensington and Chelsea Library and Arts Service)

sought after topographical painter, moving to Paris in 1776 and London in 1790 where he was very successful in obtaining commissions from the British nobility. His painting of Chelsea Farm was one of several views of country houses exhibited at the Royal Academy in 1791, including a view of Fonthill Abbey, James Wyatt's most famous building in the gothic style.

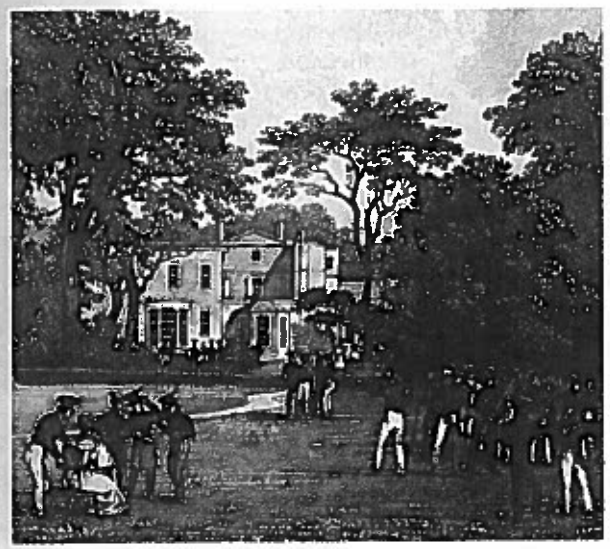
In 1797 Lord Dartrey was created Viscount Cremorne and when he died in 1813 his widow carried on living at Chelsea Farm. Both the viscount and viscountess were much loved in Chelsea; of the viscount it was said *'his generosity was unbounded, and his heart, in the most comprehensive sense, charitable. But his most excellent character is that he was a Christian in mind and practice.'* His widow, the dowager viscountess, was even more popular as she spent a lot of her time at Chelsea, where she entertained local children and patronised local tradesmen. She was equally popular with her own class and was visited at Chelsea each summer by Queen Charlotte. When she died in 1825, it was said of the viscountess:*'Enjoying the friendship and affection of the most exalted personages in the kingdom, she possessed equally the love and attachment of the most humble.'* She was the great granddaughter of William Penn, the founder of the state of Pennsylvania in the USA. Viscount Cremorne had no direct heirs, so the title became extinct and Chelsea Farm was inherited by Granville Penn,

the first cousin of the Viscountess. He lived at Stoke Park, Buckinghamshire, the Penn country seat, where James Wyatt had also been employed, in 1797, to complete the new classical house built by Granville Penn's uncle.

Granville Penn sold the contents of Chelsea Farm by auction in 1827 but had difficulty in selling the estate itself; it was eventually purchased in 1829 by Charles de Berenger, who in 1814-15 had served a prison sentence for perpetrating a Stock Exchange fraud. From this time onwards, Cremorne House, as it then became known, ceased to be a private house.

De Berenger established a 'National Club for the cultivation of various skilful and manly exercises, being a British arena for such pursuits' which was known as the Stadium, and after which Stadium Street is named. The 'manly exercises' included archery, shooting, fencing, riding, wrestling and gymnastics; and the river was also used for aquatic activities including rowing, sailing, fishing, shooting waterfowl and swimming – in a specially constructed swimming pool out in the river. This was not one of those male-only preserves; women were admitted to admire the skill and prowess of their men folk, and some women also indulged in archery and clay-pigeon

Part of a lithograph of the Stadium, published in 1831, showing the rear of Chelsea Farm. The central part of the building with a pitched roof is the rear of the original villa constructed by the Earl of Huntingdon in 1740. (Kensington and Chelsea Library and Arts Service)



View of Lord Cremorne's Villa, c.1810. Artist unknown.
(Wakefield Collection, Guildhall Library)

shooting. The house, as can be seen from the watercolour of 1810 was quite large at this time and is said to have comprised some 44 rooms, which were used for meals and relaxation; it was really an early version of the Hurlingham Club. Perhaps as a result of the presence of women, the social side of the Club became increasingly important; in 1836 there was a great firework display and in 1837 a music and dancing licence was obtained; the noble aims of the Club were slowly but surely lost and it became instead a London pleasure garden to rival Vauxhall and Ranelagh.

The history of Cremorne Gardens is well documented; the local studies section at Kensington Central Library has 3 huge scrap books of cuttings and other miscellany and any history of London's pleasure gardens will give a detailed description of Cremorne. By 1839 the Chinese pagoda, which was near to the house and in many ways the focus of the Gardens, had been built; with its orchestra elevated above a circular dancing floor of some 55m in diameter, said to be big enough for 2,000 dancing couples. Soon, with the advent of gas, the whole place was lit by thousands of gas lamps. There was a permanent circus, a puppet theatre, a maze that was bigger than that at Hampton Court, grottos and fountains galore. When de Berenger died in 1845, the Gardens were taken over by a succession of businessmen who all added to its facilities and attractions. The house was turned into a hotel and a huge banqueting hall and theatre built alongside. Ashburnham Hall, a vast timber and cast iron structure with a glass roof was erected in the 1850s where flower shows and spectacular events such as mock tournaments were held. It was at this time that the Gardens were called 'Royal Cremorne' though there does not seem to have ever been a royal connection.

The main access to the Gardens, as to its predecessor, the Stadium,

Cover to sheet music of The Cremorne Polka *drawn by Alfred Concannon, showing the 'Chinese Pagoda' dance floor and band stand, and the gas lighting.*
(Kensington and Chelsea Library and Arts Service)

was from the King's Road but the riverside entrance remained the access for those travelling from Chelsea village and it was at this entrance that the 'Cremorne Gates' that stand in the present day 'Cremorne Gardens' were situated. Eventually, a bridge was constructed over the road that led to the adjacent Asburnham House, to the west, so that direct access could be obtained from the main gardens to the riverside gardens without the need for another ticket turnstile.

As early as 1857, petitions were being made to the Vestry of the Parish Church of St. Luke about the disturbance caused to local residents. Those strident voices, that we still hear today, spoke of 'an intolerable nuisance to the immediate neighbourhood due to the late hours kept and the general rowdiness'; there were also objections, particularly from the nearby St. Mark's College, a Church of England teacher-training establishment, to the 'drink, dancing and devilry'. The Gardens eventually closed down in 1877 and the site was sold off for development.

At first glance, architecturally, Chelsea Farm is a jumble; its riverside front seems to comprise three different buildings that do not even begin to relate to each, and there is no evidence of a proper front door; can this really have been a country villa of the nobility? Looking at the de Cort painting, it seems obvious that the building on the far left, with its pump, is probably an outbuilding of the original farmhouse of 1712. The centre building must be the villa built by the Earl of Huntingdon in 1740; it seems to be built of London stock bricks with stone dressings, whilst the earlier farm building is of the dark red/brown bricks that were in common use in seventeenth century London. But the design of the villa as shown in the de Cort painting and all later views, is extremely odd in that it is asymmetrical, something that would quite simply not have happened in the 1740s; either the addition to the left of the main pediment is a later addition or there was originally a matching addition to the right (as in the design of Pope's Villa at Twickenham). The earlier painting by Thomas Priest does not show the side addition but, because of its rather primitive style, it cannot be entirely relied upon.

The buildings to the east of the Earl of Huntingdon's villa are equally puzzling; for they are supposed to have been designed by James Wyatt for Viscount Cremorne, yet an architect of his standing could not have been responsible for the haphazard group of buildings that can be seen in the watercolour of *c.* 1810, even taking into account that this too is obviously an amateur painting. As can be seen from the Priest painting, these buildings were already there before Viscount Cremorne purchased the property so they might have existed in some form as part of the original farm or have been erected

in the period between that when the property was owned by the Countess of Huntingdon and Viscount Cremorne. James Wyatt's work was probably almost entirely concerned with internal improvements to the house; though he might have been responsible for the various canted bay windows that were added at about this time including the conversion of the bow windows shown in the Priest painting, which were probably made of wood, into brick built bays.

The absence of a proper front door is also baffling; the de Cort painting shows steps up to the centre window of the Earl of Huntingdon's villa and this is where one might have expected the front door to be; though equally, this could have been a window that allowed occasional access to the riverside garden. It is most likely that the original entrance was on the north side; Greenwood's map of 1827 shows a driveway to the west of the building going round to the north and an area there for people to alight from their carriages. Although the earliest view of the rear of the building, the 1831 lithograph of the Stadium, does not show a front entrance, it is possible that it had been obliterated by the later additions.

Chelsea Farm should not be dismissed, as by Chelsea historian Alfred Beaver, as having 'no claim to beauty' but rather it should be seen as an accretion of buildings of differing periods where there was always a wish not to erase the past, but to keep what was there, thus maintaining the modest rustic quality of the original farmhouse. As such, it is part of that unique stirring within the English aristocracy of the eighteenth century not to impose art upon nature, which was to flower into the Romantic Movement in the succeeding century. There is many an English country house that is equally made up of disparate elements but which, with the familiarity that the passage of time engenders, are now considered charming. From aristocratic villa, to sporting stadium and pleasure gardens; of all the names by which this house has been called, that which best suited this informal composition was 'Chelsea Farm'.

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Within Whistler's Reach

by John Thacker

James McNeill Whistler now stands commanding the sweep of the River Thames that locally bears his name. 'The Master', as he was called by his pupils and followers, sketchbook in hand, faces west to the river, the view that was so often the subject of his works, but also glancing left to Battersea Bridge, another of his usual subjects. At his feet lies his satchel, no doubt containing his little 'pochade' box.

Just across Cheyne Walk is 96 Cheyne Walk where Whistler lived from 1867-78. He also lived at 101, 21 and 74 Cheyne Walk where he died in 1903; it is apt that this permanent memorial should be located so close to his local haunts and that he should join those other famous residents of Chelsea that are commemorated along the Embankment.

As described by his pupil Mortimer Menpes, "Whistler was slight, small-boned and extremely dainty. He seemed always to have a sparkling air about him. His complexion was bright and fresh; his eyes were keen and brilliant; and his hair was, save for one snowy lock, of a glossy raven black. His dress was quaint, and a little different from that of other men, and his whole appearance, even his deportment, was studied from the artistic standpoint." It is worth quoting this contemporary description in full because it enables us to appreciate just how well Nicholas Dimbleby, the sculptor, has captured these mercurial qualities in bronze.

The original idea for the statue came from Christopher Moorsom who, as a member of the Chelsea Arts Club, wished to commemorate its famous founder. When he died, the baton was picked up by other members of the Club. The Whistler Memorial Statue Appeal was set up under the chairmanship of David Le Lay with Phillip Roberts as Treasurer and members Julian Barrow, Viscountess Bridgeman, Tim Hollier and William Packer. They raised the necessary funds for the project, selected the site, held a competition to select the sculptor and obtained the necessary consents.

The unveiling ceremony on 15 September was carried out byViscount Chelsea and was well attended despite the inclement weather, indeed the light rain of the morning developed into a downpour at the moment of unveiling, softening the sharpness of the view and harmonising the colours to resemble a study in grey worthy of the 'Master'.

Unveiling by Viscount Chelsea of the memorial statue of James McNeill Whistler on 15 September, 2005. From left to right: Councillor Warwick Lightfoot, Mayor of the Royal Borough of Kensington and Chelsea; Mr David Le Lay, Chairman of the Whistler Statue Appeal; and Viscount Chelsea.

The sculptor Nicholas Dimbleby, whose studio is in Devon, was accompanied by his family, including his two famous brothers, David and Jonathan. Generous donors mingled with professionals, artisans and craftsmen involved with the project and members of the general public to hear Lord Chelsea speak of his interest and respect for Whistler from an early age – whilst others at school had rock stars or racing cars on their walls, he had a Whistler view of Chelsea Reach.

Within days of the unveiling a barge travelling downstream collided with Battersea Bridge resulting in its closure and the invevitable traffic uproar. Can we suppose that Whistler, a silent witness to the event, still continues to make his impact on the Chelsea scene?

The small garden, a previously nondescript patch of grass with municipal landscaping, now has a newly-planted yew hedge which, as it thickens and matures, will provide a sheltered haven where Chelsea residents and passers-by can sit and share this superb view of Whistler's Reach with the Master himself.

Over my Shoulder

by Tom Pocock

The 60th anniversary of the end of the Second World War reminds us that the following decade has generally been regarded as one of austerity, utility and boredom. Yet as one whose twenties were covered by that decade I look back upon it with pleasurable nostalgia as a time when Chelsea – indeed, London – belonged to me.

The Chelsea, which I remembered from the 'Thirties, was still there, shabby, battered but still the homely square mile. Its socially-mixed inhabitants still lived cheek-by-jowl in harmony, bound together by the cement of the amiable bohemianism radiated by the classless artists – for this was still the artists' quarter. Chelsea – and London – were cohesive; mass-immigration had not begun and those recently arrived – mostly Polish servicemen and Jewish refugees – assimilated easily.

My father's definition of 1935 still held good, you knew when Chelsea ended and Kensington or Belgravia began by walking out of your front door in dressing-gown and bedroom slippers and walking: when people started to stare, you had left Chelsea. There were still plenty of notables and eccentrics. Amongst the former, Dame Sybil Thorndike and Sir Lewis Casson were king and queen, often seen eating a simple lunch at the Bar-B-Q snack-bar in the Kings Road. Among the latter, a marvellously effete Quentin Crisp.

Chelsea looked shabby after wartime neglect but the river looked good. The four noble chimneys of Lots Road power-station still stood; tan-sailed barges still moored to their buoys opposite Chelsea Dock (now 'Chelsea Harbour'); there was little traffic along Cheyne Walk so that the Embankment was the place for a stroll after dinner on a summer evening, or on Sunday afternoon; the blue-grey nocturne light of Whistler's nocturnes had not been destroyed by the glaring lights of Lord Foster's office-block on the Battersea shore; on winter nights the organ notes of tugs' fog-horns sounded. In the late 1940s I shared a ground-floor flat opening on to the pavement at the western end of Cheyne Walk and it was surprising to be woken by a van rattling past before eight in the morning and pleasant to wander across the road in pyjamas and dressing-gown to drink a mug of tea, leaning on the river wall. In 1951, during the Festival of Britain a short-lived river-bus service was started and I would breakfast at

the Blue Cockatoo on Cheyne Walk before boarding this at Cadogan Pier for the voyage to Fleet Street; the boats were under-powered and unable to cope with the strong tides, so often late.

Chelsea still seemed independent of London. We still had our borough council, our Mayor and Town Hall. Chelsea was self-contained; I used to boast that you had no need to venture beyond its borders because you could buy every necessity here; in the King's Road, there was a wide choice of butchers, bakers, fishmongers and greengrocers; in Dakin's grocery on the corner of Oakley Street, ladies could still sit on a bentwood chair at the counter to place their orders, which would be delivered by handcart; wartime rationing continued until 1954 but was no great hardship; there was enough to eat but nobody was obese and the restaurants were unrationed and cheap. Chelsea had some half-dozen restaurants: Italian food at Caletta's, Greek at the Unity (only at the end of the 'Fifties did it become apparent that the name stood for Enosis - union of Cyprus with Greece) and the first of the small, avant garde restaurants serving original, often foreign, food (including eventually, Japanese), the Ox on the Roof. In the West End smart restaurants, night clubs and theatres were affordable, even to a young journalist living on his modest pay. In Chelsea itself, there were two theatres, the Chelsea Palace music-hall (with cloth-capped Chelseans queueing for the cheap seats in the gallery and pit, opposite the Town Hall, and the Royal Court, which reopened in 1952 after repairs to bomb-damage. There were three cinemas: the Classic on the corner of King's

The Chelsea Palace in the King's Road, c.1904.

Road and Markham Street, showing old movies; the Ritz (renamed the Essoldo in 1949) and the huge Art Deco Gaumont Palace, which survives as Habitat and the Chelsea Cinema.

The streets of Chelsea were, like the rest of London, safe and there was no thought of double-locking front-doors; simple Yale locks were enough. Oakley Street seemed mostly to be lodging houses (it used to be said that *everybody* had lived in Oakley Street) but a number of those tall houses were still wholly occupied by families of moderate means. Artists could still afford studios in their quarter: Mervyn Peake (not then famous) and his family lived in a residential studio at 72 Glebe Place and also worked in the two-storey Trafalgar Studios in Manresa Road. The pubs still attracted the regular patrons who had gathered there for mutual support during the war, before which the middle classes – except the bohemians – had rarely visited them. Throughout this time, the regeneration of Chelsea was symbolised by the battle against the Diocese of London for permission to rebuild the bombed Old Church, its final rebuilding and its dedication in 1958.

Change began ten years after the end of the war at around the time the Suez crisis marked the end British imperial power. The young had begun to assert themselves and the first sign was the opening of coffee bars (Jeremy's, Sa Tortuga and the rest) in the King's Road, where they could meet their friends on territory they could call their own. Their fashions followed, led by Mary Quant for the girls in 1955. A year later, the Royal Court Theatre led the way into the world of 'kitchen sink' drama written by 'angry young men', who, it seemed to the preceding generation, did not seem to have much to be angry about.

The newspaper gossip columnists were writing about 'The Chelsea Set', rich young things fluttering around Princess Margaret, most of whom did not seem to live in Chelsea. House prices began to rise and I remember the shock of surprise in seeing in an estate agent's window that the price of a small Victorian house in, say Bywater Street, or Smith Terrace, had risen to £5,000.

The 'Swinging Sixties' had arrived and the 21st century was on the horizon.

Leigh Hunt's School Medal

by Simon Bendall

In 1977 the writer moved to live for the following ten years in a small house in the passage at the west end of Upper Cheyne Row. Being an inveterate collector and understanding that the house was on or very nearly on the site of the Chelsea porcelain factory he acquired a pair of 'red anchor plates'. This spurred him on to collect anything that might be classed as 'Chelseana' which he has continued to do even when later living for a short time in California.

At the end of the 1970s the writer had the opportunity to examine a large collection of several hundred silver school medals which had been formed, possibly from the mid 1920s, by a schoolmaster, T. H. Hall, which he sold to a leading London coin dealer in the mid-1960s well after he had retired. The writer purchased four medals, three of which were published in an article in this journal in 1996.[1] The medal published here, the fourth from the Hall collection, was not included in the 1996 article since it was not issued by a Chelsea school.[2]

In 1996 Jane Dorrell published a note on Leigh Hunt who lived in Upper Cheyne Row from the age of 49, for an exhibition devoted to the blue plaques of Chelsea, an article that has recently been republished in *Here is Chelsea*, a book which contains many interesting articles, most of which have appeared in the journal from the Society's foundation in 1927.[3] Leigh Hunt attended Christ's Hospital, the charity school *par excellence* founded by Edward VI in 1553, from 1791 until November 1799 when he left aged 15. He read constantly but was not considered a bright pupil although by the time he left he had been made 'First Deputy Grecian' but not the coveted position of 'Grecian'.[4] He was, however, awarded a medal, when he was 15 in 1799, the year he left school.

This was the fourth silver medal acquired by the writer from the Hall collection. The obverse depicts a bust of Edward VI with the legend EDWARD VI. D. G. ANG. FR. ET. HIB. REX, while the reverse depicts an open Bible around which is inscribed HEAR READ MARK AND LEARN and, in the exergue below, CHRISTS HOSPITAL INST. MDLIII. The names of the pupils to whom these medals were awarded are engraved around the edge and this reads JAMES HENRY LEIGH HUNT 1799.[5]

The writer had always believed that Leigh Hunt had been awarded this medal for literature but there is no evidence for this. It may be

The medal awarded to Leigh Hunt by Christ's Hospital

that this was information given to the writer when he acquired the medal and that because Leigh Hunt was later a literary figure it was considered that he must have been awarded the medal for this subject. Leigh Hunt's autobiography[6] devotes two chapters, consisting of 97 pages, on the eight years he spent at Christ's Hospital without mentioning any medal or prize that he received.

Christ's Hospital contained five 'schools', apparently quite self-contained. Hunt attended the 'grammar' school whose pupils were destined for the church or universities. The other 'schools' were the 'writing' school for those destined for trade or commerce, a 'navigation' or 'mathematic' school, and schools for drawing and reading. Leigh Hunt seems to have known no-one other than his fellow pupils at the grammar school and his youthful essays and poetry were apparently extra-curricular.

Although Christ's Hospital issued other medals or rewards for arithmetic, handwriting, drawing and for monitors these were either cast or took the form of plain hallmarked silver disks, all the production of silversmiths and, on the disks, with all the inscriptions engraved. The medal described here was instituted in 1786 and was struck from dies engraved by Lewis Pingo to his own design which he had submitted to the school's Committee of Almoners. Pingo was a member of the famous family of engravers employed by the Royal Mint and his name appears on the truncation of the bust of Edward VI. He was paid £50 for engraving the dies and 6/6d each for a hundred silver medals. Leigh Hunt's name would have been engraved by Solomon Hougham since from 1796 he was paid for several years the sum of 1/- to engrave each recipient's name on the medals. Although instituted in 1786, the earliest recorded example of this medal dates to 1796 and the latest to 1872.[7] The design remained the same throughout this period and all the medals appear to have been struck from the same dies which is not surprising since probably only a few medals would have been awarded each year.

It seems unlikely that Leigh Hunt received this medal for literature since, as has been noted, he was not considered a bright student while there; also there appear to be few school medals awarded for literature although some schools, such as Winchester, issued medals for specialised subjects such as Greek iambics. Medals were generally rewarded for penmanship, arithmetic, French, drawing and general diligence (judging by the number of medals depicting bees around a beehive with the legend 'Learn From Us) and those medals awarded for specific subjects usually name the subject. However, the major reason for doubting that this medal was awarded to Leigh Hunt as a prize for literature is because when this medal was instituted in 1786 it was intended 'to encourage the children of this Hospital, who assist and instruct the others in English Reading and their Religious Duties'. It seems unlikely that Hunt assisted other pupils in reading – pupils who needed help would surely have been in the reading school and not the grammar school where pupils would certainly have known how to read, judging by the books that Leigh Hunt mentioned reading at this time in his autobiography. There is also little evidence in his autobiography that Leigh Hunt had anything to do with students from any of the other four schools. As for religion, his autobiography does not indicate that he took any particular interest in it apart from attending the usual services that students were required to attend.

Since Leigh Hunt's autobiography was not published until he was 66 years old and his recollections of his school days are mainly taken up with anecdotes of his relatives, masters and fellow pupils, it is not surprising that he did not mention this medal. It seems possible, therefore, that in his last year at school Leigh Hunt gave religious instruction to younger pupils of the grammar school after he had been confirmed.

1 'The Forgotton Schools of Chelsea', *Chelsea Society Report* 1996, pp 42-50.

2 The fourth medal in the 1996 article, awarded by the Cadogan Place school, did not come from the Hall collection.

3 *Here is Chelsea; Reflections from the Chelsea Society*, ed. Jane Dorrell, London 2004.

4 *Fiery heart: the First Life of Leigh Hunt*, Nicholas Roe, Pimlico, 2005.

5 Unfortunately it is not possible to illustrate the inscription on the edge of this medal.

6 *The Autobiography of Leigh Hunt, with Reminiscences of Friends and Contemporaries*. Three volumes, 1850. His schooldays are covered by chapers II and II (pp 87-184).

7 The information on school medals in general and this type in particular is taken from M.E. Grimshaw, *Silver Medals, Badges and Trophies from Schools in the British Isles, 1550-1850*, Cambridge, undated but c.1980.

William Archibald Ottley Juxon Bell

William died on 10th March 2005 at the age of 85. Willie, as he was always known, was born on 7th July 1919. He was a direct descendant of Bishop, later Archbishop, Juxon who was with Charles I at his execution. Willie was educated at Eton and Trinity College, Oxford, where he gained an MA in History. He served in the Welsh Guards during the War and in 1943 he was posted to North Africa and later he saw action in the Italian campaign. After the war he entered the Foreign Office and spent two years as private secretary to the First High Commissioner in India. For the next three years he was secretary to the executive directors of the British South Africa Company. On completing that assignment, he joined the discount house King & Shaxson as a partner.

Willie gave up his business career on his election as the Chelsea representative to the Greater London Council in 1970; he served as Councillor until 1986 when the GLC was abolished. While working at the GLC Willie became convinced that an independent all-London body was needed to provide help for London's smaller Treasures, and brought into being the Heritage of London Trust, which he chaired from 1980 to 1996, at which point he became President.

During his chairmanship one of his key achievements was the saving of the characteristic green wooden cab shelters, which were badly in need of refurbishment. One is still to be found by Albert Bridge and another in Pont Street.

He was chairman of the Blue Plaque working party for six years. As we walk around Chelsea today, many of these can be seen, for example Whistler and Turner in Cheyne Walk, Dame Ellen Terry in King's Road, and Sir Alfred Munnings in Chelsea Park Gardens to name just a few.

Willie's interest in History was furthered by his membership of the Historical Buildings committee of the GLC from 1973-1976. One of his major achievements, for which we must all be grateful, is that he led the team which saved the buildings of the Covent Garden Market and planned their restoration. There is a plaque there to commemorate his work. He was also a member of the London Advisory Committee for English Heritage.

Willie had a great interest in supporting churches, which began while he was at the GLC and continued through his work as a committee member and then president of the Oxfordshire Historic Churches Trust. He was a regular member of Chelsea's parish church, St Luke's in Sydney Street, where frequently towards the end of his life he was seen at the Sunday 8am communion service.

For much of his life he and his wife Belinda lived in North Oxfordshire, where they brought up their six children. They also had a flat in Cranmer Court.

From his time at school, when he was Keeper of the Lower Chapel choir and won the treble singing prize, music was always an important part of his life. He played the cello in amateur groups as well as being a member of the Bach choir. Later in life he took up painting watercolours. He particularly enjoyed joining others for painting holidays in France, Italy or Majorca, where he could combine landscape painting with the pleasure of being with a group of friends.

Willie was a life member of the Chelsea Society from 1970 and was frequently seen at many of the local Chelsea events. His services to Chelsea, particularly via the GLC, were outstanding. Willie was a good friend to many and will long be remembered with affection in Chelsea.

Priscilla Frazer

Hermione Hammond

Hermione Hammond, who died on 29th July at the age of 94, belonged to the dwindling number of artists working in Chelsea studios, as she had for more than half a century. The daughter of a naval officer, brought up in Battersea and trained as an artist at Chelsea Polytechnic under Henry Moore and Graham Sutherland (as well as the Royal Academy Schools and the Royal College of Art), she was awarded the Prix de Rome in 1938.

In 1948 she settled in a tiny studio off a leafy courtyard at 43 Glebe Place, where Charles Rennie Mackintosh had once worked. Making her name as an all-round artist, her work became memorable for landscapes and drawings of buildings, particularly those in London about to be demolished, one commission being from Lord Palumbo just before he knocked down the celebrated Victorian corner opposite the Mansion House. Latterly, the annual 'cash-and-carry' sales in her studio became part of the Chelsea calendar and she was a familiar figure, stopping for a chat in Glebe Place or, on Sundays, at Chelsea Old Church.

For many years she fought a running battle with the Church Commissioners' agents over rising rent because hers was not a residential studio and was therefore subject to a soaring commercial rental. One year, faced with a colossal bill, she spent several weeks at Eton, painting the college, Windsor and the river and held an exhibition in a High Street gallery on the Fourth of July; it was a sell-out and paid a year's rent.

She had a natural rapport with younger generations, forming lasting friendships, one of them being with Michael Parkin, the Chelsea

picture-dealer, who exhibited her work. Hermione was the subject of two articles in the *Report* during recent years; her happy memory will linger in Chelsea.

T.P.

Eduardo Paolozzi

Professor Sir Eduardo Paolozzi died just after his 81st birthday on 22nd April, 2005.

The Society 'commissioned' from him a sculpture of Oscar Wilde to be a focal point on the King's Road at the junction with Park Walk. Paolozzi had been unsuccessful in his competition entry for a sculpture of Wilde by St Martin in the Fields and agreed to develop this for us without charge (though we had to raise the cost of the casting). The Society made a model and applied for planning permission but formal objections from local people led to the proposal being abandoned and Chelsea's chance of acquiring a sample of the work of the greatest British sculptor since Henry Moore was lost.

Paolozzi was born in Edinburgh of Italian immigrant parents and interned as an enemy alien at the beginning of the war. On release he was called up for service in the Pioneer Corps. After the war he spent two years in Paris where he met other sculptors, notably Brancusi and Giacometti. He became famous for his screen prints and in the 80s designed the mosaics for Tottenham Court Road tube station. His sculpture may be seen outside the British Library (Newton), Shad Tames (Blake) and in Kew Gardens.

His studio in Dovehouse Street was full of catalogues of his exhibitions and maquettes of his sculptures.

Paolozzi taught at the Central School of Arts and Crafts and the St Martin's School of Art. He was Honorary Professor at the Royal College of Art, Professor at Cologne and at Munich, Sculptor in Ordinary for Scotland, CBE 1968, RA 1979 and Knighted in 1989.

Hugh Krall

PP/ 00/01533	**KING'S ROAD - AT THE JUNCTION WITH PARK WALK, LONDON, S.W.10.** Erection of bronze sculpture of Oscar Wilde by Sir Eduardo Paolozzi Sculpture is to be located on public highway adjacent to Nos 398 and 400 King's Road, new junction with Park Walk

The planning application for the proposed Paolozzi sculpture in Chelsea, as it appeared in the local press.

Book Reviews

World's End: A Memoir of a Blitz Childhood
by Donald James Wheal (Century £12.99)

At 10.34 (as I now know) on the night of 23rd February, 1944, I was on the balcony of a top-floor flat in Prince of Wales Drive, overlooking the treetops of Battersea Park, watching the most spectacular air raid I had seen. Since it had started twenty minutes before, the night sky had been stockaded by hundreds of searchlights, shell-bursts splashed the darkness and tracers, like strings of red beads, climbed towards bombers, shining in cones of searchlights. Then the Home Guard launched their massed rockets from the old running-track in the park with a sound like the tearing of canvas and shell-fragments fell with a clang or a tinkle on the road below. This was one of the raids in what became known as the Little Blitz, launched by more than 500 Luftwaffe bombers in the months before D-Day.

Then at exactly 10.34, I saw over to the north-west an eruption of red flame and smoke. Just north of Lots Road power station, I thought, and it was a bad one. Next morning I heard that I had been right. The target had indeed been what the Germans described as the *Kesselhaus und Maschinhalle* of the power station that powered the London Underground system. They had missed, but four bombs had hit the Guinness Trust flats and their surrounding streets around World's End in Chelsea.

What I had seen was the ending of Donald Wheal's world, which he wonderfully describes in the book he has appropriately entitled *World's End*. Those of us who lived in Chelsea during the 'Thirties, liked to think of our square mile as happily and socially mixed, as I have written on another page. But part of the borough was an exception: World's End.

At that time, the streets of little houses and, later, the low-rent flats that had been built on the site of the Victorian pleasure-gardens at Cremorne, had been settled by the old working-class of Chelsea, often descended from families that had worked on the river, market-gardens, or farms farther out. There, they established their own community, governed by their own standards, which were often high, but lived hard lives. Just before the war, the Wheals had moved from two rooms in a shabby Victorian house (tap and lavatory shared with the other tenants) into one of the new Guinness Trust flats, which was comparative luxury.

Donald Wheal's parents were indomitable. His father, after time on the dole, became a plumber, then a stoker in the boiler-room be-

low some very different flats, Whitelands House at the smart end of the King's Road. When the bombing started and his children returned from evacuation to the country, he would take his family to the safety of the underground boiler-room but only after the sirens had sounded because this was forbidden and, once the raid had begun, only a friendly porter would be in the entrance hall. This continued until a resident, seeing them disappear downstairs, reported them to the management and they had to remain in the vulnerable Guinness flats.

The family survived the bombing of February 1944 – here magnificently described – although more than seventy did not and more than a hundred lay wounded. After the war, Donald Wheal's father became manager of Whitelands House – and also of Astell House and Lowndes Court – and he and his wife themselves lived in the flats, where the management had turned them out into the Blitz. Their two sons went on to lead successful lives away from the World's End; but that had, for them, been on 23rd February 1944.

This is a book to be read by those of us who had the luck to enjoy a more secure and comfortable upbringing in Chelsea.

Tom Pocock

A History of Chelsea Old Church, by Alan Russett and Tom Pocock. Published by Chelsea Old Church 2004.

Alan Russett, historian, and for many years a guide at 'the Church that refused to die', gives us a panoramic view of worship in 'Chelsey' from the fourth millennium BC to 2004. He knows his subject inside out and has written a fascinating and detailed history of the church with its humble parishioners and noble families who lived in the grand riverside houses. And it is beautifully illustrated. Here are close-ups of the tombs and chapels which one might pass by without noticing, making this an invaluable *vade-mecum*.

The second part of the book is Tom Pocock's graphic description of the church's phoenix-like rise from the ashes after its destruction in the war. The love that both Russett and Pocock have for their subject shines through every page.

It might seem a bit pricey at £25 but the proceeds of sales could not go to a better cause – the Old Church funds.

J.D.

(Hardback, 160pp, 18 colour and 71 mono ills. ISBN 0 948667 91 5. Available at local bookshops or else from Chelsea Old Church office.)

The Treasurer's Report

I have been been elected Hon. Treasurer of the Chelsea Society in place of Ian Frazer who resigned earlier this year after more than twenty years in the post. Mr Frazer has prepared this past year's accounts. They show a small deficit in contrast to some previous years, but bearing in mind our charitable status and accumulated assets this is acceptable. He will be happy to answer any questions concerning them. I look forward very much to following his exemplary path.

Christy Austin
Hon. Treasurer

THE CHELSEA SOCIETY

Registered Charity Number 276264

REPORT OF THE TRUSTEES

The Trustees present their report and accounts for the year ended 30 June 2005.

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)
Stephen Kingsley MA (Hon. Secretary)
Patricia Sargent (Hon. Secretary, Membership)
Terence Bendixson (Hon. Secretary, Planning)
Valerie Hamami-Thomas (Hon. Secretary, Events)
Jane Dorrell (Hon. Editor)

Other Members of the Council

Michael Bach BSc, MSc, MS
Richard Ballerand BSc
Patricia Burr
Dr Serena Davidson
Leonard Holdsworth
Hugh Krall
Tom Pocock
David Sagar
Jonathan Wheeler MA, BSc, FRICS
Helen Wright

Review of the year's activities and achievements

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

Review of the Accounts

At 30 June 2005, the Society has total funds of £38,373, comprising £25,864 on the General Fund and £12,509 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 18 November 2005.

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 30 June 2005, 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.

Angela Ktistakis
GMAK
Chartered Accountants
5/7 Vernon Yard, Portobello Road
London W11 2DX
18 November 2005

THE CHELSEA SOCIETY
STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 30 JUNE 2005

	2005	2004
Income and Expenditure		
Incoming resources		
Annual membership subscriptions	14,992	14,249
Donations received	210	1,645
Advertising revenue from annual report	2,202	2,005
Interest received on General Funds	340	137
Interest received on Life Membership Fund	384	305
Income from lectures, meetings and visits	5,281	11,325
Income from sale of Christmas cards and postcards	6,846	5,917
Income for sale of 'Here is Chelsea' book (including £3,000 donation)	5,812	—
Income from sale of promotional videos	—	40
Total incoming resources	**36,067**	**35,623**
Resources expended		
Direct charitable expenditure:		
Cost of annual report	5,484	6,120
Cost of newsletters	3,204	2,603
Cost of lectures, meetings and visits	7,471	8,681
Cost of Christmas cards and postcards	3,568	1,951
Cost of 'Here is Chelsea' book	4,571	—
Subscriptions to other organisations	699	187
Cost of maintaining the website	999	235
Cost of Schools' local history competition	1,333	1,161
Advertising in local Festival programmes	250	470
Cost of the Society's Exhibition at the Chelsea Festival	4,138	—
Cost of Proof of Evidence for the Lots Road Enquiry	816	—
	32,533	21,408
Other expenditure:		
Management and administration of the charity:		
Stationery, postage and miscellaneous expenses	2,657	1,695
Cost of annual general meeting	387	475
Insurance	703	446
Independent examiner's fee	552	555
	4,299	3,171
Total resources expended	**36,832**	**24,579**
Net (outgoing)/outgoing resources for the year	**(765)**	**11,044**
Balances brought forward at 1 July 2004	39,138	28,094
Balances carried forward at 30 June 2005	**£38,373**	**£39,138**

THE CHELSEA SOCIETY
BALANCE SHEET AS AT 30 JUNE 2005

	2005	2004
Current Assets		
Debtors	6,618	728
Balance in National Savings Bank account	12,509	12,125
Balance on bank current and deposit accounts	38,525	40,482
	57,652	53,335
Less Liabilities: amounts falling due within one year	19,279	14,197
Net Assets	**£38,373**	**£39,138**
Funds:		
General Funds	25,864	27,013
Life Membership Fund	12,509	12,125
	£38,373	**£39,138**

Approved on behalf of the Council of The Chelsea Society on 18 November 2005.
D. R. Le Lay, *Chairman*

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 & Reporting 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 time-apportioned and credited to the Statement of Financial Activities in the period in respect of which they are receivable
Donations are credited to the Statement of Financial Activities in the period in which they are received, unless they relate 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

* 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. Abeles
Miss J. Abel Smith
Ian Agnew
Miss Inessa Airey
Paul V. Aitkenhead
Mrs. Madeleine Alatas
Mrs. Heather Albery
Francis Alexander
R. Alexander
Mrs. R. Alexander
Mrs. Rosemary Alexander
C. Allan
Mrs. C. Allan
*Lt-Col. J. H. Allason
Miss Glen Allen
Mrs Margaret Allen
Mrs. Elizabeth Amati
*Anthony Ambler
C. C. Andreae
Miss Sophie C. M. Andreae
Martin Andrews
*The Marquess of Anglesey
Miss Mary Applebey, C.B.E.
P. Arbon
Mrs. P. Arbon
J. N. Archer
Anthony Arfwedson
Mrs. Anthony Arfwedson
Miss J. Armstrong
*David 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
J. Robert Atkinson
Miss Kate Attia
Miss Christy Austin

Michael Bach
Lady Baillie
Dr. B. M. Baird
Mrs. B. M. Baird
Dr P. Claire Baker
Martyn Baker
Mrs. Martyn Baker
Richard Ballerand
Mrs. Richard Ballerand
G. J. Barker
Mrs. G. J. Barker
Mrs. Michael Barker
Dr. R. Barker
Roger Barker
Mrs. Valerie Barker
*D. H. Barlow
J.C. Barnard
Mrs Isabella Baronovska
Sir John Barran, Bt.
Lady Barran
Julian Barrow
Mrs. Julian Barrow
Simon Barrow
Adrian Barr-Smith
Mrs. Adrian Barr-Smith
*Mrs. Derek Barton
Mrs. Colleen Bassett
G. N. Battman
Mrs. G. N. Battman
Miss Lindsay Batty-Smith
Patrick Baty
Sir Peter Baxendell
Lady Baxendell
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
Michael Bedingfield
Mrs. Patricia Behr, M.V.O., M.B.E.
Mrs. P. Bell
Simon Bendall
T. J. Bendall
Terence Bendixson
Miss Andrea Bennett
Nicolas Bentley
Mrs. Nicolas Bentley
Mrs. R. A. C. Berkeley
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 Lisa Biggs-Davison
Miss Susan Bilger
Miss Pamela Birley
Mrs. Elizabeth Blackman
Mrs. C. Blackwell
Miss Suzanne Blakey
Derek Bloom

Martin Boase
Jonathan Bolton-Dignam
Mrs. J. B. Flockhart Booth
Howard Booth
Mrs. Howard Booth
Michael Boreham
Mrs. Michael Boreham
Miss Judith Borrow
*Timothy Boulton
Miss Judith Bowden
David Bowen
Miss Clare Bowring
M. Boxford
Mrs. M. Boxford
William Boyd
Mrs. William Boyd
Hervé Boyer
Mrs. Hervé Boyer
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
Walter Brandhuber
Mrs. Walter Brandhuber
Mrs. J. C. Brass
Mrs. S. M. Braybrook
Miss E. M. E. Brighten
A. W. Brittain
Mrs. A. W. Brittain
T. Broad
Mrs. T. Broad
Thomas Brolly
Denis Broodbank
Sir Henry Brooke
Lady Brooke
R. Brooks
Christopher Brougham
Mrs. Christopher Brougham
Mrs. E. Broughton-Adderley
N. F. G. Brown
Mrs. N. F. G. Brown
*W. M. G. Brown
Commander N. Waldemar Brown R.N.
Michael Bryan
Mrs. Michael Bryan
T. Bryant
Mrs. Rosemary Bryant
A. A. G. S. Buchanan
Mrs. E. J. Buchanan
Miss M. Buckley
P. J. Bull
J. H. S. Burgess
K. Burgess
P. Burgess
Mrs P. Burgess
*Richard Burgess
Russell Burlingham
Miss Elizabeth Burman
Rear-Admiral R. H. Burn, C.B., A.F.C.
Mrs. R. H. Burn
*A. I. J. Burns
Malcolm Burr
Mrs. Malcolm Burr
Raymond M. Burton, C.B.E.
Mrs. Raymond M. Burton
Mrs. D. E. Burtt
F. A. Busby
Mrs. John Buss
*Mrs. James Buxton
Terence Buxton
*The Hon. Julian F. Byng

The Earl Cadogan, D.L.
*R. A. W. Caine
Mrs. J. M. Caldicot-Bull
Mrs. Patricia Cameron
Donald Campbell
Mrs Joy Campbell Kemp
Mrs. A. Campbell Johnson
Dame Frances Campbell-Preston
Graham Cannon
J. Carleton Paget
Mrs. J. Carleton Paget
Russ Carr
Mrs. Russ Carr
Miss S. P. Carr
Phillip Carraro
Mrs. Phillip Carraro
Miss Christine Carruthers
Miss Barbara Carse
*Mrs. Donald Carter
Mrs Rosemary Carter
Miss J. V. P. Carvill
*Rev. John Carvosso
W. W. Cassels
Mrs W. W. Cassels
S. Castello
Mrs S. Castello
Dr Mary Catterall.
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
Miss Cherry Chappell
David Charters
Mrs. David Charters
The Dowager Lady Chelmsford
Lord Chelsea
Lady Chelsea
Chelsea Methodist Church
Chelsea Yacht & Boat Co. Ltd
Mrs. Cynthia Chauveau
Mrs. J. M. Cheyne
A. H. Chignell
Mrs. A. H. Chignell
Miss Emily Chong
Mrs. E. Chowdharay-Best
R. Church

*The Church Commissioners
Richard Clare
Mrs. Richard Clare
Miss A. M. Clarke
*R. S. Clarke
Miss L. N. Clayson
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
Mrs. J. T. H. Comber
Richard Compton Miller
Mrs. Maighread Condon
Mrs. Z. Connolly
Miss Kay Consolver
Mrs. Joyce Conwy Evans
John Cooper
P. A. Copeland
Mrs. P. A. Copeland
Mrs. D. H. Copley-Chamberlain
John Corbet-Singleton, C.B.E.
Mrs. John Corbet-Singleton
Stuart Corbyn
Michael Corkery Q.C.
Mrs. Michael Corkery
Nicholas Corkery
B. C. Corrigan
Miss Rosemary Cowler
Peter Cowles
Mrs. E. Cox
Miss Rosemary Craig
*Sir Michael Craig-Cooper, C.B.E., T.D., L.L.
Miss M. D. Crawford
Miss Diana Crawshaw
Miss P. Craxford
Mrs. B. Crichton
Tim Croisdale
Alan Cross
Mrs. Alan Cross
T. L. Crosthwait
Mrs. T. L. Crosthwait
Jevon Crosthwait
Mrs. Barbara Crowell
Martin Cullen
Mrs. Martin Cullen
James Cunningham
Ian Curror
Mrs. Ian Curror

A. E. Dangoor
Mrs. A. E. Dangoor
Miss Sylvia Darley, O.B.E.
*Mrs. Olga Davenport
Dr. Craig Davidson
Dr. Serena Davidson
Mrs. C. Davies
Mrs. J. A. Davies
Miss P. Jane Davies
Miss Miranda Davies
Morris Davies
Mrs. Morris Davies
Peter Davies
Phillip G. Davies
Mrs. Sue Davies
Paul Davis
Peter J. Davis
Mrs. Susan Dawson
Mrs. Susie Dawson
*David Day
Mrs. Laura Kathleen Day
Miss Pauline Dean
*Dr. Joan S. Deans
*Robin de Beaumont
Mrs. Eric de Bellaigue
David de Carle
Mrs. David de Carle
Miss Jocelyn de Horne-Vaizey
*Alberto de Lacerda
Damon de Laszlo
Mrs. Damon de Laszlo
Miss Angela Delbourgo
Mrs. Victoria de Luria Press
Jeremy de Souza
Mrs. Jeremy de Souza
Mrs. Pamela de Tristan
Ludovic de Walden
Mrs. Ludovic de Walden
Sir Roy Denman
Lady Denman
Miss Celia Denton
Miss Lucinda Denton
The Earl of Derby
*Donald D. Derrick
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
Mrs. Keith Dipple
*His Honour Judge Dobry
David W. Donaldson, D.S.O., D.F.C.
Ian Donaldson
Miss Sheila Donaldson-Walters, F.C.S.D., F.R.S.A.
Mrs. Jane Dorrell
Mrs. Noreen Doyle
Mrs. Betsy Drake
Alec Drew
James Drury
*Mrs. P. Drysdale
James Dufficy
Mrs. Sally Dudley-Smith

*Ann, Lady Dunboyne
Richard Dunning
A. P. Duvaux
Mrs. A. P. Duvaux
M. Dwek
Mrs. M. Dwek

Mrs. S. Eaton
*Q. Morgan Edwards, M.A.
*Mrs. Q. Morgan Edwards
*John Ehrman, F.B.A., F.S.A., F.R. Hist.S.
D. Elcock
Mrs. D. Elcock
J. F. Ellard
Mrs. J. F. Ellard
*James Ellis, A.R.I.B.A.
Dr Carice Ellison-Cliffe
Graham Etchell
Samuel Evans
Mrs. Samuel Evans
Trevor Eve
Mrs. Trevor Eve
John Everett
Mrs. John Everett
Michael Everist
Mrs. Michael Everist
Mrs. C. Everitt
Mrs. Heather Ewart

William Fagin
*Mrs. Ian Fairbairn
P. W. Fane
Mrs. P. W. Fane
Miss Nicola Farthing
Mrs. D. Faure Walker
P. W. Fawcett
Mrs. P. W. Fawcett
Miss Ann Featherstone
A. B. X. Fenwick
Major Charles Fenwick
J. F. Q. Fenwick
Mrs. J. F. Q. Fenwick
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Professor Ewan Ferlie
Dr. T. J. Fiytche
Mrs. T. J. Fiytche
Adam T. W. Fiennes
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Mrs. B. A. Fisher
Dr. J. M. Fisher
Mrs. S. Fisher
Mrs Veronica Fitzgerald Finch
Miss I. Fleischer
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R. L. Fleming
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Professor Sir Hugh Ford
Lady Ford
Miss Fiona Forsyth
L. Forsyth
Mrs. L. Forsyth
Dr. Susan Forth
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Mark Franklin
Mrs. Mark Franklin
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*Ian W. Frazer, F.C.A.
Mrs. Ian W. Frazer
Mr. Cyril Freeman
Mrs. R. Fremantle
Mrs Harvey Frey
Laurence Friedman
*Jeffrey Frost
Jonathan Fry
Mrs. Jonathan Fry
Miss Annie Fryer
Amadeus R. Fulford-Jones
Mrs. B. M. Fulford-Jones
Thaddeus R. Fulford-Jones
Mrs. D. I. Furniss

Robert Gardiner
Miss Jennifer F. Garrett
Mrs. Susan Gaskell
Mark Gavin
Mrs. Mark Gavin
Dr. John Gayner
Mrs. John Gayner
Jacques Gelardin
Mrs. Douglas W. Gent
Miss Farnaz Ghazinouri
D. F. Gibbs
Gordon Gibbons, C.A.
*Lady Gibson
Dr. D. G. Gibson
Lionel Gibson
Dennis Gilbert
Mrs. Dennis Gilbert
Sir Patrick Gillam
Lady Diana Gillam
Sir Paul Girolami
Lady Girolami
Mrs. Gisela Gledhill
The Lady Glenkinglas
F. J. Goldschmitt
Mrs. F. J. Goldschmitt
*R. W. Gollance
Mrs. B. Gonzalez
Mrs. Tanny Gordon
Jonathan Gould
Mrs. Jonathan Gould
Peter Govett
Mrs. Peter Govett
Miss Angela Graham
Mrs. J. K. V. Graham, M.B.E.

DUGALD GRAHAM-CAMPBELL
MRS. DUGALD GRAHAM-CAMPBELL
MISS ROSALIND GRAHAM-HUNT
MISS JANET S. GRANT
PETER GRANT
MRS. PETER GRANT
*N. J. GRANTHAM
MRS. P. J. GRAY
MISS SOPHIA GRAY
MARTIN GREEN
MRS. MARTIN GREEN
MRS. MAXINE GREEN
MISS MONICA GREENWELL
DR. CAROLYN GREENWOOD
MISS MAUREEN GREENWOOD
NIGEL GREENWOOD
MRS. ANN L. GREER
J. S. GREIG
MRS. J. S. GREIG
STEPHEN GRIFFITHS
MRS. HELEN GRIMWADE
ANDREW GROSSMAN
MRS. GRACE GROSSMAN
WILLIAM GUBELMANN
MRS. WILLIAM GUBELMANN
ROBERT GUERRINI
MRS. ROBERT GUERRINI
MISS MARSHA GULA
MISS HEATHER GUMBRELL
LADY GUNNING
MISS I. GUNNING
ROBERT GWYNNE

MISS J. M. HADDON
MISS MAUREEN HAGAN
MRS. C. HALFORD-THOMPSON
MRS. VERONICA GLEDHILL HALL
MISS MARJORIE HALLAM
MISS MARGARET HALLENDORFF
JAMES HALLING
MRS. JAMES HALLING
*W. R. C. HALPIN
MRS. V. HAMAMI-THOMAS
ANDREW HAMILTON
MRS. ANDREW HAMILTON
JILL, DUCHESS OF HAMILTON
PHILIP HAMILTON
MRS. PHILIP HAMILTON
MRS. PEGGY HAMMOND, M.A., F.R.S.A.
K. B. HAMPTON
MRS. K. B. HAMPTON
*R. O. HANCOCK
MISS J. HANDS
MRS. P. HANDS
MRS. MARION HANDSCOMBE
MISS VICKY HANDS
MISS JUDITH HANRATTY
MRS. CHARLES HANSARD
MRS. M. KALEEM HAQUARI
M. R. HARDING
MRS. M. R. HARDING
SIR DAVID HARDY

LADY HARDY
D. L. HARLAND
MISS ROSIE HARPER
MISS V. HARPER
MISS INGRID HARRIS
*JOHN HARRIS, O.B.E., F.S.A., HON. F.R.I.B.A.
*MRS. JOHN HARRIS, M.A., PH.D.
RICHARD HARRIS
MRS. RICHARD HARRIS
DAVID HARRISON
MRS. DAVID HARRISON
JOHN HARRISON
MRS. JOHN HARRISON
JOHN HARRISON
MALCOLM HARRISON
SIR MICHAEL HARRISON, BT.
DAVID HARVEY
MRS. DAVID HARVEY
R. J. HARVEY
MRS. R. J. HARVEY
MRS. STEFANIE HARWOOD
N. D. HATHERELL
MRS. N. D. HATHERELL
HARRY HAVEMEYER
MRS. H. HAVEMEYER
L. C. HAWKES
MRS. L. C. HAWKES
MRS. E. HAWKINS
*MRS. E. L. HAYES
W. S. HAYNES
MRS. W. S. HAYNES
D. HEATHCOTE
MRS. DUDLEY HEATHCOTE
MISS ELIZABETH M. HEATHER
MRS. JANET HEDDLE
H. N. HENSHAW
MRS. H. N. HENSHAW
MISS CELIA HENSMAN
P. HIGGINS
MRS. P. HIGGINS
JOHN HIGHFIELD
MISS LEONIE HIGHTON
CAROLINE, LADY HOBART
DAVID HODGES
MAJOR I. S. HODGSON
A. F. HOHLER
MRS. A. F. HOHLER
LEONARD HOLDSWORTH
MRS. LEONARD HOLDSWORTH
CLLR. TONY HOLT
STANLEY HONEYMAN
MRS. STANLEY HONEYMAN
*THE VISCOUNTESS HOOD, C.V.O.
GAVIN HOOPER
MISS A. ST. CLAIR HOPKIN
SIR SIMON HORNBY
DR. SUSAN HORSEWOOD-LEE, M.R.C.G.P.
D. A. HOWARD
MRS. DENIS HOWARD
*MISS I. M. HOWARD
M. C. HOWARD
MRS. M. C. HOWARD

*MALCOLM S. HOWE
MISS S. E. HOWESON
*D. R. HOWISON
MRS. KINGA HOYER
GEOFFREY HUGALL
DAVID HUGHES
G. B. HUGHES
MRS. S. HUGHES-ONSLOW
P. HULSEN
*JOHN R. F. HUMPHRY
A. C. B. HUNTER
*RICHARD HUNTING
PETER HUNTINGTON
GRAHAM HUNTLEY
MRS. GRAHAM HUNTLEY
NICHOLAS HUSKINSON
MRS. NICHOLAS HUSKINSON
THE LORD HUSSEY
THE LADY SUSAN HUSSEY, D.C.V.O.
V. A. HUTCHINS, M.A.
MRS. V. A. HUTCHINS
MISS P. J. HUTCHINSON
MRS. SUZIE HYMAN
MISS PEGGY E. HYNE

DONALD W. INSALL, O.B.E.
MISS RACHEL INWOOD
MIRANDA, COUNTESS OF IVEAGH

MRS. ANITA JACKSON
MRS. BASIL J. JACKSON
MRS. SARAH JACKSON
J. JACOBSEN
*MRS. ANNE JARDINE
MRS. BARBARA JEFFERY
*THE LORD JESSEL, C.B.E.
MISS VIRGINIA JOHNSTONE
K. B. JONES
MRS K.B. JONES
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