THE CHELSEA SOCIETY
REPORT

2006

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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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Annual General Meeting of The Chelsea Society

held at
Chelsea Town Hall, King's Road, Chelsea, SW3
on Tuesday 28th November 2006

The President, the Most Hon. the Marquess of Salisbury, took the chair at 6.32 p.m. and welcomed everyone, particularly the Mayor, Councillor Tim Ahern. He also welcomed, as guests of the Society, Mr Michael French, the Executive Director of Planning and Conservation of the Royal Borough of Kensington and Chelsea, Mr Robin Price, the Chairman of The Kensington Society, and Mr John Robb, Chairman of the Fulham Society. The President introduced the Chairman, the Honorary Treasurer, the Honorary Secretary and the members of the Council of the Society. The President said that he was glad to be back in office following the hiatus over the issue of the Chelsea Hospital Infirmary.

The Minutes of the Annual General Meeting held on 21st November 2005 were approved and the President signed those Minutes as a true record.

The President announced that there were five vacancies on the Council of the Society, for which there had been three nominations. The candidates, Michael Bach, Jane Dorrell and Jonathan Wheeler, having been proposed and seconded, were elected unanimously.

The President informed the meeting that the Honorary Secretary reported that no resolutions had been received.

The Honorary Treasurer, Ms Christy Austin, presented her Report and the Accounts for the financial year ending 30th June 2006. The Honorary Treasurer asked the members of the Society if they had any questions on the accounts; there were none but Mr William Haynes complimented the Honorary Treasurer on the clarity of her report. The accounts were then approved by the meeting.

The Chairman of the Council of the Society, Mr David Le Lay, delivered the Council's Annual Report to Members. The Chairman then invited questions from the floor.

Ms Jasmin McKinlay asked about the Society's views on the impending relocation of the Heatherley School of Art. The Chair-

man said that Heatherley's was a private art school which had been in existence for many years and was an educational institution that the Society considered to be especially valuable to Chelsea. He was pleased to say that the Royal Borough has provided a new site for the School not too far from the current site, the school had commissioned a splendid new building from an excellent firm of architects for which planning consent had been granted and he believed the relocation to this new site was to go ahead.

Mr Stephen Schick asked the Chairman whether anything could be done in circumstances where scaffolding was erected but then no building works were carried out for a substantial period. The Chairman replied that this was an increasingly contentious issue, especially as even domestic work seemed to now necessitate extensive scaffolding, hoardings and other unsightly structures, much of it no doubt to satisfy health and safety regulations. If building work was actually taking place, it was unreasonable to object to the scaffolding but where there was no building work being carried out, the Planning Department of the Royal Borough could take appropriate action to have the scaffolding removed.

Mr David Morgan enquired about the latest appeal in relation to the Lots Road redevelopment as he had a particular interest in the impact of the development on the use of the river and would like to make representations at the appeal. The Chairman explained that this was not in fact an appeal but an application by Lady Berkeley for judicial review of the decision taken by the Office of the Deputy Prime Minister in the original planning appeal. Lady Berkeley was arguing that the Deputy Prime Minister was acting illegally by not putting sufficient emphasis on policies contained in the London plan relating to development adjacent to the river. In the circumstances it might not be the appropriate forum at which to make new representations.

Mr Arnold Stevenson made a brief statement in his capacity as organiser of the Doggett's Coat and Badge event in Chelsea. Mr Stevenson said that he had heard that people had complained that they were not allowed onto Cadogan Pier and had to watch the event from the embankment. Mr Stevenson said that this restriction, whilst regrettable, was necessary as the owner of pier had been told by his insurers that he must not allow the general public onto the pier for safety reasons.

Mr Richard Alexander asked if the Society had any plans to monitor the effect of the congestion charge on local businesses and shops. The Chairman replied that the Society had no resources to undertake such an exercise but he hoped that the Council of the Royal Borough would do so. The Chairman made the point that measurement of the impact was not as straightforward as might be imagined as other factors, such as the general health of the retail sector, could well have a detrimental effect on the business of shops in the area.

The President announced that Mr Michael French, the Executive Director of Planning of the Royal Borough of Kensington and Chelsea, is retiring in April 2007 after many years' service to the Royal Borough. In order to mark the event he presented Mr French with an antique print of Chelsea. Mr French thanked the Society both for its generosity and for the kindness shown to him over the years.

There being no other business the President closed the meeting at 7.30 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, which they give unpaid and solely out of love for the community.

Following the meeting, which was attended by approximately 115 members, wine and light refreshments were served.

Chairman's Report

The President

In May last year the Society's opposition to the Royal Hospital's proposed infirmary was widely reported in the national press and the Marquess of Salisbury considered that as Chairman of the Appeal for funds to carry out this project, he could no longer continue as President of the Society; a decision that the Council of the Society completely understood. Now that the controversy is over and the new infirmary is being built, the Society asked Lord Salisbury whether he might resume his position as our President and we were delighted that he accepted. We hope that this move will be seen by all as symbolising the fact that although there was disagreement between the Society and the Royal Hospital, there was no ill-feeling and the excellent relations we have always enjoyed with this important and venerable Chelsea institution are now better than ever.

The Council

During the course of the year Hugh Krall resigned from the Council on which he served for no less than 25 years, for 10 of which he was Honorary Secretary of the Society. Hugh made a fantastic contribution to the Society; as a practising architect his advice on planning matters was always very sound; he played a major role in the exhibitions which the Society held as part of Chelsea Festival; and in recent years he designed and painted beautiful Christmas cards for the Society. Hugh has for me been the most loyal and dependable colleague in my time as chairman and I and the whole Council will miss him sorely.

One member of our Council whose term has come to an end and who is not seeking re-election is Helen Wright; we thank her very much for her contribution to the Council over the past four years.

Membership

The membership of the Society is now 1,228. Although 74 new members have joined over the past year, the total membership is 138 less than last year. This is due not just to members resigning or dying but to our having had a 'purge' of those who have not paid their subscription. This has entailed much arduous work by the Membership Secretary, Patricia Sargent and the Treasurer, Christy Austin.

Publications and Communication

The Report for 2005, edited by Jane Dorrell, was another full and interesting edition; the Report for 2006 will be the eighth to be edited by Jane and it will also, regrettably, be her last. We are extremely grateful to her for having maintained and enhanced the high standard of our annual Report.

We also thank Michael Bach for again editing two excellent Newsletters during the year. We get a lot of feedback from our Newsletters so we know that they are avidly read by our members and also those on the wider distribution list.

We have published a new card for this Christmas, which features an elevation of all the buildings around Sloane Square with, inside the card, a brief history of some of the more interesting of the buildings. We are again grateful to Hugh Krall for both the drawing and the text.

Our web site is an increasingly important means of communication with members and over the past year we have added a blog to it whereby anyone can comment on any matter they like and this will be seen by anyone else visiting the site. Members can also send emails to the Society and they will receive a prompt reply.

Activities

Our twenty-seventh season of winter lectures was held at Chelsea Old Town Hall and was the last of seven seasons to be organised by Tom Pocock. On 16th January Valerie Grove gave a talk entitled *Laurie Lee – from the Cotswolds to Chelsea* based on her biography of Laurie Lee. On 23rd January Tarquin Olivier told about his father, Laurence Olivier, in a lecture called *The Oliviers of Chelsea*, and on 30th January Philip Hook, from Sotheby's and the Antiques Roadshow, gave a critical look on the subject of *Chelsea Painters – Whistler and After.*

Valerie Hamami-Thomas, our Hon. Events Secretary, organised more splendid visits over the past year. On 5th April we visited Young's Ram Brewery in Wandsworth, on 1st June there was a trip to Highgrove House in Gloucestershire to see the gardens created by the Prince of Wales, on 4th October further visits to Clarence House were organised and on 8th November another visit to see the Government Art Collection at its secret location. We are grateful to Valerie for all the work she does in organising these visits, which are always over-subscribed.

On 14th June a lively public meeting of Chelsea Residents was held in the Small Hall of Chelsea Old Town Hall; this was organised and chaired by the Society and was an opportunity to ask ques-

tions of the Deputy Leader of the Royal Borough and Cabinet member for Planning Policy and Transportation, Councillor Daniel Moylan and of Mr. Michael French, Executive Director of Planning and Conservation. The arrangements for this public meeting were made by our Hon. Assistant Secretary, Mrs. Patricia Burr, to whom we are most grateful.

Doggett's Coat and Badge Race was held, this year on 14th July and members met at Cadogan Pier to see the Mayor, Councillor Tim Ahern, present bottles of champagne to the winner and his fellow contestants. We are grateful to Arnold Stevenson, a member of the Society, for helping with the arrangements, to Mr. John Everett, owner of Cadogan Pier, for organising the jazz band and to Fullers of Chiswick for providing free beer.

This year's Summer Meeting was held on 19th July in Paultons Square on a warm summer evening. Our special guests were the Deputy Mayor and Deputy Mayoress of the Royal Borough, Councillor and Mrs. Robert Freeman and the Head Gardener of the Square, Mr. Stuart Pope. Several residents of the Square were present, including the Chairman of the Residents' Association, Mr. David Fisher. After drinks, a cold buffet supper was served to 160 members and guests in a marquee. We are grateful to Paultons Square Residents' Association for allowing us to use their delightful Square.

Fig. 1. The summer party in Paultons Square, 2006.

Fig. 2. Doggett's Coat and Badge Race, 2006. Pictured are the Mayor, Councillor Tim Ahern, the 2006 winner Ross Hunter and the trainer in scarlet coat and with silver armband, Tom Woods, the winner in 1999.

Planning

The Society's Planning Committee for the year was Martin Andrews, Michael Bach, Patricia Burr, Serena Davidson, Jane Dorrell, Marianne Kingham and Nigel Stenhouse, under the chairmanship of Terence Bendixson. The Committee meets regularly to consider all planning applications in Chelsea and when appropriate to make representations. This is a difficult and responsible job and we are very grateful to Terence and his committee for all that they do on behalf of the Society.

One major application to which the Committee objected involved

demolishing the former Jamahiriya School in Glebe Place and Inner Court at 48 Old Church Street and replacing them with, for the most part, extremely large and expensive flats with underground parking. Before considering the planning and architectural merits of the scheme, it seemed to us that the proposal failed to meet several preliminary criteria.

First, it entailed the loss of a place of education where land uses are mixed and where there is unsatisfied demand for private schools. In recent years Chelsea has seen a huge loss of educational land, all of it to houses and flats and this has led to the neighbourhood losing some of its variety. Residential land is significantly more valuable than land in educational use but it is the goal of mixed and sustainable communities that must dictate land use, not its potential monetary value. (Identical considerations apply to the former Chelsea College of Art in Manresa Road for which an application for demolition and residential use has just been submitted.)

Second, it seemed to us that the existing buildings make positive contributions to the character of the conservation area in which they are situated; the former London Board School, an important building type of its period, has architectural links to both the Queen Anne houses in Cheyne Row and the artists' studios in Glebe Place and Inner Court, an ingeniously-planned mixed development of 1972, is one of the few completed projects of Professor Joseph Rykwert, an important figure in the world of architecture.

Third, no evidence was put forward to justify demolition, rather than the more economical adaptation and re-use of the existing buildings. Many authorities, including the Mayor of London, now require such evidence in order to assess the sustainability of a project.

Fourth, no argument was put forward why access to the site should be changed to be wholly from Old Church Street rather than from, as now, both Old Church Street and Glebe Place.

The planning application was refused by the Royal Borough in August. However, two new applications have since been submitted; these are broadly along the same lines as the original and neither makes any attempt to address the reasons for refusal by the Royal Borough nor any of the considerations listed above.

Other planning matters that have concerned the Society over the past year include:-

1. *Proposed Lots Road Power Station Development*

The decision of the First Secretary of State and Deputy Prime Minister, following a public inquiry into an application for a largely residential development, including the conversion of the power station and the erection of two buildings of 25 and 37 storeys, was issued at

the end of January. The Inspector to the inquiry recommended that the appeal by the applicants be refused but the Deputy Prime Minister overturned that advice and granted consent. This was disappointing for the Society and all the other groups in Chelsea and beyond who had fought against what we saw as an inappropriate and damaging proposal.

Such appeal decisions that overturn an inspector's advice also seem to be unjust in that, unlike his Inspector, the Deputy Prime Minister had not heard the evidence at the Inquiry nor witnessed the cross-examination of that evidence, nor visited the site nor probably even visited the surrounding area. To add insult to injury, his reason for overturning his Inspector's recommendation seems to have been based largely on the support that the proposal had from English Heritage and from the Commission for Architecture and the Built Environment, neither of whom had bothered to attend the Inquiry and whose evidence was confined to a few sides of A4 paper.

The decision of the Deputy Prime Minister in such cases is not necessarily final, there is always the possibility of Judicial Review when a judge can, on legal grounds, quash the decision and order a fresh Inquiry. The Royal Borough's lawyers looked into this possibility but found inadequate grounds for Judicial Review. Lady (Dido) Berkeley, who had given evidence at the Public Inquiry on behalf of the River Thames Society, nevertheless decided to mount a personal legal challenge on the grounds that the Deputy Prime Minister had failed to take into account the provisions of the 'Blue Ribbon' policies contained in the Mayor's London Plan. These stipulate that, in any development along the banks of the Thames, the needs of the river are to be given paramount importance. If Lady Berkeley were to be successful it would have far reaching effects upon all future riverside developments. (In 2000 Lady Berkeley successfully challenged a proposed redevelopment of Fulham Football Ground.) The Society, with other amenity groups, is contributing towards Lady Berkeley's legal costs in fighting this case, which is due to be heard in March 2007.

2. *The Mayor's planning powers*

The Society is alarmed by a government proposal to give the Mayor of London the power to call-in and decide major planning applications, including granting consent. When the office of Mayor was created, it was given greater powers than other local authorities in Britain. The Mayor, who is able to make unilateral decisions, with his Assembly having no more than an overseeing role, thus rules by diktat not consensus. To empower him to overrule the wishes of London Boroughs in a matter as fundamental as granting planning

consent would be against the democratic rights we cherish.

The Mayor may be seeking these new powers following his experience of the Lots Road Power Station application, which he supported and where he considered the Public Inquiry to have been a waste of time.

As with all legislation, it is important to consider the principles at stake and not the particular office holders at the time; if this proposal were to be approved it would make the office of the Mayor of London highly susceptible to fraud and corruption.

3. *Tesco Stores*

Ever since Tesco took over several chains of grocery shops in West London and introduced their own brash brand style, the Society, together with The Kensington Society and the Royal Borough has campaigned for Tesco, whose small shops are welcome in our shopping streets, to develop a style more sympathetic to historic areas. This campaign, which included a direct approach to Sir Terry Leahy, the Chairman of Tesco and meetings with Tesco's designers, has been more successful than we could have dared to hope and much more acceptable designs are now proposed for Tesco shops in the Old Brompton and Royal Hospital Roads.

4. *Sloane Square*

The campaign by the Save Sloane Square group has led the Royal Borough to stage a further public consultation in the New Year at which alternative proposals will be displayed. The Royal Borough proposes radical change to the layout of the square. Save Sloane Square wants the square to be renovated. Both schemes will be fairly and accurately illustrated in the consultation.

I set out the Society's views about the future of Sloane Square at the last AGM but in the light of this new consultation it is sensible for us to reserve our position until we are able to assess the merits of the alternatives.

5. *Chelsea Barracks*

A planning brief for the redevelopment of this site was issued for consultation by Westminster City Council earlier this year. We urged that the development should be based on streets and squares linked to the surrounding area, that the Victorian chapel should be retained, and that what we called the 'Ranelagh Vista', running from Ranelagh Grove to the south terrace of the Royal Hospital, should be reinstated. All of our ideas were accepted by Westminster and incorporated in the final brief.

Although Chelsea Barracks is entirely within the City of Westminster it lay within Chelsea until the boundary re-organisation of 1899. The site still has a long boundary with Chelsea and its redevelopment is therefore a matter with which we are justifiably concerned.

Reginald Blunt Bequest

This bequest made by our Founder has now been wound up and its proceeds spent on two sets of scrap books that belonged to a long-standing member of the Society and collector of items of Chelsea interest. The scrap books comprise two volumes related to the history of Ranelagh Gardens and two volumes of eighteenth and early nineteenth century newspaper cuttings and prints concerning Chelsea and Pimlico. Both sets of books are of value as art objects and for the information they contain. Furthermore, the volumes contain much material which the Local Studies library does not possess and therefore add to our knowledge of the history of Chelsea. This is exactly how Reginald Blunt would have wished his bequest to be spent.

Unfortunately the amount of the Bequest was not quite sufficient to pay for the full cost of these books and, in a most generous gesture, the Royal Borough bridged the gap.

Comings and Goings

After 13 years as Executive Director of Planning and Conservation at the Royal Borough, Mr. Michael French will be retiring at the end of April next year. Mr. French joined the planning department in 1974 and was, prior to his being appointed to the top job, for many years Assistant Chief Planning Officer. Such longevity of service is of enormous benefit to any planning department. The Society has always had the most cordial relations with Mr. French and when invited, he has always been most willing to attend our meetings, which I am sure is quite outside his job description. We wish him all health and happiness in his retirement.

A few weeks ago the Mayor held a reception at the Royal Hospital to welcome its new Governor, General Sir Michael Walker. In his address, General Walker stressed the responsibilities of the Royal Hospital to make proper long-term provision for the maintenance and improvement of its land and buildings, an aim which the Society strongly supports. We wish both Sir Michael and the new Lieutenant Governor, Major General Peter Currie, a very happy time in Chelsea and look forward to further fostering the good relations between the Royal Hospital and the Society.

September saw the formation of the Chelsea Old Church Street

Fig. 3. Renovation of 199-209 King's Road, commended by the Society.

Association. Two welcome features of this association are that it represents both parts of Old Church Street, the oldest street in Chelsea, and that it includes all the business and cultural interests of the street, thus reflecting its mixed uses and varied character.

Praise for renovation scheme

The history of the renovation of 199-209 King's Road, a group of buildings on the east corner of Oakley Street and King's Road, was long and difficult. Now that the development is complete, we wish to praise the satisfactory outcome. We especially commend the restoration of the listed shop fronts and the creation of reasonably-sized flats above the shops. This is the sort of mixed use scheme that the Society wishes to see in streets such as King's Road.

Conclusion

The past year has been a period of consolidation for the Society: some of the activities that had become an intrinsic part of our work, notably the exhibition during Chelsea Festival and the Schools Local History competition did not take place this year; this was largely due to members of our Council having insufficient time, bearing in mind all the other work that is carried out on a voluntary basis. But the Society's activities continue to evolve and we are now planning new initiatives for the coming year.

David Le Lay

Cheyne Walk in 1899: Fleetwood Varley's frieze

by Penelope Hunting

During 'the happy nineties', as the architect C.R. Ashbee referred to his most productive decade,[1] a talented young man called Fleetwood Charles Varley joined the artistic community of Chelsea. In the 1890s Chelsea was still a romantic quarter of London with a village atmosphere and river views that attracted artists, poets, authors and architects. Ashbee held court at 74 Cheyne Walk, one of seven riverside houses built to his own designs and the house where James McNeill Whistler died in 1903. Whistler's protégés, Walter Sickert and Walter Greaves, were neighbours; Roger Fry and Fleetwood Varley lived in Beaufort Street; Thomas Carlyle haunted Cheyne Row; John Singer Sargent's studio attracted fashionable sitters to Tite Street where Oscar Wilde was cultivating notoriety, while habitués of the Chelsea Arts Club roamed the King's Road.

Fleetwood Varley's artistic talent was inherited from his great-grandfather, John Varley (1778-1842), the influential founder of the Old Water-Colour Society in 1804. An entire dynasty of artists descended from the pugilist/artist/astrologer John Varley and his more scientific brother, Cornelius (1781-1873); their siblings – Elizabeth (1784-1864, who married John Varley's pupil William Mulready) and William (1785-1856) also painted.[2]

Recognising Fleetwood Varley's potential, Ashbee encouraged him by inviting him to join the annual river expedition of the Guild of Handicraft and infecting him with enthusiasm for historic buildings. By August 1899 Varley had endeared himself to both Ashbee and his long-suffering wife, Janet, who reported that he "was a delightful companion; he captained my boat and proved a skilful navigator and such a willing helper when the boat struck rocks or shallows".[3] Navigation was just one of Varley's skills: he was soon to prove his competence as a landscape watercolourist, a topographical artist with a special concern for the preservation of old buildings and a sophisticated enameller.

As Varley's inscription states, his panorama of the Chelsea riverside shows 'what is of general interest on Cheyne Walk in the year

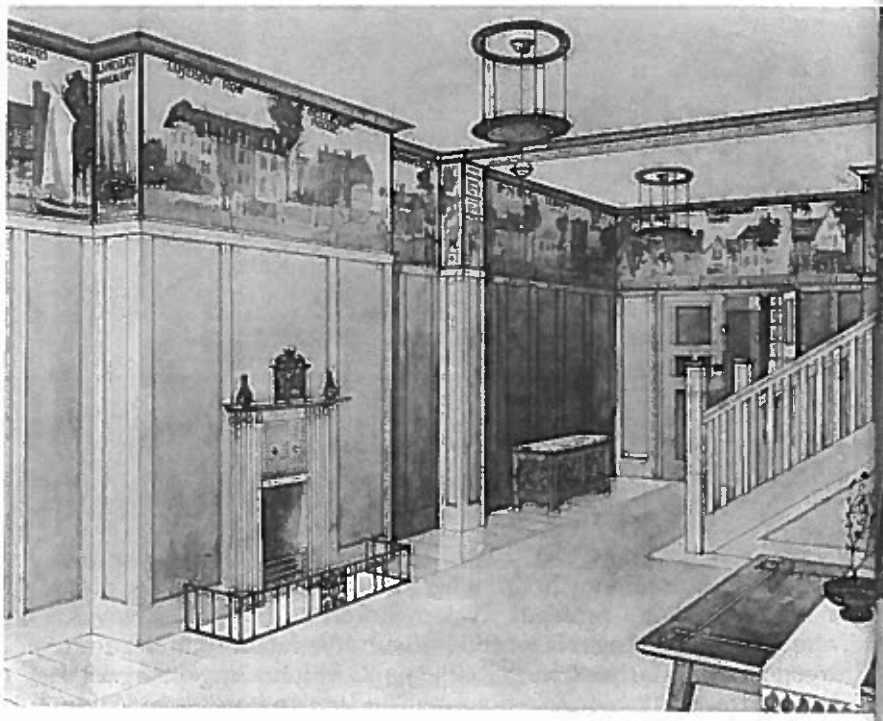

Fig. 4. The hall at 39 Cheyne Walk, a house designed by C R Ashbee 1898-9. The frieze showing Cheyne Walk in 1899 is by Fleetwood Varley who most probably painted the watercolour.
(Royal Borough of Kensington and Chelsea Libraries and Arts Services)

1899, beginning at number 1 and ending at the Worlds End'. The panorama took the form of a wide frieze (88cms) which wound its way around the hall of 39 Cheyne Walk, a house designed by Ashbee (1898-9). Painted in oil on canvas with bold red and black lettering, the frieze demonstrated Varley's grasp of architectural draughtsmanship and his interest in recording important buildings. It provides a record of Ashbee's recent contributions to the scene and captures several ancient buildings that formed the heart of Chelsea village and which have since been demolished or bombed. The watercolour of the hall at 39 Cheyne Walk *(Fig. 4)* shows the frieze in its original context, complemented by fittings and furniture designed by Ashbee. The street elevations of this house and its neighbour were exhibited at the Royal Academy in 1900 *(Fig. 8)* when Varley was tasked with 'colouring, tracing, framing academy picture and taking it to Burlington House'.[4] In a review of the architectural gallery at the summer exhibition *The British Architect* commented on this "curiously tinted view... a clever thin design in

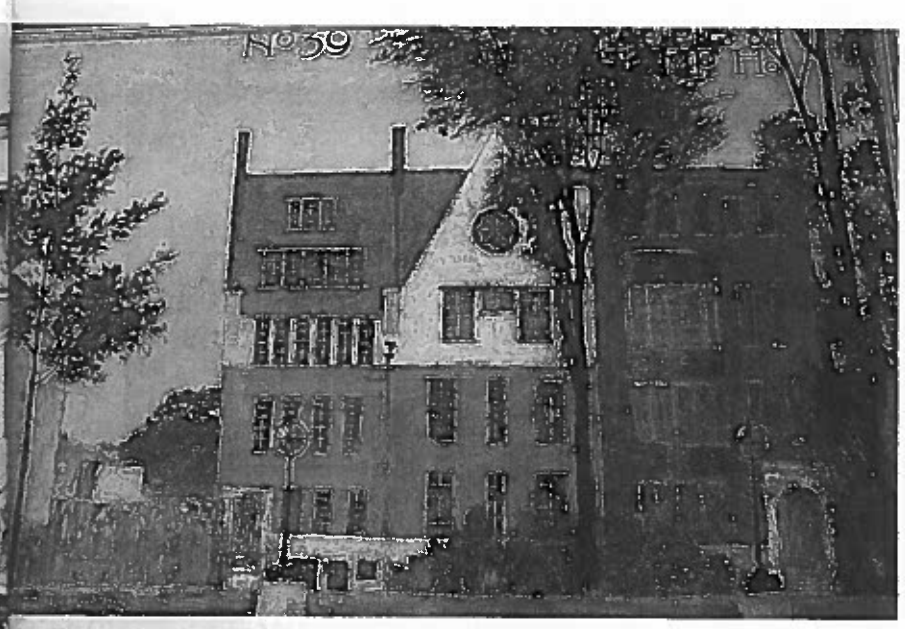

Fig. 5. A panel of Fleetwood Varley's frieze, 1899.
(Photography by Geremy Butler courtesy of Chelsea Old Church)

which one feels sure the craftsmanship in wood and metal will be the strong point".[5] This was indeed the case – Ashbee was still perfecting designs for the interior of 39 Cheyne Walk a year later and his drawings display a fanatical attention to detail. However, his plan of the hall at 39 Cheyne Walk was flawed: entered directly from the front door the room must have proved draughty, so a screen with a cosy corner-seat was installed between the fireplace and the entrance. The screen was only as high as the panelled dado of American whitewood, so as not to break the continuity of Varley's panoramic view of the Chelsea riverside above.[6]

Ashbee summoned his friends and craftsmen with the Guild of Handicraft to decorate and furnish the Cheyne Walk houses. Number 37 in particular (known as the Magpie and Stump after the pawnbroker's shop it replaced) was an early showpiece for Guild workmanship. This house was destined for his mother and sisters, with provision for his own architectural office. By the time Varley came to paint the frieze in number 39, Ashbee had also completed numbers 38 and 74 Cheyne Walk. The latter, where he began married life, was one of a block of houses numbered 72 to 75 built between 1897 and 1903, to be joined by number 71 in 1912 – all of them destroyed at the same time as Chelsea Old Church in 1941. Ashbee nurtured plans for some twenty sites along the River Thames at Chelsea but of the seven houses that were executed only numbers 38 and 39

Figs. 6 and 7 opposite: two further panels from the Varley frieze.

survive, besieged by dull blocks of flats built on the sites of Shrewsbury House, the Pier Hotel and the Blue Cockatoo.[7]

As the architect explained, these houses were built 'not under the contract system but under the guild system, which relied on the intimate association between the craftsmen and the architect during the progress of the work'.[8] Anonymous craftsmen of the Guild workshops produced the light fittings and wall-coverings, for example, according to Ashbee's designs; Roger Fry painted the chimney-breast for the Magpie and Stump where Arthur Cameron executed enamel work for the fireplace and Miss Agnes Ashbee provided a frieze of deer and peacocks.[9] At number 74 the frieze was painted by Max Balfour, who lived in one of the cottages at the west end of Cheyne Walk which Ashbee restored – Balfour's subject was Queen Victoria's diamond jubilee procession. At number 39 Varley was commissioned to paint the frieze and its subject and style reflected Arts and Crafts ideals, particularly a preoccupation with buildings of historic and architectural merit. The recording and preservation of such buildings was Ashbee's crusade, culminating in the publication of the first volume of *The Survey of London* (1900) under his editorship.

Despite the efforts of Ashbee and his friends to preserve important buildings, the bombing of 1941 and demolitions of the 1960s wreaked havoc with the Chelsea riverside. Fortunately, some fittings from 37 Cheyne Walk were presented to the Victoria and Albert Museum when that house was demolished in 1968,[10] and when the interior of number 39 was stripped, Varley's frieze was removed and the canvases rolled up and sold. They were purchased by the Countess of Strafford, a parishioner, who presented them to Chelsea Old Church in 1962. The new parish hall had recently been completed and Varley's frieze was to be its main decorative feature, shown to advantage in a Japanese oak frame.[11] When the church hall and vicarage were rebuilt to designs by John Simpson Architects, Varley's work was rescued, cleaned and re-hung at Petyt Hall (2002).

Nine panels showing Cheyne Walk in 1899 now adorn the entrance hall and staircase of Petyt Hall. Unfortunately, in order to fit the space available, the panels are hung out of sequence, and from a comparison of the existing panels and those visible in Figure 4, it seems a few sections are missing. As the frieze was arranged originally at 39 Cheyne Walk, it read from World's End Wharf and the Cremorne Arms in the west (on the left of the front door), continuing around the room to finish with the eastern extremity of Cheyne Walk.

In prime position above the fireplace one large panel featured two of the most conspicuous riverside buildings: Lindsey Row (part of Sir Thomas More's estate in the sixteenth century, later Lindsey House where Count Zinzendorf established the Moravians in 1751) and Belle Vue House (sometimes attributed to Robert Adam). Varley recorded Turner's House (the artist had died here in 1851 and Ashbee had recently carried out alterations). Ashbee's own house at number 74 and the adjoining studio house he designed for the Glasgow artist E. A. Walton were juxtaposed with the eighteenth-century houses of Lombard Terrace and the proud tower of the Old Church, which was to be reduced to rubble in 1941, then rebuilt in the 1950s.

Fig. 8. Numbers 38 (right) and 39 (left) Cheyne Walk, designed by C R Ashbee 1898-9. This view is initialled by Fleetwood C. Varley.
(RIBA Library Drawings Collection)

The 'back of Danvers Street' as Varley described it, was the site Ashbee had in mind for Danvers Tower but the space was to be filled instead by Crosby Hall, resurrected after its removal from Bishopsgate (1909-10).

A focal point of the frieze, opposite the front door and above double doors leading to the dining room at 39 Cheyne Walk, was reserved for one long panel which embraced Cheyne Row and a nostalgic portrayal of Shrewsbury House (another site Ashbee had his eye on), where Bess of Hardwick had lived in the 1590s. Nestled comfortably alongside is Ashbee's group of the 1890s – numbers 37, 38 and 39 Cheyne Walk. East of Oakley Street lay some of the most elegant eighteenth-century houses of Cheyne Walk, built on the garden of King Henry VIII's manor house: Varley singled out the Queen's House (now Tudor House) which had been occupied by Dante Gabriel Rossetti and his exotic household from 1862 until his death twenty years later. Further east lay Carlton House, as number 15 was known, and George Eliot's house at number 4 – she had died there in 1880.

Stimulated perhaps, by his study of Cheyne Walk, Varley became involved with the Committee for the Survey of the Memorials of Greater London, founded in 1894 by Ashbee 'to watch and register what still remains of beautiful or historic work'.[12] This enthusiastic band of architects, antiquarians and artists formed a 'watch committee' tasked with compiling a register of buildings in order to ensure their preservation. The demolition of a Jacobean palace in Bromley-by-Bow was the impetus for Ashbee's Committee and Varley was quick to react, drawing Bromley Hall, Tudor House and old houses in the High Street. He joined the Active Committee of the

London Survey Committee and was the principal illustrator and photographer for the first parish volume of *The Survey of London*, on Bromley-by-Bow (1900) – the first of forty-five volumes.[13]

The Survey Committee also published monographs, beginning with *The Trinity Hospital in Mile End* (1896) which had the desired effect of preventing the demolition of these late-seventeenth-century almshouses. Successive publications on *St Mary Stratford atte Bow* (1900), *The Old Palace of Bromley* (1902) and *The Church of St Dunstan, Stepney* (1905) contained illustrations by Varley, who also recorded Sutton House in Hackney for the Committee.[14]

Strangely, just as Ashbee's Committee was turning its attention to Chelsea with a view to the publication of a second parish volume of *The Survey*, Varley's dedication evaporated and he retired from the Active Committee in 1902. He turned instead to enamel work with the Guild of Handicraft in Chipping Campden[15] where he produced iridescent enamels for boxes, presentation cups, sugar casters and jewellery designed by Ashbee.[16]

Windswept trees, meandering rivers, rocks and mountains were Varley's favourite subjects, and blues and greens predominate his idyllic landscapes.[17] Whereas his topographical illustrations suffered from neglect, his enamel work was exhibited in the West End to considerable acclaim. "Mr F.C. Varley, a descendant of the water-colour painter, showed in his enamels a beautiful sense of colour as well as a pleasant freedom of design", *The Studio* reported in 1903.[18]

To his intense disappointment, Ashbee's utopian vision of a school, Guild and community of craftsmen failed. Having been founded in 1888, the Guild of Handicraft survived for twenty years before going into voluntary liquidation, although some of its members clung together as an association of arts and craftsmen until 1913 when even Ashbee was forced to admit the experiment had failed. With the decline of the Guild Varley found an outlet for his enamels at Liberty and Co – silver and pewter cigarette boxes, pill boxes, jewellery caskets and pendants featuring his enamels were sought-after gifts in the early decades of the twentieth century.[19]

Varley's later career remains obscure. He executed at least one other frieze – for the Odeon cinema at Marble Arch (since removed), and the paintings of trees at 75 Cheyne Walk (designed by Ashbee, 1902-3) are Varley's style. He decorated a piano for Ashbee[20] and could turn his hand to portrait miniatures and architectural ornament. According to family tradition he was involved with the decoration of RMS Queen Mary in the 1930s and with buildings at London Zoo. Above all, enamels were his forte and examples survive in private hands and museums.[21] This versatile artist, who died in

1959, was a member of the Plymouth Brethren and is remembered as a gentle, quiet man with white hair and a beard, the great-grandson of one of this country's most influential watercolourists and – so it is claimed – a descendant of Cromwell's henchman, General Charles Fleetwood.

[1] C R Ashbee from the Magpie and Stump Chelsea, September 14, 15, 16 1895. Ashbee Memoirs, I (1884-1902), p67. National Art Library typescript 86.DD.05

[2] C M Kauffman, *John Varley 1778-1842*. London, 1984.

[3] C R Ashbee *op cit*, Chelsea 13 August 1899, p121, see also Felicity Ashbee, *Janet Ashbee*, New York, 2002, p48.

[4] This must be the watercolour *(fig 8)* initialled by Varley, PA15/3(5), RIBA Library Drawings Collection and illustrated in *The Builder*, 80, 19 January 1901, p64. Varley was paid at an hourly rate for carrying out this and other tasks for Ashbee and Ernest Godman, March-April 1900, GLRO A/LSC/49, London Metropolitan Archives.

[5] *The British Architect*, 20 July 1900, p37

[6] Designs by C R Ashbee of Chelsea 1900-01, Acc 3949, Chelsea Reference Library. The Ashbee Photograph Albums, vols 1 and 2, National Art Library RC.LL.40, contain plans and photographs of his Cheyne Walk houses, many photographs (vol. 2) are initialled by Varley, 1899.

[7] Alan Crawford, *C R Ashbee. Architect, Designer & Romantic Socialist*, Yale, London and New Haven, 1985, and 'Changes in Cheyne Walk', *Architectural Review*, 174, September 1983, pp77-80

[8] C R Ashbee, *Craftsmanship in competitive industry. Being a Record of the Guild of Handicraft*, Essex House Press, *c*.1908, p147.

[9] *The Studio*, 5, (1895), pp67-74

[10] Shirley Bury, *An Arts and Crafts Experiment: the silverwork of C R Ashbee*, V & A London, 1969.

[11] Information from The Reverend Prebendary C.E.L. Thomson.

[12] C R Ashbee, *The Trinity Hospital in Mile End*, Guild and School of Handicraft, London, 1896, p1.

[13] Varley first attended the watch committee on 19 April 1900. He was paid for 'special drawings' done in 1898 (£58 1s 5d) and 1899 (£25 2s 1½d). Minute book of the Committee for the Survey of the Memorials of Greater London (1894-1907), GLRO A/LSC/1, also A/LSC/42, 48. London Metropolitan Archives.

[14] Some 2,000 drawings, photographs and sketches were produced for the watch committee by 1900. Drawings by Varley passed to the National Monuments Record but apart from some photographs the collection cannot be located. See Alan Crawford *op cit*, p437, note 85.

[15] Varley took part in the Guild river expedition in 1899 but was not yet a Guildsman. He was listed as 'one who served an apprenticeship or worked their time in the guild shops without taking up full membership' from 1901. It was not until 2 November 1904 that he was elected a full Guild member, see *The Guild Roll 1887-1908*, Appendix v. Minutes of the Guild of Handicraft, 2, 1900-04.

[16] Examples of Varley's work with the Guild of Handicraft are illustrated in *C R Ashbee, Modern English Silverwork*, Essex House Press, 1909, plates 35, 71, and second edition with Alan Crawford and Shirley Bury, London, 1974. *The Studio*, 28, (1903), pp184-5, *Guild of Handicraft Illustrated Catalogue*, 1900, p9, and 1906 pp10 (silversmiths' and jewellers' work), 27, 45, 46.

[17] C R Ashbee and others, Designs for enamelwork and for jewellery, Guild of Handicraft Ltd, 1903-7, V & A Prints and Drawings E354-499-1966.

[18] *The Studio*, 28, (1903), pp205, 209.

[19] Elyse Zorn Karlin, *Jewelry and Metalwork in the Arts and Crafts Tradition*, Schiffer, Atglen PA, 1993, pp97, 108, 111. Charlotte Gere and Isabelle Anscombe, *Arts and Crafts in Britain and America*, London, 1978, p203.

[20] *The Studio*, 24, (1902), p135

[21] Varley's enamels, set in boxes and jewellery, are held by the V & A (Department of Metalwork), Cheltenham Art Gallery and Museum, Osterreichisches Museum for angewandte Kunst, Vienna, Van Den Bosch, London.

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Chelsea Lives: A Record in Bone

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In the year 2000 the Museum of London Archaeological Services (MoLAS) were involved in the archaeological excavation of an area of Chelsea Old Church that included Petyt House and the northern part of the churchyard, an area of about 25% of the recorded cemetery (Cowie *et. al.* in press). It was established that the date range for the area excavated in relation to the burials was 1695 – 1842. The excavations produced archaeological material from different periods and as one might expect skeletal human remains. For this article it is the osteological analysis of the skeletal remains that will be the focus.

The excavation revealed a combination of earth cut graves *(Fig. 9)*, brick tombs and brick burial vaults, which in some instances had lead coffins *(Fig. 10)*. A total of 290 individuals were excavated from the cemetery and of these 198 were selected, based

Fig 9. Earth cut graves with skeletons in situ in the process of excavation.

Fig. 10. Brick vault with lead coffin of Thomas Long (654).

on completeness, to be analysed and recorded on to the Wellcome Osteological Research Database (WORD). There were 165 adults of whom sex was determined for 78 males and 74 females, and 33 sub adults, individuals aged at younger than 18 years old. In association with some of the individuals there were coffin plates that had a varying degree of legibility. Ultimately, it was possible to identify 25 individuals in relation to their coffin plate making them a sub sample of named individuals that provided useful biographical details.

The analysis of the skeletal remains from Chelsea Old Church provided an interesting opportunity for an insight into some of the inhabitants from the 18th and 19th centuries. From the biographical information there was invaluable documentary information gleaned in regard to individuals and families. The Genealogical Index, Trade Directories, Wills and the Death Certificate of William Wood [681] that stated cause of death as 'Decay of Nature', were just some of the sources. The most colourful information probably related to the Hand family which had the distinction of creating the famous Chelsea Bun House and the visit there of Royalty.

For this time period the older age of an individual is generally regarded as a good indication that they would most probably have come from a higher social class (Roberts and Cox 2003, 303). The adult individuals from the assemblage as a whole had an older age profile when compared to individuals from other contemporary Post Medieval cemetery sites. Of the 25 known named individuals the majority were over fifty years old and four were octogenarians, Martha Butler [430], Richard Hand [622], Edward Rainbows [976] and William Wood [681], indicating, that these particular individuals had a better socio-economic status. Further related to age was the high loss of teeth *antemortem (Fig. 11)* with some individuals having no teeth at all. However, interestingly for this time and also in relation to their social standing there were no dental interventions found or dentures.

The environment of the parish when compared to other parishes of London during the 18th and 19th centuries was seen to be more favourable, being more rural with pleasant gardens, recreational areas, less densely built housing conditions with reference to it as the 'Village of Palaces' (Russett and Pocock 2004). In stark contrast to this is the parish of St Saviour in Southwark that had "...many tenement buildings clustered around small narrow streets and alleys" (Brickley *et. al.*1999, 20). This time in history saw momentous social changes occurring throughout the country and most notably in the cities from industrialisation and mass urbanisation. The impact of such changes, particularly in the living conditions,

Fig. 11. Skull of Charles Shapely (525) with almost complete antemortem tooth loss.

brought the spread and increase of diseases from poor housing, overcrowding, poor sanitation and malnutrition. All of which may be reflected in part in the bones of those individuals who lived through such times.

Although the individuals analysed from Chelsea Old Church may be identified as those of a higher social class who were potentially buffered from the worst of the sprawling mass of industrialisation, they were still susceptible. The analysis of these individuals' bones are tangible reminders of their life style, their interaction with the society and culture of the time and ultimately their death.

Childbirth at this time was perilous for both mother and baby with high infant mortality which was not confined to the poor. From the Chelsea assemblage there was evidence of the sad loss of mothers and their infants. The remains of two females with foetuses were a poignant reminder of the dangers of childbirth. One [234] was found with a foetus of 38-40 weeks in the abdominal area and another of 26-35 years [161] had a foetus of only 20-22 weeks. This may be the youngest individual recovered from a British excavation. The first wife of Nicholas Adams [701], Charity [990] may also have died shortly after childbirth at 32 years as the remains of a neonate coffin were found in in her coffin.

If infants survived the perils of childbirth, surviving to early childhood was to be the next hurdle. From the Bills of Mortality for London during this time it has been suggested that about 40% of the deaths were children under 5 years old (Roberts and Cox 2003, 304). Twenty-two of the sub adults from Chelsea were under 5 years old with nine less than one year but the mortality rate was still lower at 16.6% compared to other cemeteries for this period. These young individuals were the most vulnerable to diseases, infections and malnourishment. Certain diseases and infections, however, have such a devastating impact that they leave no discernable trace in the bones or dentition.

Diseases of deficiency such as rickets (Vitamin D) and scurvy (Vitamin C) are observed in the bones of children, with residual (healed) rickets also observable in adult remains. Rickets is probably most recognisable when weight bearing bones can become markedly bowed. Two children from Chelsea manifested evidence of rickets, a one year old [456] with active signs of rickets and an 11 year old [230] with healed rickets. Residual rickets was also identified in ten adults including Nicholas Adams [701] noted as 'Bricklayer to the Parish'. Such observations in the adults indicate that although the individual suffered in earlier life and bear the scars of the disorder they nevertheless survived into adulthood. However, the implications of rickets being found in an assemblage of higher

social class individuals does at first seem surprising. Although rickets is a deficiency more associated with the poor, for individuals of a higher social class it could be attributable to the treatment of infants during weaning and alarmingly even fashion dictates of the time or perhaps the inadvertent result of an unwell child being kept inside.

Another indicator of the stress of childhood can be observed in the disruption of the enamel of the tooth crown surface and is identified as linear enamel hypoplasia. It has many causes and has been associated with episodes of stress either caused by childhood diseases, malnutrition or the environment (Hillson 1996, 165-6). The lines can be measured to estimate the time at which they occurred thus producing an even more vivid record of an individual's early life. Within the Chelsea assemblage the males were more affected than the females including Richard Butler [198] and Mr T Robson [258]. It was perhaps a surprise for Richard Butler to have manifested such a trait as enamel hypoplasia, as it was possible to ascertain from various documentary sources that his family had considerable wealth and social status. Richard was to die at the relatively young age of 44 years when compared to the others from the named sample including his parents Martha [430] and Robert [462]. Richard was perhaps more susceptible to the onslaught of disease or stress as a child and continued to be in adulthood with his seemingly early demise.

Having survived childhood the peak years of adulthood and older age beckon and with these come a veritable host of observable range of delights for the osteoarchaeologist. For women during adulthood one of the greatest perils was childbirth. The peak years of adulthood for males and females may also show incidences of minor stress or trauma, observed in fractures either accidental or from interpersonal violence. The surface of the bones of the lower legs are common areas to show new bone growth, (periosteal reactions) active and healed that are an indication of minor infections. Fractures to bones allow an insight not only to the trauma, healing and possible medical interventions but also the sociocultural implication (Lovell 1997, 139). The fracture rate at Chelsea was quite low and predominantly in males in the upper body that were well healed *(Fig 12)*. The rural nature of the environment may well be part of the explanation for the lower rate and type of fractures observed.

A disease known as Diffuse Idiopathic Skeletal Hyperostosis (DISH), often associated with older males, is a result of a rich diet and lack of exercise, and is associated with obesity and diabetes (Type II) (Roberts and Manchester 1995, 121). It was identified in ten males including William Wood [681] and Charles Shapley [525] and

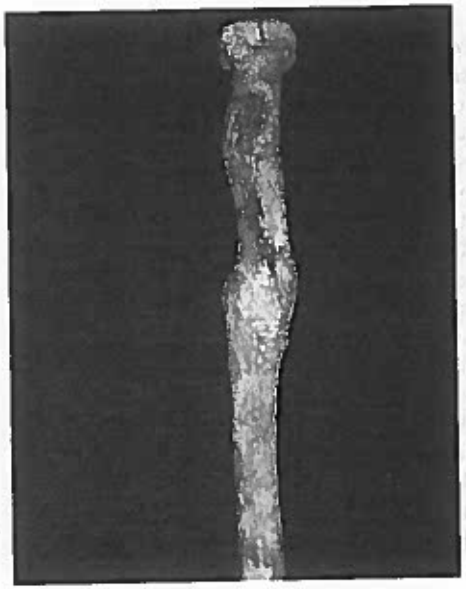

Fig. 12. Well-healed fracture (no infection) slightly misaligned of the proximal part of the radius (lower arm bone).

Fig. 13. Diffuse Idiopathic skeleton Hyperos – 'candlewax' fusion of the vertebrae of Will Wood (681).

one older female [716]. Its most identifiable feature is the manifestation of proliferative bone formation and particularly the 'candlewax' type of fusion of the spine *(Fig. 13)*. Interestingly William Wood was known to have been the Parish Beadle and butcher suggesting perhaps that he had access to richer pickings and may have had a rather portly figure.

A particular disorder of this time more often associated with the higher echelons of society and age was gout, which according to Dr Cheyne was the 'English Malady'. "The poor were so fortunate as never to suffer from it; only the Rich, the Lazy, the Luxurious and the Inactive" (Picard 2003, 161). Although much literature pertains to this painful disorder, generally associated with the big toe, perhaps interestingly this is not reflected in the number of cases of gout identified in the skeletal record. Gideon Richard Hand [35] was perhaps a sufferer of gout as he was the only individual to manifest the classic destructive lesions of the big toe *(Fig. 14)*. The association of it to diet may in Gideon's case be his link to the Bun House.

Inevitably as age progresses so the skeleton degenerates with general wear and tear. The most prevalent and observable feature of this is degenerative joint disease with a gradual breakdown of

Fig. 14. Possible case of gout with destructive lesions of the big toe of Gideon Richard Hand (35)

the joint surfaces and margins. Most frequently observed is osteoarthritis, the key indicator being eburnation (a shiny polished surface) from the destruction of the joint capsule *(Fig. 15)*. It is predominantly seen to be age related but it is not a prerequisite and may affect one or many joints, varying in severity and pain according to the individual. Forty five individuals were observed with osteoarthritis and twelve from the named group including Richard Gideon Hand [622] who had severe osteoarthritis of the spine, William Wood [681] of both hips and Mrs Milborough Maxwell [792] of both hands. Osteoarthritis of the hands was prevalent in the assemblage and is a common feature in today's population.

Paget's disease and Hyperostosis Frontalis Interna (HFI) are two diseases associated with older age, the former in males and females the latter predominantly in post menopausal women. Edward Rainbows [976] manifested the classic changes of Paget's with an enlargement and thickening to this skull. It was often noticed by individuals when they required a larger hat size. Martha Butler [430] had the classic bony changes of HFI on the internal surface of her skull which, when in the latter stage can proliferate and be of serious detriment to a person's well being.

The cause of death of an individual may only be inferred from the skeleton as other factors not evident from the bones may well have

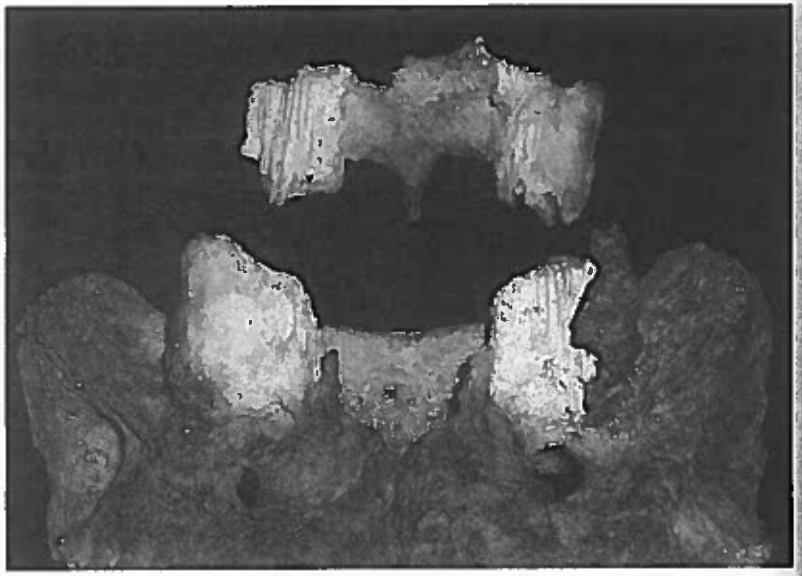

Fig. 15. Severe osteoarthritis with eburnation and grooving of the bone surface-articulation of the 5th lumbar vertebra and sacrum (green staining from burial environment).

been the ultimate cause. Post mortem investigations of the deceased were increasing during this period. Two middle-aged males [805; 359] revealed post mortem investigations and although the former had observable pathologies they would not readily be attributable to the cause of death and the latter had no observable or discernable pathologies. The first male had a classic calvarium (skull) cut whilst the second had a cut to the breastbone.

And so the lifecycle is complete with the death of an individual who is then prepared for burial. The individuals buried at Chelsea Old Church were buried with due care and attention with various funereal furnishings (Cowie *et. al.* in press).

The conclusions reached from the bones of this assemblage were such that clearly in most instances environment and social status do have a marked positive affect upon one's life and longevity. Identifiable in the older age of the majority of the individuals was the prevalence of diseases associated with old age. Sadly the high infant mortality rate was not preventable and this loss was most poignantly seen in the Adams family with the loss not only of Nicholas Adams' first wife and child but also nine of his grandchildren.

Seemingly the two diseases that had an enormous impact upon society at this time, tuberculosis and syphilis, the former reaching epidemic proportions (Roberts and Cox 2003, 308) did not appear to have an impact on this group. What must be considered primarily is that these individuals are a small sample of the parish population and not necessarily a representation of the total population. Tuberculosis was a disease of such contagion and rapidity that in many cases no bony changes may be observed. Only two individuals manifested changes associated with tuberculosis. The number could have been higher but there were no visible bony indications. Syphilis with its social implications and potential stigma could have meant that those affected were buried elsewhere.

The Chelsea Old Church assemblage proved very interesting with the named individuals providing additional colourful insights. The skeletal analysis enabled a partial reconstruction of the lifecycle for some of the individuals' lives. It provided a valuable insight into some of what they may have experienced whilst going about their daily tasks in the parish of Chelsea Old Church in the 18th and 19th centuries.

Acknowledgments:

The London Diocesan Fund and Chelsea Old Church, for generously funding the excavation and the forthcoming publication about the excavation.

The Centre for Human Bioarchaeology, Museum of London.

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John Betjeman – Chelsea's own Poet Laureate

by Colin McIntyre

John Betjeman was actually born in north London in 1906, and lived there for some ten of his childhood years, until his parents moved to Chelsea to No. 53 Old Church Street. Like many middle-class children of his time he was away at boarding-school for most of his education – at the Dragon School in Oxford, and then at Marlborough, followed by university again in Oxford.

Though he lived in several other places in London, lodging with friends or as a tenant, including nearly 20 years in Cloth Fair, in a small house in a narrow alleyway near Smithfield, Chelsea would become his real home in later years.

He had succeeded C. Day Lewis, who died in May 1972, as Poet Laureate. Betjeman's had been a popular appointment, partly because he was so well-known to the public from radio and later from television.

Betjeman is inevitably linked in many analyses of twentieth-century poetry with Philip Larkin (1922-1985), who at that time was considered a possible rival candidate for the Poet Laureateship. The two poets were however very different in their approaches to poetry, to the public role of a poet, and in their attitudes to sex and religion and life. John Whitworth in a poem *Big Phill and Uncle John* published in *Poetry Review* in Spring 1997, said they showed "the essential Englishness of being odd". In Betjeman's case it was represented by:

> *"(Uncle John's teddy bear and scrumpy hat)*
> *Victorian values and Victorian rhyme,*
> *Worrying. About Sex. And Death. And God."*

In an article in the *Sunday Telegraph* at the time, Philip Larkin wrote: "In a sense Betjeman was Poet Laureate already: he outsells all the rest (without being required reading in the Universities) and his audience overflows the poetry reading public... (all) who like a rattling good poem."

Betjeman certainly outsold the rest. His *Collected Poems* first published in 1958 had earned him numerous prizes and had been added to and published again and again over the years. At one time they were selling 1,000 copies a day, and sales would eventually pass the two million mark.

He had become a radio and TV personality, on *Desert Island Discs* (radio) and on game shows and television programmes. Some critics saw him only as a round, rumpled figure, whose poetry was too easily understood. Was he simply popular, always playing a part, almost a Court Jester? This allowed him to be seen in a world of carpet slippers and tennis, happiest chronicling the ways of bright young things and old-fashioned habits of Middle England.

But he was a poet from the beginning, rejecting a chance to join the family firm of cabinet-makers, and surviving at first by his journalism – on the *Architectural Review*, and by articles and film criticism in the *Evening Standard*. He progressed to work on the *Shell Guides* to the English counties, where he provided a firm alternative to the books prepared by 'Doctor Pevsner'.

Accounts of Betjeman's career before the Second World War, and during it, are fully chronicled by two rival biographers – Bevis Hillier and A N Wilson – who while doing so indulged in several public spats with each other.

But it was in 2006 that the literary world celebrated the centenary of his birth with articles and special supplements in newspapers ranging from *Saga* to the surviving broadsheet and in literary magazines, and which is the excuse for this article. By then Betjeman had been dead for over 20 years, but had become an icon and England's most popular poet, as the public so voted in poll after poll. His daughter Candida Lycett-Green has brilliantly edited two huge volumes of his *Letters*, a permanent record of literary history – and one which will never be replicated by emails and texting. Published by Methuen, they should be required reading in all schools – before books cease to be.

Betjeman's success as a poet provided the means and platform for a lifetime campaign in support of two of his loves – churches and railways.

A true romantic about railways, he regretted his first move to Chelsea, because it took him away from childhood memories of hooting trains on the North London line emerging from Hampstead Heath tunnel to join the busy area at Gospel Oak junction. His family then lived at 31 Highgate West Hill. But he made up for the lack of train noises in Chelsea by spending much of his free time exploring London by Underground from Sloane Square station. On these trips, to the surprise of fellow-passengers, he often had his teddy bear Archie seated beside him. 'Archie' and Betjeman as an undergraduate are accepted as the model for Sebastian in Evelyn Waugh's *Brideshead Revisited*.

His Underground travels led to *Metroland* on TV about the development of suburbs in the Chilterns and areas outside London following in due course. It was therefore fitting that a major celebration of Betjeman's centenary should take the form of a steam-engine luxury voyage from Paddington to Bristol, where he often did work for the BBC's West Region. Splendidly organized over many months by Candida, the railway proceeds were to go to the Parkinson's Disease Society, from which affliction her father had suffered towards the end of his life.

The railway journey began at Paddington to the tunes of a medley of Gilbert and Sullivan played by a Great Western band, with the only modern touch being attendant police sniffer-dogs and their yellow-jacketed handlers. The two highlights of this champagne trip were its stops at Slough, and to take on 1,000 gallons of water from two railside fire-engines later. The Slough stop was a reconciliation and an apology for four lines of his poetry. In defending the countryside against intrusive developments Betjeman had rather uncharacteristically savaged the town of Slough, with unforgettable lines that read:

Come friendly bombs and fall on Slough
It isn't fit for humans now
There isn't grass to graze a cow
Swarm over, Death!

Candida Lycett-Green apologized for her father, who (she said) had always regretted the prominence given to this moment of ill temper and her apology was accepted by the Mayor of Slough in full mayoral gold-chain regalia on the station platform. Everyone loves a 'freebie', and the travelling Betjeman fans were treated to a fine doggie-bag of Slough products put together by British Land, owners of the Observatory Shopping Centre in the town centre. There was also a counter-poem by Joanna Okolotowicz, aged 11, which said:

"Horrible bombs don't fall on Slough
Because it's fit for humans now."

The stop after Slough was to take on water for our steam-engine which took an hour. One of the great joys of this whole train trip was that the leisurely speed at which we travelled provided a delightful dimension of time-past. One forgets, travelling today at speeds of 125 mph, what scenery is for.

Arriving in Bristol, the train travellers went to St Mary Redcliffe, a place of Christian worship since 1115. In the church, hymns and poetry readings took their place. One of Betjeman's most famous

poems *A Subaltern's Love-song* about tomboyish Joan Hunter Dunn, was matched by another much-loved poem *In a Bath Tea Shop*, read by Sir Trevor McDonald. The first poem has Betjeman's athletic inspiration J. Hunter Dunn in a wonderful evocation of an Aldershot tennis club dance, in which the speaker, who has sat in the car park with her till twenty to one, finds himself engaged to Joan Hunter Dunn. John Betjeman was a master of the Rhyming Couplet, used effectively with what he described as "the tunes in his head". The poems are generally immediately intelligible, and once heard stay in the memory – for good.

At the church a presentation of three John Betjeman poetry prizes for children up to the age of 14, was made by the current Poet Laureate, Andrew Motion. And the Bishop of that great railway town of Swindon gave an address and a Blessing. As the guests led by HRH the Duke of Gloucester and the Lord Mayor and Lady Mayoress left, the bells of St Mary Redcliffe pealed out. Sir John would have enjoyed these centenary bells played in his honour.

Other celebrations for the 100th anniversary included a Cornish birthday party to mark Betjeman's love for his holiday home in Trebetherick; the naming of a West Coast electric locomotive in his honour; and the publication by Transport for London of a 24-page booklet by Chris Green on *John Betjeman and the Railways*. There were London walks, and a moving hour-long performance of Betjeman's *Summoned by Bells* in Carlyle House at 24 Cheyne Row in Chelsea by actor and theatre director Tim Heath.

This autobiography in blank verse was published in 1960 and gives a revealing and full account of Betjeman's schooldays and time at university. Tim Heath has had this poem in his repertoire for many years, and its use in the setting of a small National Trust property in the very heart of Chelsea, in a room which could hold only two dozen fans, seemed particularly right.

Although much of his poetry appeals for its light-hearted tone, there is at the same time a dark side to it too, where he deals with death and failure, disappointment and greed. Betjeman could be funny about serious matters, and there is genuine introspection and qualified sadness to be found in *Summoned by Bells*. He was a real poet inside a sometimes prosaic exterior.

But Betjeman's poetry was only part of his fame. He was a co-founder of the Victorian Society in 1957 and a resolute campaigner on behalf of churches, old buildings and everything else he thought worthwhile about English life. In the course of his active days, before Parkinson's Disease confined him to a wheelchair, he was estimated to have been President and Vice-President or Patron of over 70 societies and associations, and a member of hundreds more. The

public saw him as a fighter for the best things in England, and sought his support for a myriad of architectural, church and heritage causes.

Betjeman was also a prodigious letter-writer, often answering or originating dozens of letters each week as the published two volumes of *Letters* testify. He was in touch with many fellow-poets, as well as Larkin; the others ranging alphabetically from John Arlott, the cricket and wine-writer, to Mary Wilson the wife of Prime Minister Harold Wilson. Lady Wilson delighted in his enthusiasm and his infectious laugh, and the privacy in their friendship which they were able to maintain for years.

In one way or another, Betjeman seems to have known everybody in the intellectual and social circles of his time, and to have written to them all. Many of them such as John Piper, the artist, and Osbert Lancaster, the cartoonist, dated from his *Shell Guides* days. They and their wives were family friends who dined and holidayed together. Then there were BBC top people ranging from Sir George Barnes then Director of Television and senior contributors like Kenneth Clark of *Civilisation* fame; to a host of producers (Jonathan Stedall and Eddie Mirzoeff in particular) with whom he had worked and appeared in their programmes for years.

Literary friends included Evelyn Waugh, and his son Auberon, and also Henry Yorke (*aka* the novelist Henry Green) with whom he shared a strong dislike of their Oxford tutor C. S. Lewis. Betjeman was not only unusual in keeping up with old Oxford friends, but in making many new ones in later years – too numerous to mention, but most to be found in the *Letters*. Although he was occasionally portrayed as being snobbish in his choice of friends, he was quite firm in saying that he was much more eager to have interesting companions than in wooing the Establishment or the aristocracy.

Inevitably, however, the more intrusive elements of the media paid a good deal of attention to the private life of the Poet Laureate. On the whole his public and friends accepted the way in which the three people most involved conducted their lives. Betjeman stayed married to Penelope Chetwode, daughter of a Field Marshal, throughout his life. Though they went their separate ways in later years they did not divorce, and his letters to Lady Betjeman were written with affection and in a private language of their own.

Reading the biographies, the heroine of a lifelong threesome is without doubt Elizabeth Cavendish, Betjeman's established companion and lover. Elizabeth was the daughter of the 10th Duke of Devonshire and sister of the 11th Duke. She was a Lady-in-Waiting to Princess Margaret, a key influence on him and central to his life in both Chelsea – and Trebetherick. She refused to break up his marriage by divorce, and despite a misleading nickname ('Feeble') was

a tremendous figure in her own right. She was a magistrate and travelling and social companion abroad and at Trebetherick. It was Lady Elizabeth Cavendish who brought Betjeman back to Chelsea, and who found him a cottage at No. 29 Radnor Walk, ten houses down from her own home at No. 19. We residents would see her, sometimes accompanied by Princess Margaret, pushing Betjeman's wheelchair through the streets south of the King's Road, from their respective houses in Radnor Walk.

Betjeman's biographer A.N. Wilson said that in a way Elizabeth Cavendish was everything his wife was not. "She was quiet and gentle. Her humour was subtle. She was a committed and serious communicant of the Church of England. What Elizabeth found in him was equally transparent to all who saw them together. They had a shared sense of humour. From the first, there was laughter between them, and laughter defined their relationship."

The contribution that Sir John Betjeman provided for his country – and especially for Chelsea – was poetry. Poetry which you could laugh along with and which also left you with a chance to see the serious issues he was raising concerning churches, railways and people.

Betjeman died at Trebetherick on 19 May 1984, and is buried at St Enodoc's church nearby. His daughter Candida says her father used to roll the names of villages along the estuary of the River Camel around his tongue: Polzeath, Chapel Amble, Padstow, Port Isaac, St Issey. And as he was buried, rain of almost monsoon proportions fell on a very English scene.

Colin McIntyre is a retired BBC journalist who has lived in the street next to Betjeman's home in Radnor Walk for nearly 50 years. He is a Life Member of the Chelsea Society.

Church Place

by David Le Lay

A very large three-storied house of old red brick, with stone-mullioned windows .... The roof was singularly high, hanging somewhat far over a rich cornice, ... On summer's evenings we had been used to see it towering aloft between us and the setting sun, which filled the great room on the first floor with light .... This is a description of Church Place made by James Burton, one of the characters in *The Hillyars and the Burtons: A story of two families* published in 1865 by Henry Kingsley, brother of the more famous Charles Kingsley, author of *The Water Babies*. The two brothers spent most of their childhood at Chelsea Rectory, for their father became rector of Chelsea in 1836. Although a work of fiction, of a rather sentimental kind, *The Hillyars and the Burtons* is firmly set in and around the Chelsea village that Henry Kingsley would have known well and he set Church Place, which stood near to the Rectory in Old Church Street, then called Church Lane, as the home of the Burton family. Parallels can be drawn between Kingsley and Reginald Blunt, founder of The Chelsea Society, for he too spent his childhood at Chelsea Rectory and in later life published many books on Chelsea which, although works of historical scholarship also contain much fanciful elaboration.

Kingsley's description of Church Place was however largely drawn from memory, as the house was demolished in 1842 when he was only 12 years old. He also relied upon a drawing and description of the house that had appeared in the 1829 edition of Thomas Faulkner's *Description of Chelsea*, in fact Faulkner makes an appearance in the novel in that one of the characters is said to have *...not long before made the acquaintance with kind old Mr. Faulkner, who had coached him up in antiquities of the house....*

There are, as far as is known, only three views of this important building; the lithograph drawing in Faulkner's *Chelsea*, which shows the north and west sides of the building, that is those that are away from the street, a watercolour of much the same view painted by Mrs. Rush for Eliza Gulston in about 1810 and a rough pen and ink sketch of the east elevation, facing Old Church Street, which is in the collection of the Royal Borough but of unknown date, though judging by the dilapidated state of the front timber palings, it was

16. Henry Kingsley, *by William S. Hunt a photograph, 1874.*
nal Portrait Gallery, London)

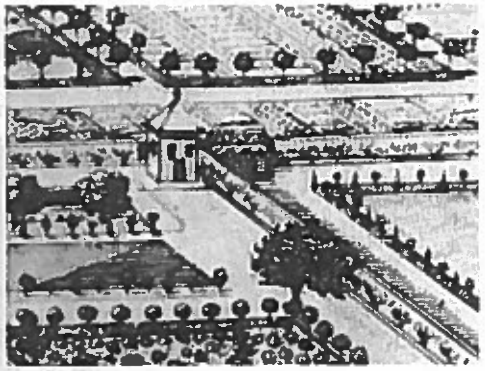

Fig. 17. Part of Kip's View of Beaufort House, drawn in 1699, showing a corner of the garden to Church Place. *The summerhouse with a pyramidal roof belongs to Danvers House; the summerhouse immediately to its right, at a lower level, is that belonging to Church Place.*

probably made only shortly before the building was demolished. Mrs. Rush also painted a view of the kitchen of the house. There is also a view of the corner of the large garden in which the house originally stood, showing its summer house, on the far right hand side of the famous view of Beaufort House of 1699, drawn by Leonard Knyff and engraved by Johannes Kip. It is clear, even from this snippet of a view, that the garden was divided up into rectilinear shapes by gravel paths and clipped ornamental shrubs, as was the fashion of the time. The summer house, with its curved roof and triple arcade, would appear to have been made entirely of trellis work, which is another formal, rather 'French' touch.

It is likely that, when it was erected, Church Place marked the northern limit of development along Old Church Street, with the exception of the Rectory which was then separate from the village and within its own walled garden. The position and original extent of the house is shown on an overlay of a modern Ordnance Survey map *(Fig.22)* from which it will be noted that its substantial garden stretched to the north and west, with its stable yard and coach house located to the south. In fact this stable yard is the only vestige of Church Place that is still discernable today; in that Red Anchor Close, formerly known as Waterloo Place, is situated on the exact site of this yard and the same passageway through to it from Old Church Street that exists today is shown on the earliest detailed map of Chelsea of 1706.

Fig. 18. Old House, Church Lane. *Watercolour by Mrs Rush c. 1810. Shown are the north and west elevations of Church Place which by 1810 had been divided into several tenements.*
(Royal Borough of Kensington and Chelsea Libraries and Arts Service)

The garden elevation of the house was its comparatively narrow north elevation, but this was designed to be a feature as viewed from the garden, with a first floor balcony, almost certainly of timber, to the *'great room'* in the middle of the elevation. As can be clearly seen in the Rush and Faulkner illustrations, the windows to the left of the balcony are 'blind' but the openings are plastered and painted to imitate the windows on the right side of the balcony (actual windows were not needed on the left as there was plenty of light from the windows near to this corner, on the east elevation). By the time Faulkner's lithograph of the same view was produced in 1829, the first floor balcony had evidently collapsed and had been converted into a simple porch for the garden door below.

According to Faulkner, there was a date stone of 1641 on the rear of the house and judging by the design of the building, that seems a very likely date. The raised brick bands around the windows and raised string course at the floor levels are typical details of the period. Although these details are quite plain, this was nevertheless a very grand house, by far the grandest in the street; for Church Lane was generally lined with very humble two-storey buildings. Faulkner states that the house was the remaining portion of a much larger mansion; there is however little evidence for this, except that

both his own lithograph illustration and also the rough sketch of the front of the house show that whilst the northern end of the roof was hipped, the southern end would appear to have been a gable end and this would have the effect of making the building look like a wing of something bigger. The front elevation is also asymmetrical in that being six bays wide, the front door is not in the middle of the façade. In spite of this, bearing in mind its location, it is difficult to see how the house could have been part of a much larger building.

The sketch of the front elevation shows that the upper part of the windows incorporated some elaborately designed leaded lights, but the front door seems very plain; it is likely that the house would have previously had a much more ornate doorway, possibly, like the balcony on the north elevation, in wood. This sketch shows the house in its dilapidated state, as can be seen in the way that the front paling fence is depicted; indeed, it is likely that this fence replaces what would originally have been highly decorative railings and gate posts, once again made of timber, but painted to imitate stone.

Faulkner also tells us that the house was said to have been built for the Earl of Essex; this would have been Robert Devereux (1592-1646) 3rd Earl of Essex of the 8th creation and the son of Elizabeth I's favourite. It is unlikely that the earl would have lived here as he had a substantial mansion, Essex House, in the Strand; but it is quite possible that it was associated with him as he was a leading general of the Parliamentary army during the Civil War; Chelsea was a Parliamentary stronghold and Church Place could well have been one of Essex's headquarters. There was also a house in Putney called Essex House, which was also situated in its High Street just to the north of where the railway station now stands. That too was three storeys high and six bays wide and Putney was another Parliamentary stronghold, indeed it was the army's London headquarters; did Essex build a series of substantial houses for his army officers? or are the similarities between the two buildings just a coincidence?

The first records of Church Place date from 1695 which show that it was then lived in by Mr. Moses Goodyear whom John Bowack, who wrote an account of Chelsea in 1705, describes as 'a gentleman well known by most of the Ingenious Men in the Kingdom'. The Goodyears were evidently an old and well respected Chelsea family and Moses Goodyear lived at Church Place until his death in 1728. The parish records show that he was at one time on the Vestry committee and in 1716 he is referred to as 'The Worshipful Moses Goodyear'. His son John was also on the Vestry committee in the 1720s.

Fig. 19. Church Place, 1641. *Lithograph from Faulkner's* Chelsea, *1829. The houses to the left, which are on the opposite side of Old Church Street to Church Place, are nos. 34-38 Old Church Street, which still exist.*

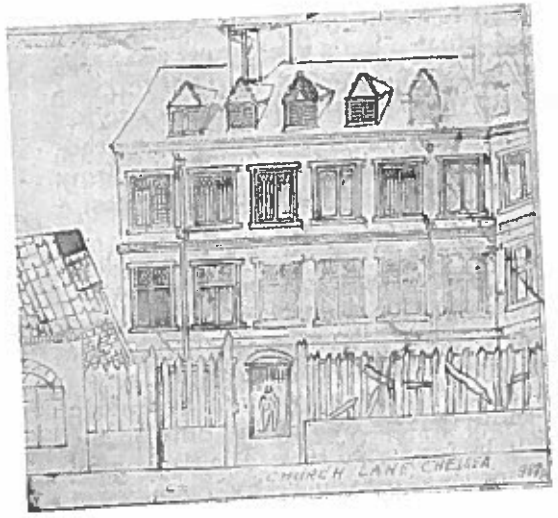

Fig. 20. Church Lane, Chelsea. *Pen and Ink sketch of the front elevation of Church Place, c. 1840 (Ref. 988A). This shows that the upper parts of the leaded-lights to the windows featured an elaborate design.*
(Royal Borough of Kensington and Chelsea Libraries and Arts Services)

After the death of Moses Goodyear the house was then occupied by a series of learned gentlemen, amongst them were the Reverend Dr. Francis Alexander L'Herondell, Francis De Vaumale and Jacob Demoulins; their French names probably indicating that these were men of Huguenot origin; Chelsea being one of the most popular places where refugees of the Edict of Nantes settled. In 1796 Church Place was sub-divided into various tenements and it slipped into its slow decline such that in 1829 Faulkner already describes it as being in a dilapidated state and it seems to have become progressively more ruinous until its eventual demolition in 1842.

It was inevitable that the large garden around Church Place, with its long frontage to the main street, would fall victim to development; as early as 1700 a new house was built fronting Church Lane, just to the north of the main house, which was to become the Black Lion public house. This building survived to be photographed by James Hedderley and was not replaced by the present public house, currently known as the Pig's Ear, until 1865. In the 1830s the yard to the south of the house that had once housed its stables and coach house was developed with small cottages and called Waterloo Place, renamed Red Anchor Close in 1957, with some larger houses built facing Old Church Street, the most northerly of which was actually in front of the southern end of the Church Place itself. More houses were built to the north of the Black Lion pub and a

Fig 21. Kitchen in Great House, Church Lane. *Watercolour by Mrs Rush, c.1810.*
(Royal Borough of Kensington and Chelsea Libraries and Arts Services)

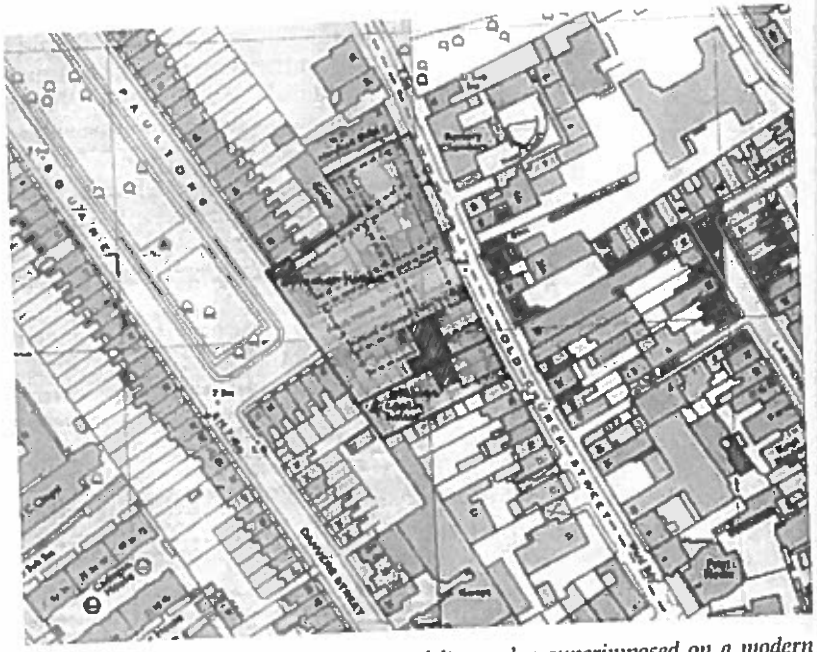

Fig. 22. The layout of Church Place and its garden superimposed on a modern Ordnance Survey map. (Copyright Ordnance Survey)

further row of cottages was built behind the house up against the west boundary of its garden.

It is recorded that in 1719 the freehold of the house was acquired by Sir Hans Sloane, becoming eventually part of the Sloane-Stanley Estate, which included all of the land immediately to the west. When the estate developed Paultons Square in 1840-43, it demolished Church Place so as to form a new street, known as Paultons Street, linking the Square to Old Church Street. This change in the street pattern contributed to the fact that walking down Old Church Street today, it is difficult to visualise even the precise location of the grand house that once stood on this part of the street.

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Sloane House, 149 Old Church Street

by John Ehrman

Introduction by Terence Bendixson

Sloane House, tucked discreetly away behind its high wall, is Old Church Street's finest 18th-century mansion. It is currently in the news because it, and the adjacent Sloane Lodge, have been bought as his London base by Sir Anthony Bamford, head of the hugely successful JCB digger firm. Sir Anthony would like to demolish and rebuild the Lodge, dig out its back garden to make room for a swimming pool and excavate its front yard for a garage for his collection of Aston Martins. Having had this plan rejected by the Borough Council, his next move is awaited with interest by members of the recently set up Chelsea Old Church Street Association. It is for this reason that we republish John Ehrman's history of Sloane House. It first appeared in the Report in 1969.

* * * * *

The house stands back from the road, in the upper part of the street, as it has done for about a century and three-quarters; a sight familiar to Chelsea people, and often an object of interest to passers-by. Indeed, to judge from friendly conversations, it gives great pleasure to those who notice it as a surviving landmark of an older scene. I have often been asked exactly when it was built, and who first lived there. It is rather shameful to have to admit that I do not know.

This is not for want of trying. I was warned by my two predecessors that the early history of the house could not be traced precisely, and I am reluctantly obliged to agree. A curious fatality hangs over the subject. The Sloane-Stanley records – for it is Sloane-Stanley property – are no help, for the earlier papers were destroyed in the nineteenth century. No published map exists in sufficient detail between the 1740s and the 1830s and, it seems, no map of any kind on a large scale for the vital years. The records of the Commissioners of Sewers, that generally reliable body, are missing for this stretch of the street in the eighteenth and early nineteenth centuries. The Middlesex Land Registry is unhelpful, for the property was never sold. And the list of occupants can be traced back only to

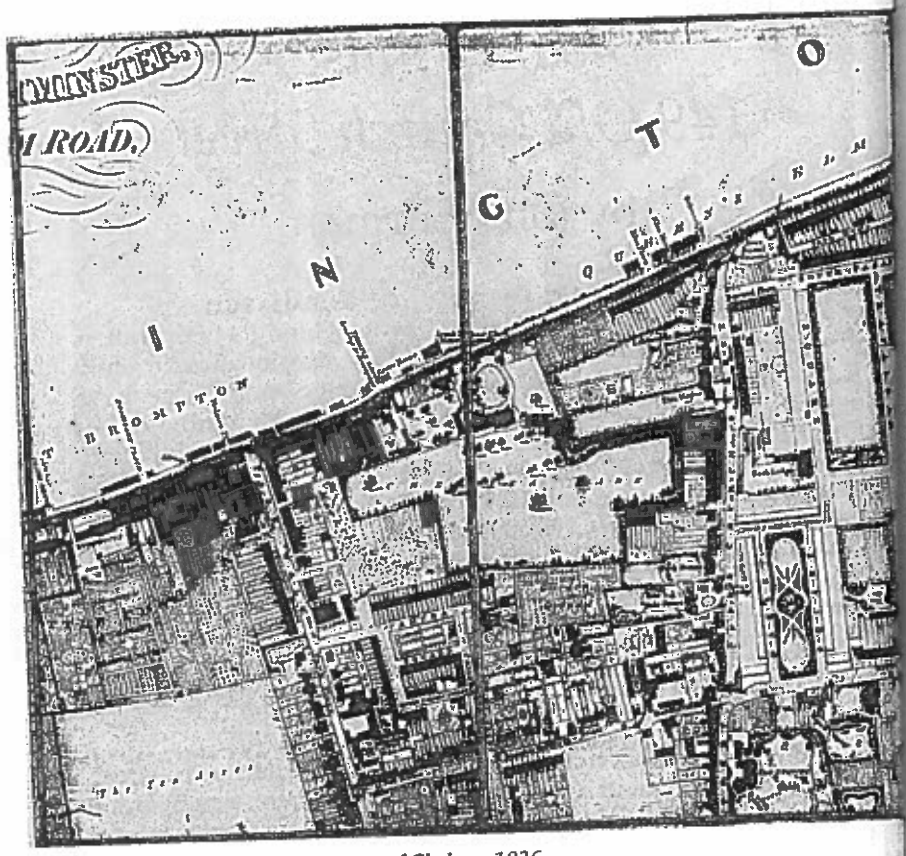

Fig. 23. F P Thompson's map of Chelsea, 1836.

1822, although it is clear that the house is older than that. As so often happens in such cases, legend of course abounds; the house agent's advertisement, when I came to live here some fifteen years ago, stated confidently that it had been "the residence of Sir Hans Sloane", which is pure fiction, and I was for long under the hopeful impression that at any rate it had been the home of his younger daughter, Mrs Stanley; But I fear that this again is fiction, for while one cannot say exactly when the house was built, it seems likely that it was between 1793 and 1805.

These dates are suggested by two manuscript plans of the upper part of Old Church Street. One is a rough drawing, by someone unknown and made for an unknown purpose but dated 1805, which shows the house and its neighbour (now called 'Sloane Lodge') and some of the nearby buildings with their garden walls. The other (in

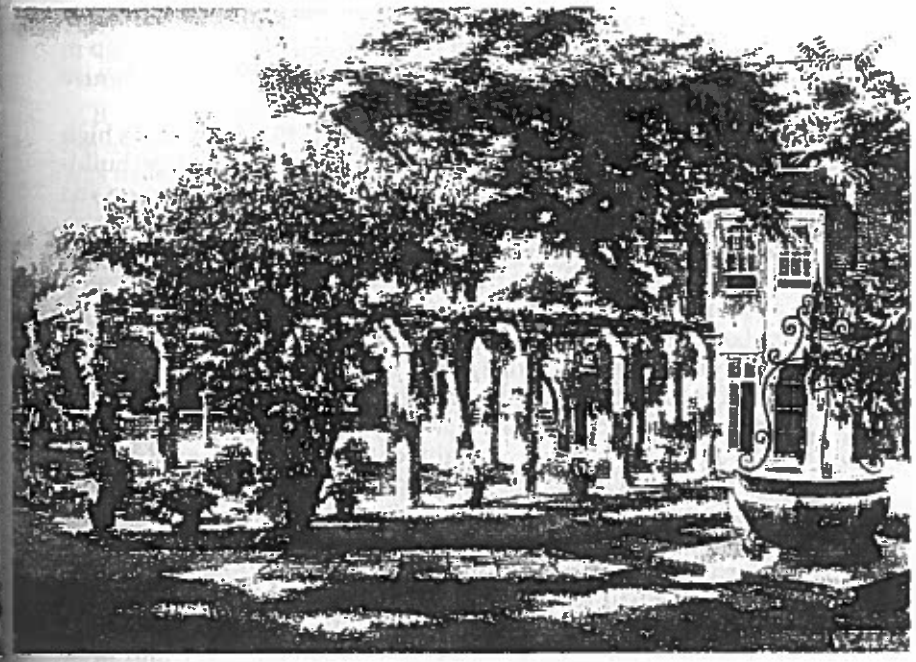

Fig 24. The garden of Sloane House, by Archibald Smith, 1911.

the Greater London Council's collection at County Hall) comprises some sheets of an estate survey of May 1770, with some pencilled notes added down to 1813. This reveals that two tracts of land, extending roughly from the present Elm Park Road to just short of Queen's Elm Square, were leased for building and gardens to a certain Thomas Turner in 1792 and 1804 respectively, building to start in each case from the end of the year. Since Sloane House stands within the first of these two areas, it would therefore seem probably to date from after 1792 and before 1806.

But it did not look as large then as it does now. Its present appearance (and probably its present name) in fact dates from 1911. Until that time the house and its northern neighbour, Sloane Lodge, although joined together, were inhabited separately, for in 1910 the leases of both were taken by Major R.C. H. Sloane-Stanley, and they were lived in as one house until separated again in 1952. I had not appreciated until a few years ago how much Major Sloane-Stanley did to the property – and how well; but one day I received a letter from a gentleman in Gloucestershire who had bought a parcel of plans and drawings at a local sale, among which were the architects'

plans for the alterations to the two houses. Since the plan for the reconstruction of the two gardens – also in 1911 – had earlier turned up in the sale of the contents of Paulton House, the Sloane-Stanleys' house in Hampshire, the whole story could then be followed.

Briefly, Major Sloane-Stanley built a new section four floors high (to the existing roof level) at either end of the main part of the building, extending its frontage on the street by two windows on the upper floors and one window, at the southern end, at ground level. He also added a floor to the recessed part of the house at the northern end. While doing this, he threw out bay windows on the garden side, in some cases using the earlier glass removed from the former end wall of the house, and reconstructed much of the interior, turning a nest of small rooms into larger spaces and providing a new staircase. The result, I think, is a triumph, and without the evidence of the plans and perhaps the panelling it would be very difficult indeed to tell that this is not an eighteenth-century design throughout. The architects, Elms & Jupp of Sackville Street, and Major Sloane-Stanley himself, produced what must surely be one of the most successful conversions of a generally insensitive period.

The garden, too, was laid out afresh. In the first half of the nineteenth century it had run deep into the Elm Park at the back, as can be seen on the map of 1836 (shown here). But the building of Elm Park Gardens in the sixties removed part of the ground, and from then until 1911 it must have been more constricted than before or since, for the old wall separating the garden from that of Sloane Lodge seems to have stood until the later date. In Major Sloane-Stanley's day, however, the two spaces were combined, and they remain so, following his plan, today.

For much of the nineteenth century the house was known as Elm House: it figures as such on maps of the 1830s, and in a street directory of the 1880s. From 1822 to 1845 it was numbered 6 Church Lane; from then until 1876 6 Upper Church Street; from 1867 to 1937 149 Church street; and since then it has been 149 Old Church Street. From 1822, when names can first be traced, there were quite frequent changes of occupancy at first; four in fact between 1822 and 1845. But in that year Miss Mary Theresa Elliott came into residence, and she stayed, as spinster, married woman and widow, until 1881. For part, and perhaps all, of that time the building was devoted to a particular purpose, to judge by an undated mid-Victorian advertisement.

> "Elm House Asylum, Queen's Elm, Brompton, London, S.W., Proprietor, F. A. B. Bonney, L.R.C.S, L.S.A. this Establishment, conducted by Mr Bonney, Surgeon, and Mrs Bonney, late Miss Elliott, is especially adapted for the reception of Ladies suffering under the milder forms of mental disease. The most approved treatment is combined with the comforts and recreations of a private family. Experienced Nurses sent to any part of the Country."

By the rate books, Francis Augustus Burdett Bonney took over the lease from Miss Elliott in 1863, and Mrs Mary Theresa Bonney was the occupant (her husband presumably having died) from 1877 to 1881. The Ladies have left no ominous atmosphere behind them: on the contrary; and no doubt many of them quite enjoyed, in their mildly eccentric way, the comforts and recreations of a Victorian seclusion.

Since then there have been several occupants of varied note: Bernard Partridge, the great *Punch* cartoonist, from 1905 to 1909, Sir William Granat – following Major Sloane-Stanley – from 1924 to 1933, Sir Geoffrey Fry, Baldwin's private secretary, from 1933 to 1941, and Mr Peter Wilson, the present chairman of Sotheby's, from 1949 to the beginning of 1954. Little has changed since 1911, and we must hope that little will change in future, although this is doubtless optimistic in Chelsea today. There have been some alterations in the appearance of the immediate neighbourhood since the last war. The cottages opposite the house – Salamanca Row, as they were originally known – have been replaced by a neo-Georgian row of similar size; and the houses to the south of the Arts' Club – Bolton Place on the map of 1836 – have recently been provided, rather attractively I think, with a courtyard for parking cars. The car indeed, as usual, is now the greatest agent of change; it has increased the level of noise and diminished the ease of access, and woe betide any barrel organ that now tried to play here, as one used to do so pleasantly some fifteen years ago. Let us hope that the lane which became a street never turns into an 'improved' highway, forming no longer simply a road to the Old Church, but part of a major supplementary motor route across the Thames.

The Girls of Gorges House

by Jonathan Keates

In Book 9 of John Milton's epic poem *Paradise Lost* Satan, the rebel angel cast out of Heaven and determined to get his revenge on God, manages to sneak into Paradise. Just before he puts his fiendish plan into action, which will involve the temptation and ultimate fall from grace of Adam and Eve, he contemplates the gorgeous Garden of Eden, with its arbours, groves and orchards. Milton at this point includes a telling comparison. Satan, he says, felt like

'One who long in populous city pent
Where houses thick and sewers annoy the air,
Forth issuing on a summer's morn, to breathe
Among the pleasant villages and farms
Adjoined, from each thing met conceives delight'

Milton was remembering his own boyhood in 17th-century London here, and his contemporary readers would have appreciated the reference. Whether or not he ever visited Chelsea is unknown, but the pleasures of inhaling a cleaner air than it was possible to breathe in London's foul-smelling streets were among the village's principal attractions during his long life. For the same reason, Chelsea in his time was a favourite location for several fashionable boarding schools for girls. Here the daughters of the gentry, traditionally considered more sensitive plants than their counterparts among the children of artisans and trades people, could spend long periods of each year in healthy seclusion, until they were ready for marriage with the husbands chosen for them by their parents.

The most famous of Chelsea's boarding schools opened its doors in 1680 at Gorges House, which occupied a site just behind Cheyne Walk, between present-day Beaufort Street and Milman Street. 'The faire new House in Chelsey' where Sir Arthur Gorges had presented Queen Elizabeth with a jewel in 1599 (perhaps as a gesture of thanks for having recently knighted him) was a handsomely-proportioned mansion, its tall bays, with their curved gables, surrounding a courtyard, with large formal gardens beyond. Gorges was a poet and translator, who had sailed with Sir Walter Raleigh on an expedition against the Spaniards. The hubris of the inscription on his tomb in Chelsea Old Church, which suggests that his family's name and prosperity will outlast the neighbourhood itself, was inevitably followed by nemesis. His sons, whom Gorges dismissed as "very

wastfull and carelesse of my commaundements", soon disposed of the house and grounds. By the time the schoolgirls of 1680 arrived, the property had passed through several ownerships and tenancies.

The latest of these was itself a school, run by the violinist John Banister, whose goodwill had been purchased by Josias Priest, a distinguished dancing master and theatrical choreographer. He and his wife Frances (sometimes called 'Frank' in contemporary documents) had no less than a dozen children of their own, and Frances was to give birth to a further seven, so perhaps the attractions of moving their young ladies' academy from Leicester Fields (now Leicester Square) to Chelsea were private as well as professional. Clearly the 'good air' in the village was an advantage, but so too was the relative remoteness of Gorges House from London's various perils and temptations. The girls, safe from the inconvenient attentions of King Charles II's drunken courtiers, had plenty of space to play and could safely walk to church each Sunday along the river bank.

Advertising the move from Leicester Fields in the newspapers, the Priests assured readers that "there will continue the same masters and others, to the improvement of the same". But what exactly were parents expecting in the way of education for their daughters? Given Josias Priest's professional skills – he was famous, among other things, for his performance as a 'Grotesque' in theatre ballets – dancing formed a significant element in the curriculum. The school seems to have staged an annual ball, at which the girls went through their paces in minuets, bourrées and courantes. From a letter of Sir Edmund Verney to his daughter Mary, written in 1682, we know that the 'extras', as school bills always call them, included the art of lacquer work. Known as 'japanning' from its country of origin, this typified the 17th-century's growing interest in Oriental styles, reflected in everything from dress materials to tea drinking. "Learn in God's name all Good Things," he told his daughter, "& I will willingly be at the Charge so farre as I am able – tho' they come from Japan & from never so farr & Looke of an Indian Hue and Odour".

The Chelsea girls' academy, like others in villages such as Islington, Kensington and Hackney, was essentially a finishing school for young ladies. We get a fascinating glimpse of its atmosphere, allowing for a little authorial licence, in a comedy produced in 1691 by Thomas D'Urfey, a popular dramatist and poet with whom Josias Priest had collaborated on several theatrical projects as choreographer. *Love For Money, or The Boarding School* is set "at Chelsy, by the river", and its hugely enjoyable five acts are supposed to take place over a period of a day and a half. The farcical plot revolves around schemes to abduct the beautiful Mirtilla, "the

Orphan, true Heiress of 3000 pounds a year". She reads Ovid and talks in verse, so evidently her education has not been wasted. Other characters include Deputy Nincompoop, Sir Roland Rakehell, a Frenchman called Monsieur Le Prate, who disparages the school as possessing "no Decorum, no Ornament, no Fresco", and the drag role of Lady Addleplot, "a lusty, flaunting, imperious Lady, a highflown Stickler against the Government".

The intrigue is further complicated by the pupils themselves, in the shape of Miss Jenny and Miss Molly, "two tawdry overgrown hoyden Romps", played in the first production by adult actresses. This delightful pair are classic schoolgirls, of a kind who would hardly be out of place in the St Trinian's films of the 1950s. Jenny, "drest in a Bib and Apron, a Song in one hand and a great piece of Bread and Butter in t'other", picks a quarrel with Molly. "I'le tell my Father." "Ay, tell, tell, Snotty-nose, what care I ?" "Go, go, baby, and make dirt-pyes again, my father says I shall have a husband shortly." "Hussy, I'le pull your head off." *Plus ça change*, modern teachers might say. After a midnight feast of "a dozen of Custards" and "about fourteen Cheesecakes", the girls elope with their music masters Semibrief and Coopee. When they return in Act V, it is clear that they have both grown up a shade too fast.

D'Urfey got into trouble with the Priests and their staff, not to speak of a hostile dancing-masters' claque who hissed the play, complaining that he "writ it ungratefully to expose 'em'" . He was careful to point out that "as to the painted scene [the stage set] which some cavil at, it might have been York as well as Chelsey, if the Beauty of the Place had not given me an occasion to fix there." He admitted, however, that he had spent the whole of the previous summer as a guest at the school. What, apart from taking notes for his comedy, had he been doing? The answer, almost certainly, is that he was helping to produce the most famous school musical show ever written, the opera *Dido & Aeneas* with music by Henry Purcell, which we know to have been performed "by the scholars of Mr Priest's boarding school at Little Chelsey".

The libretto of *Dido & Aeneas*, by Nahum Tate, follows the tragic story of Queen Dido of Carthage and her love for the faithless Trojan hero Aeneas, who leaves her to commit suicide while he sails off to Italy. Some Purcell experts claim that the work must originally have been written for a court performance and that the music is too difficult for untrained voices. No proof exists for the former theory. As for the latter idea, having sung the role of Belinda when I was 11 years old, I can vouch for the ease with which Purcell's melodies roll off the vocal chords. Added to which, the female characters, such as Dido and the Sorceress, are given more importance in the opera

than the men. The industrious Tom D'Urfey, what is more, wrote a special epilogue for the Chelsea show, to be spoken by a pupil, Lady Dorothy Burke. He makes jocular references to the girls' virginity, calling them 'English Nuns':

"Here blest with Innocence and peace of Mind,
Not only bred to virtue, but inclin'd".

Not everyone, however, liked the idea of girls singing and acting in the company of Josias Priest's theatrical friends. One prospective pupil's mother reported that "Priests at Little Chelsey....hath lately had an Opera, which I'me sure hath done him a great Injury; & the Parents of the Children not satisfied with so Publick a show."

The school nevertheless survived any potential scandal, and was still welcoming girls in the early decades of the 18th century. By 1716, however, it had closed, and Gorges House was sold again. Mr and Mrs Priest lived on for another twenty years, and were both buried at Chelsea Old Church. Their former academy, the once splendid country seat of Sir Arthur Gorges, was pulled down, and its grounds eventually became part of the Cremorne pleasure gardens. Nothing remains of the school by the river save D'Urfey's bawdy knockabout comedy and Purcell's heart-stirring opera. Yet custards and cheesecakes can still be eaten, in one form or another, up and down the King's Road, some of them by "tawdry overgrown hoyden Romps". And in a few Chelsea drawing rooms these days we might not be altogether surprised to meet "a lusty flaunting imperious Lady, a highflown Stickler against the Government".

Chelsea Blues

by Fleur de Villiers

Who is Chelsea, what is she, that her name is invoked so freely and so carelessly around the world? From Little Rock, Arkansas, to New York, from Cape Town, to Sydney – and numerous unlikely places in between – it is used and abused by estate agents, property developers and a whole generation of American parents eager to imitate the Clintons. It is a name for new girls and old places – or oldish, depending on the age of the surrounding city. It is a noun, an adjective, a verb. "To Chelsify: to restore (dwellings) to a bijou prettiness." This arose, sometime in the '70s, from the calculation that it is occasionally more profitable in a property downturn to slap a fresh coat of paint on a decaying neighbourhood and people it with the odd, semi-indigent artist than to pull it down and put up an office block.

So what's in this name that it evokes an instant – if sometimes inappropriate – response and recognition even among those who have never walked along the Thames from Chelsea Bridge to Chelsea Harbour and others who would be surprised to learn that Chelsea is more place than person? Is it no more than mere euphony? Would even Americans be quite so eager to call a daughter "Chalk Wharf"? Or is it a vague recollection of when the world and even Mick Jagger were young and the Sixties swung down the King's Road; or, among the more literate, a remembrance of times long past when Wilde, Whistler and the Rossettis found a more tolerant clime on this little finger of land between the river and the Fulham Road?

Neither, I suspect – for the name has long since achieved a brand image that would be the envy of the most over-rewarded marketing consultant. Indeed, so deeply embedded is it in the universal psyche (I suspect that there is today a property developer dreaming multi-rouble dreams of a Khelsi somewhere in Moscow) that like much advertising, few if any remember the original product. Not even, perhaps – and always excepting those very superior beings who inhabit the Chelsea Society – those of us who are usually happy enough to call Chelsea home. For what remains today of old Chelsea? Is there the faintest whiff of the slightly louche, the self-consciously raffish which once drew so clear a border between the feudal

baronies of Grosvenor and Cadogan, between the strait-laced stucco of Eaton Square, and the semi-shady Chelsea Arts Club, between Park Lane and the ludicrously named St Loo Avenue? (Surely, nowhere else in the world would an avenue be a mere 60 yards long.) No, the only whiff today is the smell of money, particularly in the carbon-laden emissions of the ubiquitous Chelsea tractor. And there's the rub.

Pushed upmarket, re-developed, smartened to within an inch of its life by the desire of its ultimate owner to duel with his ducal neighbour, (estate agents are the squires in these contemporary feudal jousts), Chelsea has been nearly chelsified out of existence. Indeed, in the place of its birth it is almost an oxymoron.

Almost, but not quite.

The Goths and the Punks have disappeared from the King's Road; the Rossettis gave their name to some Victorian (and probably million pound) apartments, the Chelsea Arts Club is sunk in a state of decorous middle-aged nostalgia for its flamboyant youth and a prodigious crop of blue plaques serves only as a sad reminder – largely to earnest literary tourists from Boston or Milwaukee – of a more interesting and adventurous past. There is today, with its boulangeries, brasseries, small shops and local delicatessens, more vivid life and neighbourhood colour, more of a coherent sense of place in every square yard of Marylebone High Street than in the entire length of the King's Road.

Here instead is a lurking, disturbing sense of latent schizophrenia, of a place uncertain of its character, temper and ambition. Some small restaurants remain; one or two, indeed, have resisted rising rents and the blandishments of the developers and stayed at the same address for 50 years. Away from the King's Road, small parades of small butchers, bakers and cake makers cling tenuously to life. But, on Chelsea's King's highway, a growing conformity is spreading like a stain to lap at the shores of the World's End. In common with the rest of Metroland, its Post Office has disappeared, its banks have turned into bars and its pubs have vanished into thin air. Chains have squeezed out its butcher shops, greengrocers, and pharmacies and Bond Street names have devoured its boutiques. Peter Jones, in a misguided effort to keep up with its flashier competitors down Sloane Street, has undergone a disastrous makeover, but beneath the teenage glitz it remains a Surrey matron at heart. Elsewhere around the Square Knightsbridge is staging a slow, insidious takeover.

And what of the people who made Chelsea what it was? Of the ghosts of Chelsea Past, one might still catch a fugitive glimpse of a well-known writer, a TV actor or foreign correspondent at a

Fig. 25. A surviving old Chelsea pub – the Wellesley Arms in Sydney Street.

Waitrose checkout. But the place today is too expensive for young actors, who spend their 'resting' years in Pimlico or Lambeth, too ordinary for writers who find their inspiration in Islington or the bars and cafés of Notting Hill. If rising actors claim Chelsea as their home, it is but as a temporary stop, a halfway house to Hollywood. Pop stars might alight here briefly before retreating across the river to the glazed, impersonal and isolated eyrie of a Montevetro penthouse. American bankers, not American writers, bring their young families for a year or two before returning to the known delights of New York. They will not leave behind a blue plaque for their future countrymen to wonder at.

Chelsea's fame today rests not on its artists, but as an adjective, a hyphenated site for Events: the Chelsea-Festival, the Chelsea-Flower-Show, Chelsea-arts-and-antiques fairs, Chelsea-weddings. For the more traditional, there are the neo-Gothic splendours of St Luke's; for others, the slightly shabby glamour of the Chelsea Town Hall. In this definition, Chelsea is little more than a destination for temporary visitors and incomers, borrowers of its remembered style. And yet, if there exists a lingering difference between Chelsea and the rest of London – and there does – it is not because of its Events, the nature of its commerce, or the price of its properties, but because of its people. One can feel the difference on its borders – where it drains into the international blandness of Knightsbridge, or blurs into the faded, albeit expensive, elegance of stuccoed South Ken.

People are still living here. Not only the transient wealthy, or the temporary migrant, the tourist, the banker, or the bed-sit student, but people of all conditions and states – and memories. For there are still people in Chelsea who have lived here all their lives, who were baptized, confirmed and married at Christ Church, or Chelsea Old Church, who remember the bombs and the barrage balloons in Battersea Park. They live in million-pound-plus apartments, discreet terrace houses or council flats – often cheek by jowl. They give the lie to social stratification and they repel the daily advances of estate agents who promise wealth beyond the dreams of avarice if only they would sell their house/flat to some desperate international buyer, or property developer. They are the people who remember the life that was and cherish the life that remains in this strange, much misused, but resilient enclave in south-west London. Unlike incomers, who buy an apartment or house opposite a cherished church or pub and then complain of the noise of bells or closing time, they give life to its remaining pubs, churches, neighbourhood restaurants and small shops and bemoan the loss of its Post Office. They know that, when seen from its main

thoroughfares, Chelsea is no longer a village, but an increasingly anonymous part of the increasingly anonymous city. But they cling on to its individual hamlets, the little collections of flats and houses around hidden squares and down narrow and scarcely navigable streets. This is where whatever remains of the Chelsea character and identity still lives. If that goes, if the lords of the manor, the estate agents, the property developers and international buyers have their way and the last remaining real Chelsea residents take the money and run – to the Home Counties, Spain or the nearest nursing home – Chelsea will cease to exist. No longer a universal metaphor, often imitated, seldom understood, but simply a 'location', a destination, an event.

And a curious name for a whole generation of American females.

A Tale of Two Urban Gardens – One Chelsea, One City

by Martin Andrews

In his article on Roper's Garden (1960-64) published in the Chelsea Society *Newsletter* of January 2002, David le Lay mentions that its designer Peter, later Sir Peter Shepheard "went on to design similar gardens on the other bomb sites within the City of London". One of these must certainly be Goldsmiths' Garden (1957-62) on the north side of Gresham Street EC2, between Noble Street and Staining Lane. Whilst the scale of space is different, nevertheless as Annabel Downs points out in her monograph on Peter Shepheard, "both come from the same hand. The design is simple, architectural and urban..."

Both owe their creation to occupying a cleared, historic site. That of Roper's Garden started as home to Lombard Terrace to be replaced some 80 years ago by buildings (one apparently being the home of the young Laurence Olivier and his wife Jill Esmond) in their turn destroyed in 1941. Goldsmiths' Garden occupies the site of the church of St John Zachary (1181) destroyed in the Great Fire of London in 1666.

Both owe their retention to keen local support. With Roper's Garden this was due to the then Borough of Chelsea supported by the Chelsea Society defeating a proposal for a flats development in the area currently used as allotments – would such a proposal be given a more sympathetic response in 2006? With Goldsmiths', the fact that the original churchyard still survived and potential problems of right-of-light to surrounding buildings would have discouraged development.

Both sites were and still are, overlooked by distinguished buildings. Roper's Garden is overlooked at one end by the post-mediaeval Crosby Hall, moved from its Bishopsgate site in the City of London and close to Goldsmiths' and at the other by the reconstructed Chelsea Old Church.

The southern boundary of Goldsmiths' Garden is overlooked by the grand early-19th century Goldsmiths' Hall by Philip Hardwick and with both sites the basement/crypt of previous buildings would be put to good use in the creation of sunken gardens.

Fig. 26. Roper's Garden in 2006, with Chelsea Old Church in the background.

Fig. 27. Goldsmiths' Garden in the City, 2006.

Their creator, Peter Shepheard, describes how in the case of Roper's Garden (though equally applying to Goldsmiths') "I had a piece of ground there which was 5 or 6 feet [1.5-1.7m] below the level of everything else and if you put a 4-foot [1.2m] wall on the top so people could lean against it and look down, you got a kind of 8 or 9 foot [2.4-2.7m] drop which was lovely."

Both would be enclosed by wealden handmade bricks as walling subdivided by generous Portland stone capped piers and in the case of Goldsmiths' given added character by intermediate arches – now in part adapted to serve as windows to the recently completed Lloyds TSB Bank headquarters by Nicholas Grimshaw. A central grassed area edged by York stone paving generally survives though in each case a catalpha (Indian bean tree) planted as a key pivot in the layout has been removed.

Inevitably much of the herbaceous planting by Margaret Maxwell of Shepheard Epstein Hunter (Peter Shepheard's office) has been replaced although the intermediate shrub layer still generally survives in the case of Goldsmiths; with two fine London plane trees sheltering a couple of mediaeval tombstones. In both cases, bird boxes were built into the retaining walls being eventually covered by wall climbers such as *clematis Montana* and *vitis quinquefolia*. Unfortunately as these started to grow, covering both bird boxes and in some cases the stone cappings, in Shepheard's words "The tidy [Chelsea] engineers chipped them off level with the top of the wall. So stupid! But the Roper's Garden works very well and still does. I've never seen it empty. Every time I go there, a few people have found it, sort of snoozing in the sun. It was a very nice one."

The final word in this Landscape Comparison must however be with the Goldsmiths' Garden. At the entrance a plaque describes the churchyard of St John Zachary as "belonging to the Worshipful Company of Goldsmiths and maintained for the enjoyment of the citizens of London. In 1995 it was refurbished by the Worshipful Company of Blacksmiths, Lightmongers and Constructers in partnership with the Goldsmiths' Company and the City of London as a City Changes project."

Sources: Peter Shepheard. Landscape Design Trust monogaph by Annabel Downs.

London 1. The City of London by Simon Bradley and Nikolaus Pevsner (Penguin).

Michael Bryan

Michael Bryan, who died on 28th August, 2006, was a distinguished collector and picture-dealer, specializing in English watercolours. A natural citizen of the artists' quarter of Chelsea, he was a familiar, much-loved figure with a wide circle of friends. In the West End, he presented two exhibitions of Chelsea pictures at the Alpine Gallery, for which he published illustrated catalogues, themselves now collectors' pieces.

Born in 1928 and brought up in Surrey, which he thought explained his love for sweeping English landscapes, he lived for many years in Chelsea and was a member of the Chelsea Society. His father was a financier and he himself, after schooling at Charterhouse and National Service as a cavalry officer, went into business, importing spices, honey and beeswax. His was an artistic family – he himself was musical, a fine pianist and a composer with a love of jazz – and in the 1950s, needing pictures to cover the walls of his large flat in Battersea, he began buying paintings, which were usually cheap. In 1961, it was suggested that he might try dealing so he spent £47 on filling his car with pictures and sold one of them for £52. Watercolours were even cheaper than oils and had been neglected by collectors, so they – particularly those of the 19th and 20th century English schools – became his speciality. The sale of his business enabled him to become a full-time dealer and buy a Georgian house in Cheyne Walk, where a generous welcome was always ready for friends of his, his wife Suzie, and their daughter Francesca. It was also the setting for their love of music and wine and a base for walking their whippets in Battersea Park.

In the 1980s came his two exhibitions, *Cheyne Walk and Thereabout* and *Old Chelsea and the Thames*, although he never worked from a gallery, showing his pictures in the basement of his house and exhibiting at the annual World of Watercolours Fair, and annually at the Alpine Gallery. He, as much as anybody established English watercolours of the last two centuries as important, collectable and valuable works of art.

Six years ago, his health was failing, although he never lost his zest and humour, or his brave, broad smile. He and his wife then moved to an apartment in Peper Harow, the Surrey mansion, where the ballroom became their drawing-room. For some time it did not become apparent to many that his health was seriously declining such was his enthusiasm for life and friendship; he was one of those whose presence can light up a room.

Characteristically, his last act as a connoisseur was to give his

own, final collection of Chelsea pictures to be auctioned in aid of a famous Chelsea institution and to insist that he himself remain anonymous.

Tom Pocock

Jacqueline Maude

Perhaps not many members will remember Jacqueline Maude for she moved from Chelsea in 1996. She died at Denville Hall, the actor's retirement home, on 3rd September. She was born in Chelsea, in Markham Square, in 1918. Her early life was partly spent in France, Italy and Kenya; she served as an ambulance driver in the war and went to RADA, winning the Bancroft Gold Medal in 1943; she then joined ENSA, travelling to entertain the troops. She returned to Chelsea in 1959. It was during these years that her professional life as an actress on the West End stage, in films and on television prospered. Her marriage came to an end in the mid 1960s and her son was tragically killed in a motor car accident in 1978. Jacqueline is remembered for her style, sense of humour and her talent for friendship. She is survived by her daughter, Sarah, to whom we are grateful for the above information.

David Le Lay

Simon Sainsbury

Many years ago I happened to notice an empty shop in Old Church Street and it occurred to me that it would make suitable premises for my architectural practice, so I wrote a letter addressed to 'the owner' and a few days later came a response from Simon Sainsbury who happened to be that person. We met, he decided I was the sort of person he could do business with and within a month I had bought the building from him. This was typical of Simon's simple and direct approach to things; when he decided to give a most generous donation towards the cost of erecting the Whistler statue on Cheyne Walk, he simply dropped a cheque through my letter box with a short hand written note. He once said to me 'my family are only grocers you know'.

Yet, of course, Simon was an important member of one of the country's biggest retailers; he was the middle son of Alan Sainsbury who became a life peer and when the family decided in 1967 to convert their business into a publicly quoted company, it was Simon,

with his training as a chartered accountant, who played a crucial part in that undertaking - at that time, the biggest flotation on the London Stock Exchange. Simon became Deputy Chairman, with his brother John as Chairman and by 1992, when John retired, Sainsbury's had a turnover of £9.2 billion.

The Sainsbury brothers are famous not just for their business acumen but for their immense generosity to innumerable good causes, amongst them the funding of the Sainsbury wing at the National Gallery. Simon also had his own charity, known as the Monument Trust, which supported charities reflected by his personal interest in the arts, especially classical architecture, impressionist painting and opera. In addition, the Monument Trust funded the Judge Business School at Cambridge and many HIV/Aids charities.

Simon was a great lover of Chelsea, no doubt due to its artistic heritage and he was a supporter of The Chelsea Society which he joined in 1992. When John Paul Getty II abandoned his building project to convert a house on Cheyne Walk into a home for his collection of books, Simon took over his lease, completed the building work and turned the house into his London home. He moved there from Egerton Terrace which he did not consider to be proper Chelsea at all. The house, arguably the grandest on Cheyne Walk, suited him superbly. It was designed by the eminent Georgian architect Thomas Archer, in the 1860s and 70s it had been the home of Dante Gabriel Rossetti and it had been the subject of extensive alterations by Sir Edwin Lutyens. Simon made his own contribution which was to redesign the large garden in classical style, with a fine terrace at the far end, adorned with a pair of splendid gazebos. In keeping with his modest character, the interior was sparsely furnished, without any ostentation, but with everything being of the very highest quality.

In his latter years, Simon Sainsbury suffered from Parkinson's disease; it was this that caused him to fall at his country house in Sussex and which led to his death in September. The Chelsea Society and all Chelsea causes will greatly miss his dependable and generous support.

David Le Lay

Book Review

The Kensington Book
By Carolyn Starren
(Historical Publications ISBN 1 905286 16 3 £14.50)

It might seem odd to include a review of this book which is exclusively about Kensington, but few people now realise that the boundary between the old parishes of Kensington and Chelsea is the Fulham Road and Walton Street; so many members of the Chelsea Society actually live in what was once Kensington. In any case, this book only covers that part of Kensington that is closest to Chelsea, it does not include Notting Hill Gate nor the area further north.

The book follows a similar format to that of *The Chelsea Book*, by John Richardson, published in 2003 in that it provides a gazetteer for dipping into of people and places in the form of interesting illustrations and pithy text. This is an excellent format and it has to be said that *The Kensington Book* has improved upon the standard set by the Chelsea edition. There are many absolutely fascinating historical engravings and early photographs and the text by Carolyn Starren is informative, amusing and concise.

For all who live in Chelsea this book is an excellent introduction to the history of the immediately adjoining parish and could be said to be essential reading.

David Le Lay

Erratum: The 'Stunt' cover on page 50 of the 2005 Report was by Rosemary Brunton and not by Marigold Maycock.

The Treasurer's Report

My first year of serving as treasurer of The Chelsea Society has enabled me to meet many members of the Society and to serve in a capacity that I find much more interesting than I could have imagined. In 2005 there was a small deficit which reflected some exceptional expenditure on the pubs exhibition and the publication of *Here is Chelsea*. As we have not had any such expenditure this year, the accounts show a healthy surplus.

I would like to thank those on the Council of the Society for their kind help and guidance this first year with a special thankyou to David Le Lay, Patricia Sargent, Ian Fraser and Kathy Roll. Though not on the committee, Kathy Roll is a member of the Society and has the advantage, unlike myself, of being a qualified bookkeeper; she has spent many hours making sure the accounts are accurate and understandable and I am very grateful to her.

If there are any questions on the accounts for the year ending 30 June 2006 I will do my best to answer them.

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 2006.

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)
Christy Austin (Hon. Treasurer)
Patricia Burr (Hon. Assistant 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

Martin Andrews
Michael Bach BSc, MSc, MS
Richard Ballerand BSc
Dr Serena Davidson
Leonard Holdsworth
Marianne Kingham
David Sagar
Andrew Thompson
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 2006, the Society has total funds of £45,995, comprising £33,048 on the General Fund and £12,947 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 20th November 2006.

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 2006, which are set out on pages 81 and 82.

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
21st November 2006

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

	2006	2005
Income and Expenditure		
Incoming resources		
Annual membership subscriptions	14,237	14,992
Donations received	327	210
Advertising revenue from annual report	2,475	2,202
Interest received on General Funds	665	340
Interest received on Life Membership Fund	438	384
Income from lectures, meetings and visits	7,249	5,281
Income from sale of Christmas cards and postcards	5,844	6,846
Mailing inserts	450	—
Income for sale of *Here is Chelsea* book (including £3,000 donation 2005)	95	5,812
Total incoming resources	**31,780**	**36,067**
Resources expended		
Direct charitable expenditure:		
Cost of annual report	5,379	5484
Cost of newsletters	3,019	3,204
Cost of lectures, meetings and visits	5,117	7,471
Cost of Christmas cards and postcards	3,857	3,568
Cost of 'Here is Chelsea' book	0	4,571
Subscriptions to other organisations	334	699
Cost of maintaining the website	10	999
Cost of Schools' local history competition	(29)	1,333
Advertising in local Festival programmes	250	470
Cost of the Society's Exhibition at the Chelsea Festival	0	4,138
Cost of Proof of Evidence for the Lots Road Enquiry	750	816
	18,437	32,533
Other expenditure:		
Governance:		
Stationery, postage and miscellaneous expenses	3,802	2,657
Cost of annual general meeting	372	387
Insurance	663	703
Independent examiner's fee	663	552
	5,721	4,299
Total resources expended	**24,158**	**36,832**
Net (outgoing)/incoming resources for the year	**7,622**	**(765)**
Balances brought forward at 1 July 2005	38,373	39,138
Balances carried forward at 30 June 2006	**£45,995**	**£38,373**

THE CHELSEA SOCIETY

BALANCE SHEET AS AT 30 JUNE 2006

	2006	2005
Current Assets		
Debtors	2,250	6,618
Balance in National Savings Bank account	12,947	12,509
Balance on bank current and deposit accounts	39,454	38,525
	54,651	57,652
Less Liabilities: amounts falling due within one year	(8,656)	19,279
Net Assets	**£45,995**	**£38,373**
Funds:		
General Funds	33,048	25,864
Life Membership Fund	12,947	12,509
	£45,995	**£38,373**

Approved on behalf of the Council of The Chelsea Society on 20th November 2006.

D. R. Le Lay, *Chairman*

Christy Austin, *Honorary Treasurer*

ACCOUNTING POLICIES

Basis of Accounting

The accounts are prepared under the historical cost basis of accounting, and in accordance with the Statement of Recommended Practice, Accounting & 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 at which the decision to dissolve the Society is confirmed.

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

List of Members

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

*MRS. A. ABELES
MISS J. ABEL SMITH
IAN AGNEW
PAUL V. AITKENHEAD
MRS. MADELEINE ALATAS
FRANCIS ALEXANDER
JAMES 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.
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
DR. B. M. BAIRD
MRS. B. M. BAIRD
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
SIR JOHN BARRAN, BT.
LADY BARRAN
JULIAN BARROW
MRS. JULIAN BARROW
MRS. M. C. BARROW
SIMON BARROW
ADRIAN BARR-SMITH
MRS. ADRIAN BARR-SMITH
*MRS. DEREK BARTON
MRS. COLLEEN BASSETT
G. N. BATTMAN
MRS. G. N. BATTMAN
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
HUGO BEDFORD
MRS. HUGO BEDFORD
MICHAEL BEDINGFIELD
MRS. PATRICIA BEHR, M.V.O., M.B.E.
SIMON BENDALL
T. J. BENDALL
TERENCE BENDIXSON
MISS ANDREA BENNETT
MRS. R. A. C. BERKELEY
ROBIN BERKELEY
MISS ANN BERNE
*MISS ANNE BERRIMAN
MRS. RITA BERRY
MRS DELIA BETTISON
REAR-ADMIRAL C. BEVAN, C.B.
MRS. C. BEVAN
CARL BIGGS
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
MICHAEL BOREHAM
MRS. MICHAEL BOREHAM
MISS JUDITH BORROW
*TIMOTHY BOULTON
MISS JUDITH BOWDEN
DAVID BOWEN
MISS CLARE BOWRING
M. BOXFORD
MRS. M. BOXFORD
HERVÉ BOYER
MRS. HERVÉ BOYER

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
Miss E. M. E. Brighten
A. W. Brittain
Mrs. A. W. Brittain
T. Broad
Mrs. T. Broad
Canon Michael Brockie
Thomas Brolly
Denis Broodbank
Sir Henry Brooke
Lady Brooke
R. Brooks
Mrs. E. Broughton-Adderley
N. F. G. Brown
Mrs. N. F. G. Brown
Commander N. Waldemar Brown R.N.
Mrs. Michael Bryan
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.
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F. A. Busby
*Mrs. James Buxton
Terence Buxton
*The Hon. Julian F. Byng

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*R. A. W. Caine
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Mrs. Veronica Calvert
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

A. Caro
Mrs. A. Caro
Russ Carr
Mrs. Russ Carr
Miss S. P. Carr
Phillip Carraro
Mrs. Phillip Carraro
Miss Barbara Carse
*Mrs. Donald Carter
Mrs Rosemary Carter
Miss J. V. P. Carvill
*Rev. John Carvosso
S. Castello
Mrs S. Castello
Dr Mary Catterall
James Cecil
Mrs. J. Chadwick
Miss Julia Chalkley
Dr. Sabri Challah
M. E. Chamberlayne
David Charters
Mrs. David Charters
The Dowager Lady Chelmsford
Lord Chelsea
Lady Chelsea
Chelsea Methodist Church
Mrs. Cynthia Chauveau
Mrs. J. M. Cheyne
A. H. Chignell
Mrs. A. H. Chignell
Miss Emily Chong
Mrs. E. Chowdharay-Best
*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., D.L.
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Mrs. F. C. Colcord
Miss Ida Cole
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Richard Compton Miller
Mrs. Maighread Condon-Simmonds
Mrs. Z. Connolly
John Cooper
P. A. Copland
Mrs. P. A. Copland
Mrs. D. H. Copley-Chamberlain
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Mrs. John Corbet-Singleton
Stuart Corbyn
Mrs. Stuart Corbyn
Michael Corkery Q.C.

Mrs. Michael Corkery
Nicholas Corkery
B. C. Corrigan
Miss Rosemary Cowler
Mrs. E. Cox
Miss Rosemary Craig
*Sir Michael Craig-Cooper, C.B.E., T.D., L.L.
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Miss Diana Crawshaw
Miss P. Craxford
Mrs. B. Crichton
Tim Croisdale
Alan Cross
Mrs. Alan Cross
Mrs. T. L. Crosthwait
Jevon Crosthwait
Mrs. Barbara Crowell
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Mrs. Martin Cullen
James Cunningham
Ian Curror
Mrs. Ian Curror

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Mrs. A. E. Dangoor
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Dr. Serena Davidson
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Miss P. Jane Davies
Miss Miranda Davies
Morris Davies
Mrs. Morris Davies
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Phillip G. Davies
Richard S. Davies
Mrs. Richard S. Davies
Paul Davis
Peter J. Davis
Mrs. Susie Dawson
*David Day
*Robin de Beaumont
Mrs. Eric de Bellaigue
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
Arnault De Torquat
Mrs. Arnault De Torquat
Mrs. Pamela de Tristan
Ludovic de Walden
Mrs. Ludovic de Walden
Miss Pauline Dean
Lady Denman
Miss Celia Denton
Miss Lucinda Denton

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Mrs. P. M. Despard
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Mrs P.G. Dew
Miss C. Dewar Durie
Lewis Deyong
Mrs. Lewis Deyong
M. Dick
Miss Louise Diggle
W. F. Dinsmore
Mrs. W. F. Dinsmore
Mrs. Keith Dipple
*His Honour Judge Dobry
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Miss Sheila Donaldson-Walters, F.C.S.D., F.R.S.A.
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Mrs. Noreen Doyle
Mrs. Betsy Drake
Alec Drew
James Drury
*Mrs. P. Drysdale
Mrs. Sally Dudley-Smith
James Dufficy
James Dugdale
*Anne, Lady Dunboyne
Richard Dunning
A. P. Duvaux
Mrs. A. P. Duvaux
M. Dwek
Mrs. M. Dwek

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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
The Rev. Prevendary P. Elvy
Mrs. P. Elvy
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

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P. W. Fane
Mrs. P. W. Fane
Miss Nicola Farthing
Mrs. D. Faure Walker
P. W. Fawcett
Mrs. P. W. Fawcett
J. F. Q. Fenwick
Mrs. J. F. Q. Fenwick
Miss Margaret Ferguson
Professor Ewan Ferlie
Dr. T. J. fiytche
Mrs. T. J. fiytche
Adam T. W. Fiennes
Mrs. J. M. Findlay, C.B.E.
B. A. Fisher
Mrs. B. A. Fisher
David Fisher
Mrs. David Fisher
Dr. J. M. Fisher
Mrs. S. Fisher
Mrs Veronica Fitzgerald Finch
Martin Flash
Mrs. B. K. Fleming
Col. L. L. Fleming, M.B.E., M.C.
Robert L. Fleming
R. L. Fleming
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D. S. Foord
Mrs. D. S. Foord
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Professor Sir Hugh Ford
Lady Ford
L. Forsyth
Mrs. L. Forsyth
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Mrs. Heather Francis
Mark Franklin
Mrs. Mark Franklin
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Mrs. Ian W. Frazer
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
Miss Sheelagh Fullerton

Robert Gardiner
Mrs Robert Gardiner
Mrs Lesley Garner
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
Barry Gilbertson
Mrs. Barry Gilbertson
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
Jonathan Gould
Mrs. Jonathan Gould
Peter Govett
Mrs. Peter Govett
Miss Angela Graham
Dugald Graham-Campbell
Mrs. Dugald Graham-Campbell
Miss Rosalind Graham-Hunt
David Grant
Mrs. David Grant
Miss Janet S. Grant
Peter Grant
Mrs. Peter Grant
*N. J. Grantham
Mrs. P. J. Gray
Miss Sophia Gray
Martin Green
Mrs. Martin Green
Toby Greenbury
Mrs. Toby Greenbury
Dr. Carolyn Greenwood
Miss Maureen Greenwood
Nigel Greenwood
Mrs. Ann L. Greer
J. S. Greig
Mrs. J. S. Greig
Stephen Griffiths
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

Miss J. M. Haddon
Miss Maureen Hagan
Mrs. C. Halford-Thompson
Mrs. Veronica Gledhill Hall
Miss Margaret Hallendorff
James Halling
Mrs. James Halling
*W. R. C. Halpin
Mrs. V. Hamami-Thomas
Andrew Hamilton
Mrs. Andrew Hamilton
Mrs. Peggy Hammond, M.A., F.R.S.A.
Peter Hampson
Mrs Peter Hampson
K. B. Hampton
Mrs. K. B. Hampton
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.
David Harrison
Mrs. David Harrison
John Harrison
Mrs. John 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
David Helyar
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
M. C. Howard
Mrs. M. C. Howard
*Malcolm S. Howe
Miss S. E. Howeson
*D. R. Howison
Geoffrey Hugall
G. B. Hughes
Mrs. S. Hughes-Onslow
P. Hulsen
*John R. F. Humphry
A. C. B. Hunter
*Richard Hunting
Peter Huntington
The Lord Hussey
The Lady Susan Hussey, D.C.V.O.
V. A. Hutchins, M.A.
Mrs. V. A. Hutchins
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
Miss Virginia Johnstone
K.B. Jones
Mrs K.B. Jones
Robert Pierce Jones
Mrs Robert Pierce Jones
Mrs. E. J. M. Jowell

Jonathan Kane
Mrs Jonathan Kane
Nicholas Kaye

PROFESSOR W. R. KEATINGE
MRS. W. R. KEATINGE
MRS. M. KEAVENY
*MRS. VERONICA KEELING
MRS. SALLY KEFI
ALLAN KELLY
PAUL KELLY
MRS. PAUL KELLY
RT. HON. THE LORD KELVEDON
THE LADY KELVEDON
MRS. ANN KENNEDY
*MISS M. KENNEDY-BELL
THE WORSHIPFUL THE MAYOR OF KENSINGTON AND CHELSEA
THE REV. C. KEVILL-DAVIES
MRS. C. KEVILL-DAVIES
DR. R. B. KHAMBATTA
MRS. R. B. KHAMBATTA
M. KIA
MISS MAUREEN KIELY
MRS. MARGARET KILLICK
*MISS F. B. KING
MRS MARIANNE KINGHAM
MRS JOAN KING-LEWIS
MRS. P. M. A. R. KINGSBURY
STEPHEN KINGSLEY
MRS. STEPHEN KINGSLEY
PATRICK KINMONTH
*THE LORD KINNAIRD
DENIS KINNELL
*JAMES H. KIRKMAN
MRS. PENELOPE KIRWAN-TAYLOR
MRS. NATALIE KISCH
DR. EVA KLEIN
DR. PAUL KNAPMAN, F.R.C.P., F.R.C.S., D.M.J.
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MISS PIERETTE KNAPP
B. E. KNIGHT
MRS. B. E. KNIGHT
MISS S. M. KNIGHT
MRS. BETTY KRAES
MRS. HILARY KRALL
*HUGH KRALL
J. G. KRENNING
H. KRETZMER
MRS. H. KRETZMER

JOHN LADE
SIR CHRISTOPHER LAIDLAW
LADY LAIDLAW
MISS M. M. C. LAMBERT
MRS. MARGARET LANDALE
R. J. O. LASCELLES
WILLIAM LATTO
*MRS. W. A. J. LAWRENCE
MME. M. T. LEGE-GERMAIN
MRS. P. LEGGE-HUGHES
MICHAEL LEHMANN
RICHARD LEIGHTON
MRS RICHARD LEIGHTON
*DAVID LE LAY
*MISS F. M. LENEY
L. A. LESCH
IAN LEWIS
MRS. IAN LEWIS
*MRS. LESLEY LEWIS, F.S.A.
MRS. NICOLA LINDSAY
MRS. LESLIE LING
MISS REBECCA LINGARD
MISS ELIZABETH LINTON
MRS. ANN LONG
STEPHEN P. H. LONG
WALTER LOONEY
MRS. WALTER LOONEY
JOSEPH LOPEZ
MRS. JOSEPH LOPEZ
NICHOLAS LORAINE-SMITH
MRS NICHOLAS LORAINE-SMITH
WILLIAM LOSCHERT
*JAMES N. LOTERY
M. LOVAT
MRS M. LOVAT
MISS SARAH LOVATT
MRS. M. LOVEDAY-PEARS
MRS D. E. LUBOWSKA
MISS AVRIL LUNN D.A. (Glas.)
C. D. LUSH
NICHOLAS LYNDON-SKEGGS
MRS. NICHOLAS LYNDON-SKEGGS
MRS. G. LYONS

*E. C. MACADAM
*LORD MCALPINE OF WEST GREEN
MRS. J.R. MACCABE
DR. A. D. MCCANN
MRS. A. D. MCCANN
MISS FIONA MACDONALD
MRS. JOY MACDONALD
MRS. N. MACDONALD
MRS. V. J. MACDOUGALL
COLIN P. MCFIE
MRS. COLIN P. MCFIE
*COLIN I. MCINTYRE
DR. IAN MACKAY
MRS. IAN MACKAY
DAVID K. MCKEE
MRS. DAVID K. MCKEE
MISS JENNY MACKILLIGIN
J. MACKINLAY
MRS. J. MACKINLAY
N. MCKINLAY
MRS. N. MCKINLAY
MISS K. M. MACLEAN
M. A. F. MACPHERSON
R. S. MCMILLAN
MRS. R. S. MCMILLAN
*JAMES MACNAIR
MRS. M. J. P. MACNAIR
SISTER MARGARET MCMULLAN
*MISS B. I. MAGRAW
S. MAIDWELL
MRS. S. MAIDWELL

MRS. N. M. MAITLAND
MRS. C. J. MALIM
MRS. GWEN MANDLEY, M.B.E.
MRS. RITA MARMOREK
STEPHEN MARQUARDT
MRS. STEPHEN MARQUARDT
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