

THE CHELSEA SOCIETY
REPORT

2008



You don't want everyone
to know your business.

Neither do we.

At Savills we value
client confidentiality.

BELGRAVIA, KNIGHTSBRIDGE,
CHELSEA, SOUTH KENSINGTON,
MAYFAIR & WESTMINSTER

SW1, SW3, SW7 & W1

The extra mile



Noel De Keyzer
Director
Head of Office
020 7824 9044
ndekeyzer@savills.com



Rachel Hunter
Director
Head of Lettings
020 7824 9032
rhunter@savills.com

Savills Sloane Street
139 Sloane Street
London SW1X 9AY
020 7730 0822
sloanestreet@savills.com

savills.co.uk

savills



CONTENTS

THE COUNCIL OF THE CHELSEA SOCIETY	...	17
THE ANNUAL GENERAL MEETING	...	18
THE CHAIRMAN'S REPORT	...	21
WRITERS' BLOCK	...	33
MODERNISING THE ROYAL HOSPITAL	-	
THE LONG WARDS	...	41
WHAT HAPPENED TO THE BOY WITH A CAT		
STATUE?	...	46
THE MARJORIE PARR GALLERY	...	48
YET ANOTHER MANOR HOUSE	...	55
THE SAATCHI GALLERY AT THE DUKE OF YORK'S HQ		64
SHOULD WE TREASURE 1960s BUILDINGS?..	...	68
SOMETHING IN THE AIR	...	71
THE ACTORS AND MUSICIANS OF CHELSEA		
EXHIBITION	...	77
THE SUMMER MEETING	...	80
VALERIE HAMAMI-THOMAS	...	82
JOHN SANDOE	...	83
JONATHAN WHEELER	...	84
TREASURER'S REPORT	...	85
REPORT OF THE TRUSTEES	...	86
ACCOUNTS	...	87
THE CONSTITUTION	...	90
LIST OF MEMBERS	...	92

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

THE MEDICI GALLERIES

26 Thurloe Street, SW7 2LT
020 7589 1363, Fax 020 7581 9758



Greeting cards, gifts, prints, limited editions
and books
Bespoke and conservation framing a speciality.

THE CHELSEA SOCIETY

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

www.chelseasociety.org.uk

President

THE MOST HON. THE MARQUESS OF SALISBURY, P.C., D.L.

Vice-Presidents

THE WORSHIPFUL THE MAYOR OF KENSINGTON AND CHELSEA

THE EARL CADOGAN, D.L.

THE RT. HON. SIR MALCOLM RIFKIND, M.P.

Hon. Vice-President

MRS. LESLEY LEWIS, F.S.A.

Council

Chairman: DAVID LE LAY

Vice-Chairman: NIGEL STENHOUSE

MARTIN ANDREWS

MICHAEL BACH, B.SC., M.S.

MARTYN BAKER

RICHARD MELVILLE BALLERAND

DR. SERENA DAVIDSON

JANE DORRELL

LEONARD HOLDSWORTH

GILES QUARME

DAVID SAGAR

ALICIA DI SIRIGNANO

ANDREW THOMPSON

GINA WARRE

Hon. Secretary

STEPHEN KINGSLEY

Hon. Treasurers

CHRISTY AUSTIN

Hon. Assistant Secretary

PATRICIA BURR

Hon. Secretary (Planning)

TERENCE BENDIXSON

Hon. Secretary (Membership)

PATRICIA SARGENT

Hon. Editor

CAROLYN STARREN

THE CHELSEA SOCIETY

5 Thurloe Street, London SW7 2SS

Registered Charity 276264

Annual General Meeting of The Chelsea Society

held at
Chelsea Town Hall, King's Road, Chelsea,
London SW3
on Monday 24th November 2008

The President of the Society, the Most Hon. The Marquess of Salisbury took the chair at 6.32 p.m. and welcomed the members and guests of the Society, particularly the Deputy Mayor of the Royal Borough of Kensington & Chelsea, Councillor Shireen Ritchie, also, the Leader of the Council of the Royal Borough, Councillor Merrick Cockell, Councillor Terence Buxton, the Chairman of the Royal Borough's Planning Committee as well as Amanda Frame, the Chairman of the Kensington Society, and David Macdonald, the Royal Borough's Conservation Officer. The President then introduced the Chairman of the Council of the Society, David Le Lay, the Honorary Secretary, Stephen Kingsley, the Honorary Treasurer, Christy Austin, and the other members of the Council of the Society.

The Minutes of the Annual General Meeting of the Society held on 26th November 2007 were approved and the President signed those Minutes as a true record.

The President then announced that there were six vacancies on the Council, for which there were six nominations. The candidates, Serena Davidson, Leonard Holdsworth, Giles Quarme, David Sagar, Alicia di Sirignano and Gina Warre, having been proposed and seconded, were elected unanimously.

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

The Honorary Treasurer, Christy Austin, presented her Report and the Accounts for the financial year ended 30th June 2008. The Honorary Treasurer thanked her book-keeper, Kathy Roll, for her help with the records kept for the Society and went on to say that she was pleased that the accounts again showed a modest surplus over the

ANNUAL GENERAL MEETING

year, even taking account of the expense of putting on the Society's Exhibition during the Chelsea Festival. The Honorary Treasurer then asked the meeting if there were any questions on the accounts; there were none.

The meeting then resolved to approve the accounts.

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

Quentin Morgan-Edwards asked for the Society's views on tertiary education in Chelsea. Mr Le Lay responded that Chelsea College, once part of King's College, had been a major presence in Chelsea but had moved out of the Royal Borough, its buildings have since been sold for residential development and there were no longer any tertiary education facilities in Chelsea. Mr Le Lay reminded the meeting that the Society has a policy of opposing any development that would result in the loss of educational accommodation within the Royal Borough.

Stephen Schick asked whether the Royal Borough has an archivist and if there is any overlap between the archives of the Society and those of the Borough. Mr Le Lay responded that the Royal Borough had a full-time Local Studies librarian at the Central Library who had assistants but, in his opinion, the department needed more staff to do its job properly. The Society itself has no paid employees and the state of the Society's archives, which includes the correspondence of our founder Reginald Blunt and several scrapbooks of engravings and cuttings, leaves much to be desired. The Society intends to review all its archive material in the coming year and is fortunate in having the service of Carolyn Starren who is well qualified to undertake this exercise.

Derek Thomas, who introduced himself as a relatively new member although a long standing resident of Lower Sloane Street, said that he welcomed the work of the Society in connection with the proposed development at Chelsea Barracks and asked, given that many local residents are worried about traffic generation from the proposed development, whether this issue had been raised by the Society. Terence Bendixson, as the Society's Planning Secretary, replied that whilst the Society had expressed concern at the vast underground car park that will lie under most of the site, it had made no comment on the issue of the impact of the development on roads. David Le Lay

pointed that most new residential development in the Royal Borough is now "parking permit free" – thus off street parking is provided on site for new private development, although affordable housing can sometimes have no parking provision at all. He was not sure if the City of Westminster had the same provisions to restrict car ownership and parking. Councillor Ian Donaldson said that there had been much close consultation between the planning officers in the Royal Borough and Westminster, the vast bulk of traffic going to the development site will enter through accessways outside the Royal Borough and that there would just be a taxi dropping-off point on Chelsea Bridge Road. There being no further questions, the President asked if any member wished to raise any other business. Penny Pocock informed the meeting of the impending funeral of Leslie Thompson, the husband of Uta Thompson, the former curator of Thomas Carlyle's House. The President gave details of the Mayor's Charity Christmas Carol concert in aid of Multiple Sclerosis Trust.

There being no other business the President closed the meeting at 7.23 p.m., having thanked the Chairman and the Honorary Treasurer for their reports.

Following the meeting, which was attended by some 102 members and guests, wine and light refreshments were served.

Chairman's Report

Commendations

I would like to start this year's Report by giving a personal round-up of some of the good things that have happened in Chelsea over the past year.

Without a doubt, the most significant and exciting event has been the opening of the Saatchi Gallery at the former Duke of York's Headquarters. To have a huge new gallery of changing exhibitions of contemporary art to which admission is free, is a fantastic asset for our part of London which is so proud of its artistic past. The building provides some 15 magnificent galleries, though it is perhaps a shame that the need for environmental control means that the windows to the galleries have been made effectively redundant.

Another important development in promoting Chelsea's artistic heritage is the establishing of a new bursary scheme for young visual artists which includes the provision of a rent-free studio in Chelsea. This initiative was set up jointly by the Royal Borough and the Chelsea Arts Club and the first bursar is Jodie Carey, who is a conceptual artist.

It is with considerable relief that, after years of neglect, the former Chelsea Library in Manresa Road, a listed building owned by the Royal Borough, has been repaired and restored. Bearing in mind the recent losses in educational buildings, it is an added bonus that the building is to be occupied by The Hampshire School, a private junior school.

Listed Buildings

There has been success too in providing listed building protection to important Chelsea landmarks. *Antiquarius*, on the corner of Flood Street, a much-liked feature of the King's Road which was built as a Temperance Billiard Hall, is now listed, together with the part of the building at the rear, fronting Flood Street, which was an early motor garage.

The former Welsh Congregational Church in Radnor Walk has also been listed. As pointed out by English Heritage, this is a rare and surprisingly intact example of a London assembly room attached to a

CHAIRMAN'S REPORT



Lord Cadogan laying the foundation stone of the Chelsea Library in Manresa Road in 1890.

The Antiquarius building in King's Road.



CHAIRMAN'S REPORT

public house and the subsequent fitting-out as a chapel by the Welsh Congregationalists adds to its history. This decision is especially satisfying for the Society as we prepared the case and applied for listing. This building would be ideal as the Local History Centre that the Society has wanted to establish for many years – a place where we could display the various pictures and other Chelsea memorabilia which have been given to us over the years and our own archive which is now of historic significance. It could also become a new Chelsea meeting place and a home for the Society. However, to acquire, repair and adapt this building would require something in the order of £3m which, for this dream to come true, would most likely come from a single generous benefactor

We were very disappointed when a proposal to list the Chenil Galleries, together with the brick building with a Dutch gable to its west, was unsuccessful. The Chenil Galleries is a quirky building of the 1920s, built as an arts centre for Chelsea and much of its interior is still intact whilst the building alongside was originally artists' studios. The only protection these buildings now have from demolition is that they are within the Cheyne conservation area. We are bound to remind the Royal Borough that in 1981 we decried the needless sale of the freehold interest in these publicly-owned buildings for a paltry £65,000.

A new Station for Chelsea

South West Chelsea has always suffered from poor transport communications and when, in the 1960s, 70s and 80s plans were promoted by various governments for improvements to the road network in this area, we consistently opposed these, a central plank of our argument being that what was needed was not new roads but better public transport. At long last this is about to happen, for a new station is to be built on the West London line between Chelsea Harbour and Imperial Wharf, which will provide a direct link to Clapham Junction and Shepherd's Bush. There has been some debate about what the new station should be called – we favour the name *Chelsea Harbour*.

Planning

The members of the Society's planning committee for this year were Martin Andrews, Michael Bach, Patricia Burr, Serena Davidson, Jane Dorrell, Nigel Stenhouse and Gina Warre, with Terence Bendixson as Chairman. Some of the more significant applications upon which they commented were:

CHAIRMAN'S REPORT

Former Jamahiriya School in Glebe Place and Inner Court in Old Church Street

Following the refusal last year, on appeal, of an application for the complete redevelopment of this site, a new application was submitted in August this year. We are delighted that both of the main buildings are to be retained, we welcome the inclusion of a school for children with learning difficulties and we are pleased that affordable housing will be provided as part of the development but disappointed that this will not be on the site itself. We are happy with the design of the proposed new building in Old Church Street and the boundary treatment in Glebe Place now that these have been amended but we are not at all happy with the design of the proposed additional floor to the former school. We find its mansard treatment is lumpish and heavy and would detract both from the appearance of the building itself and from the character of the Conservation Area. A design is needed that has a simple elegant form and which is largely transparent and reflective, thus bringing lightness to the top of the school building which, as one of the tallest buildings in Old Chelsea has a big impact on local and long distance views.

We objected to this application as it still entails a change of use for the vast majority of the site from education and community use to residential. One of the consequences of the proposed unequal land-use swap is that the conversion of Inner Court into a school entails removing all of its car parking to provide a playground and making arrangements, as yet undetermined, for up to 50 children to be set-down and collected in Old Church Street, one of the narrowest streets in Chelsea. Yet the Jamahiriya School, which it is proposed be converted to residential use, has plenty of space for a playground, car parking and setting-down of children.

Chelsea has lost many education sites in recent years in spite of there being a huge un-met demand from the private education sector. The stark reality of the Jamahiriya School is that its owners bought the site at a price that reflected the expectation that consent for change of use would be given. Understandably, they will not sell it at a loss but there is no educational user that can afford to buy an education site at Chelsea's residential values. The consequence of a refusal of planning permission is either further planning appeals or the neglect of the site for many years to come. In this way, the developers are 'forcing the arm' of the local authority and of local people and until the Royal Borough takes a firm stand and defends its land use policies, irrespective of the consequences, others will follow suit.

CHAIRMAN'S REPORT

Sloane House

The Society objected to an application for major works to Sloane House and Sloane Lodge, nos. 149 and 151 Old Church Street. This proposal entailed the internal gutting of Sloane House, a listed building, the complete re-building of its rear elevation, the addition of a mansard floor, the complete demolition of Sloane Lodge, a fine Regency building, replacing it with a bulky classical-style villa and lastly, the construction of vast subterranean areas in the garden that involved the destruction of a magnificent listed pergola. We found every aspect of this application objectionable and were glad to be given the opportunity of explaining this to the building owner, Sir Anthony Bamford, and his architect.

Sloane House is an important historic building with a complex and interesting history and only the minimal of intervention to its existing fabric will be acceptable. Sloane Lodge is a delightful foil to its larger neighbour, it makes a positive contribution to the Conservation area and it should remain with its external appearance unaltered.

Chelsea Barracks

Although the barracks are not now in Chelsea, but just over the border, the Society commented on the plans for their redevelopment. The proposal is for a hotel, 638 private flats and a substantial number of others to be let at affordable rents. The layout, with which we have no quarrel, is a series of regular blocks along Chelsea Bridge Road. What does worry us is the amorphousness of the parks and gardens (threaded about by footpaths) that lie between the blocks. What is needed is some good, well-defined streets. Another disappointment is the proposal to demolish the fine nineteenth-century chapel. Westminster City Council want to see it retained and it is hard to understand why it could not be devoted to one of the community uses that are planned for this part of the site.

Supplementary Planning Guidance

The Royal Borough has recently issued new documents giving planning guidance on two matters that have been of concern to the Society for many years.

The guidance on tall buildings is in response to the requirements of the London Plan and it is very welcome. Some might argue that as Boris Johnson, the new Mayor of London, stated before he was elected that he was opposed to tall buildings, such guidance is now no longer needed. Unfortunately that is far from the case as the Mayor is supporting a scheme for the erection of three very tall buildings at Waterloo Station so he has already broken his election promise.

CHAIRMAN'S REPORT

The Royal Borough's guidance advocates clusters of tall buildings at each of the vehicular entry points into the Royal Borough along its western boundary. We are totally opposed to such a concept. Surely the homogeneity of London is much more important than a rather parochial demarcation of Borough boundaries. The way in which Chelsea merges seamlessly into Belgravia on its eastern boundary is much more preferable to some great gesture whose significance would be lost on the general public.

In addition, there are currently proposals for tall buildings of at least 40 storeys at Battersea Power Station and at Clapham Junction, both of which would affect views from Chelsea. When the Society opposed tall buildings at Lots Road Power Station we predicted that if consent were granted it would set a precedent and that prophecy is most regrettably coming about.

The other new planning guidance is on subterranean development. It is obviously disappointing that the technical study commissioned by the Royal Borough did not justify the banning of all such developments but we are glad to note that subterranean development to any listed building will be refused. We however consider that this should extend to the gardens of listed buildings, for when a building is listed, its setting and everything within its curtilage enjoys the same protection as the building itself.

Design Advisory Panels

Town planners are today much concerned with design. The government issues design advice and has set up a quango to promote it - the Commission for Architecture and the Built Environment (CABE). The Royal Borough for its part has set up a panel of architects to advise it on the design of significant planning applications. The Society, which decried the disbanding in 1996 of a similar design panel, called the Development Plans Advisory Group, welcomes this move but hopes that the new advisory panel, which is mainly made up of architects, will not become too incestuous, something to which CABE is prone.

In a related move, the Royal Borough has taken to inviting developers to present their plans to members of the Major Planning Development Committee. It is obviously of benefit for Councillors to be well informed about major planning applications but we trust that The Chelsea Society will also be invited to the presentation of applications in our area.

CHAIRMAN'S REPORT



Dave Walker, Local Studies and Archives Manager, in the Local Studies archive of the Royal Borough at Kensington Library.

Local Studies

Ever since the Chelsea archive was thrown out of its purpose-designed building in Manresa Road, the Society has argued for a step-change in the provision made by the Royal Borough for local studies. In furtherance of this aim, we approved the amalgamation of Chelsea's local studies with that at Kensington. We had hoped that the proposed refurbishment of the Central Library at Kensington would include a transformed Local Studies but the recently published plans would seem to envisage a reduction in the total space provided. We understand that these plans have now been abandoned by the Royal Borough, though some refurbishment of the Central Library will be needed in the near future.

The Royal Borough is arguably the finest residential urban environment in the world, thus of great interest to architectural historians and this interest is likely to increase in years to come. In addition, there is an increasing fascination in family history. A small example of the unique value of the local archive is that when preparing our case for the listing of the Welsh Church in Radnor Walk, we discovered several previously unknown documents which greatly helped in determining the historic significance of this building.

CHAIRMAN'S REPORT

The main reason for our concern about Local Studies is our belief that the Royal Borough has a public duty to properly conserve its archive, to ensure its security and to make it easily available to the general public, not just for its own citizens but also for those from further afield, including overseas.

The Council and Activities

This has been a distressing year for the Council of the Society, as two of its members have died, at a comparatively young age, whilst still in office. They were Jonathan Wheeler who had been a loyal and supportive Council member since 1977 and Valerie Hamami-Thomas who joined the Council in 1997. Since 2002 Valerie served as our first Hon. Secretary (Events) and as such she came into contact with all those who enjoyed the many visits and other events that she organised for the Society.

Lectures

Our twenty-ninth season of winter lectures was a very successful one. On January 7 Malcolm Shirley, Secretary of the Royal Commission for the Exhibition of 1851, gave us a lecture on the Great Exhibition and its legacy, on February 4 we had a lecture on 50 years of the English Stage Company at the Royal Court given by its Artistic Director, Dominic Cooke and on February 25 Steven Brindle from English Heritage gave us a lecture on one-time Chelsea resident, Isambard Kingdom Brunel, entitled *Engineering of Genius*.

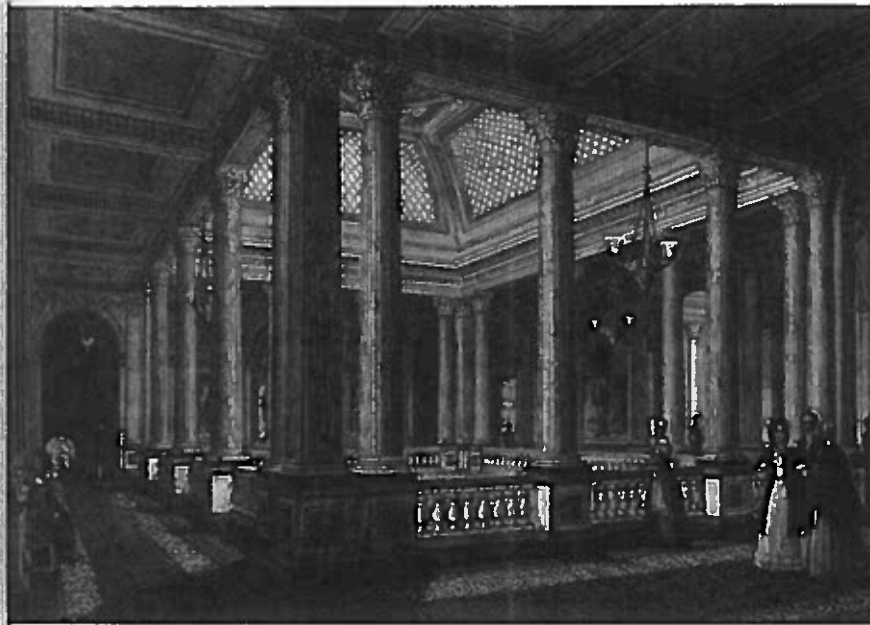
Visits

On 20 February and 11 March we visited the Reform Club in Pall Mall, arguably the finest London Clubhouse, designed by Sir Charles Barry and whose design is based on that of an Italian Renaissance Palazzo. On 3 and 5 June we visited the home of John Scott in Notting Hill which is filled with fine furniture and objects of the Arts and Crafts Movement, especially tiles and ceramics of William de Morgan and on 12 September we visited a special RHS Flower Show held in the gardens of the Inner Temple, the original location, from 1888-1912, of what became the Chelsea Flower Show. All of these events included tea and other refreshments.

Doggett's Coat and Badge Race

On 22 July members of the Society gathered on Chelsea Embankment, together with the Mayor of the Royal Borough of Kensington and Chelsea, Councillor Joanna Gardner and her consort, Mr. Richard Everett, to watch the finish of the 293rd race. We then moved to Cadogan Pier where the Mayor presented bottles of champagne to the contestants.

CHAIRMAN'S REPORT



The interior of the Reform Club soon after it was built. The presence of ladies on the gallery of the main saloon is a piece of 'artist's licence' as women were not admitted to the Club until the latter part of the twentieth century.

The finish of Doggett's Coat and Badge race. From left to right – Richard Everett, the Mayor's consort and husband, the Mayor, Councillor the Hon. Joanna Gardner, Guy Rutland from Gravesend who came second, and David Le Lay, Chairman of The Chelsea Society.



CHAIRMAN'S REPORT

Terence Enever, who comes from the Isle of Dogs, was the winner. There were the full six rowers this year, an increase on recent years. We were delighted that the Prime Warden of the Fishmongers' Company came ashore to be greeted by the Mayor.

After the brief ceremony, at which beer was kindly provided by Fuller's of Chiswick, the Society held a most elegant and splendid lunch party in Petyt Hall.

Actors and Musicians of Chelsea exhibition

The Society organised an exhibition as part of the 2008 Chelsea Festival. This was held in the Main Hall of Chelsea Town Hall, from 16-26 June. A private view took place on the evening of the opening day at which the Mayor, Councillor Joanna Gardner, opened the exhibition. There was free admission throughout the ten days and the exhibition was very well attended. On certain days there were short performances and readings related to some of the actors featured, which were very entertaining and much enjoyed.

Both the exhibition and the private view were sponsored by Pemberton Greenish and we are very grateful indeed to them for this; without their help and support the exhibition could not have taken place.

The scene at the opening of the Society's Exhibition of Chelsea Actors and Musicians in Chelsea Town Hall.



CHAIRMAN'S REPORT

Summer Meeting

Our Summer Meeting this year was held at the Chelsea Arts Club, on 5 August. Our special guests were the Mayor, Councillor Joanna Gardner, her consort, Mr. Richard Everett, the Chairman of the Chelsea Arts Club, Mr. Donald Smith and his wife, Sally Smith. During the course of the evening the Mayor presented a Mayor's Award to Hugh Krall in recognition of his work, over many years, as Hon. Secretary of the Society.

Autumn Lecture by Stuart Corbyn

Stuart Corbyn retires at the end of this year after being Chief Executive of the Cadogan Estate for the past 23 years. During that time he has transformed the estate, not just physically, with developments such as Duke of York Square and Cadogan Hall, but he has converted what was a sleepy, somewhat secretive Estate into one that is now open and pro-active. Unlike his predecessors, Stuart was keen to be involved with the Chelsea community and the Society benefited enormously from his serving as a member of our Council from 1993 to 2005.

In his talk on October 13 Stuart gave us a real insight into the problems and opportunities of running a large estate such as Cadogan. This event was very well attended and there were some lively questions and comments from the floor.

This was the first of what we plan to be an annual Autumn Lecture at which people who are directly involved with development in Chelsea – land owners, developers, architects and planners – will be invited to tell us what their vision is for the future of our area.

Gifts to the Society

In May 2007 Christopher Grimwade, executor to the estate of Arthur Grimwade, gave to the Society all his father's books, pamphlets and miscellaneous papers related to Chelsea, amounting in all to some 57 items. Arthur was a member of the Society from 1948-2002 and a member of the Council of the Society from 1978-90.

Hugh Krall has presented to the Society a magnificent portfolio of 30 prints from the limited edition of etchings and engravings of Chelsea executed by himself.

We also wish to record that in 2002 Roland Clarke gave nine books about Chelsea to the Society.

We are grateful to them all.

CHAIRMAN'S REPORT

Membership

The membership of the Society is 1,049. Our call for members' email addresses was much more successful than we anticipated but we soon realised that the procedure for communicating by this method needs to be properly set up and we are now in the process of doing this.

Publications

It is often said of the Society's *Annual Report* that 'each edition is better than the last'; the *Report* for 2007, the first to be edited by Carolyn Starren, was no exception.

We experienced some production difficulties with our *Newsletter* this year and in consequence there was only one edition instead of the usual two.

We have published a new card for this Christmas, which features an elevation of the east side of Old Church Street, including Chelsea Old Church. We are very grateful to Hugh Krall for producing another splendid watercolour drawing.

Conclusion

There has been an unintentional but recurring theme to this Report, which is the importance of education. It is appropriate that a Society such as ours which aims, amongst other things, to be a 'Learned Society' for Chelsea, should be concerned with the provision of a good and varied education for both young and old. The opening of the new Chelsea Academy will be a major milestone for Chelsea but we need to be looking beyond that to better facilities for education in all its forms in the years to come.

As Chairman of the Society I tend to receive all of the praise for the work that we do and, sometimes, the blame when we get things wrong. I am very happy to do that, as there is substantially more of the former than the latter but I am only the chairman of a talented team of people - the Council of the Society - they all work tremendously hard, on an entirely voluntary basis and it is they, not me, who should receive much praise for all that the Society does and has achieved.

My Lord President, this is the Report of the Council of The Chelsea Society for 2008. I am happy to answer any questions.

David Le Lay

Writers' Block

by Malcolm Burr

Carlyle Mansions, which was completed in 1886, occupies 52-59 Cheyne Walk between Lawrence Street and Cheyne Row and backs onto Lordship Place. It is built of red brick and rises to six storeys with windows at the front overlooking gardens to the Thames. Henry James described it as 'the haunt of the sage and the seagull', though most call it 'The Writers' Block' because five famous authors have lived there. They were as varied in their work as they were in nationality. One was English, one Anglo-Scottish, two were American who became British and the other was British and became Irish.

Henry James was born in New York in 1843. He studied law at Harvard in the early 1860s but his subsequent education was in Europe. He lived in London from 1878, first in Bolton Street off Piccadilly and then in De Vere Gardens, Kensington. For many years he was at Lamb House, Rye and did not take up residence at 21 Carlyle Mansions until close to the end of his life.

He never married but was infinitely social in London. In one winter

Carlyle Mansions, depicted in The Builder, 30 October 1886





Henry James (courtesy of the Royal Borough of Kensington & Chelsea)

he claimed to have dined out on 107 occasions, which suggests light duties for his cook or a very long winter. But his writing room was the centre of his life. Between 1875 and 1881 he produced a novel every two years, culminating in *The Portrait of a Lady*. Then, around the turn of the century, he wrote some of his finest fiction with *What Daisy Knew* in 1897, *The Wings of the Dove* in 1902 and *The Ambassadors* in 1903.

He longed for success as a playwright, but it was not to be. Only two of his plays were presented in his lifetime and *Guy Domville* was booed by the gallery on the opening night. Several of his stories were later dramatised successfully by others: *The Aspern Papers*, *Washington Square* as *The Heiress* and *The Turn of the Screw* as *The Innocents*.

Henry James lived his last years in Carlyle Mansions, attended by his devoted staff from Lamb House. He died there in 1916. He had become a British Citizen the year before and was awarded the Order of Merit just before his death. Sadly it is doubtful whether his, by then, wandering mind was able to take in the good news or appreciate the many congratulatory messages that flowed in from Kipling, Shaw, Hardy, Arnold Bennett, J M Barrie and many others.

Though of Anglo-Irish stock, **Erskine Childers** (1870-1922) was very much an Englishman. After education at Haileybury and Trinity, Cambridge, he was for fifteen years a clerk in the House of Commons. Later he served in the Army in the Boer War and in the Royal Navy Air Service in the First World War when he was awarded the DSC. He and his siblings were orphaned young and in 1901 he set up home for himself and his sisters at 10 Carlyle Mansions. He remained here for three years until he married an American, Molly Osgood, from Boston and moved to Embankment Gardens.

Erskine Childers and his wife Molly on the Asgard in 1910



WRITER'S BLOCK

The Riddle of the Sands, the book that made him famous, was published in 1903. The idea was conceived on a sailing trip he made around the Dutch-German Friesian Islands in 1897. John Buchan thought highly of it and even compared him to Joseph Conrad.

Childers was a Liberal who believed strongly in Home Rule for Ireland. In 1910 he resigned his clerkship and became active in support of Home Rule, hoping to become an MP. In July 1914 he was part of a gun-running expedition, which landed German-made rifles and ammunition at Howth near Dublin.

In 1917 he was Assistant Secretary of the Imperial Convention on Ireland which lasted nine months but resolved nothing. Childers formed the view that Irish independence could now only be achieved by revolution. Moving to Dublin, he took Irish citizenship, joined Sinn Féin, became a member of the Irish delegation to the Paris Peace Conference and member for Wicklow in the self-constituted Dail Eireann.

In 1921 the Irish leaders accepted Dominion status as the Irish Free State. But when the Treaty was debated in the Dail, members were split 64 for acceptance and 57, including Childers and Eamon de Valera, for rejection. It was now war between the Free Staters and the Republicans. When Childers lost his seat at Wicklow, he had no status except as a member of the IRA and was on the run.

In 1922 he was captured by Free Staters and tried in Dublin. For his crime of being armed with a loaded pistol, a gift from Michael Collins, he was sentenced to death. The next morning, utterly composed and having first shaken hands with each member of the firing squad, he was shot.

Arnold Toynbee (1889-1975) was, arguably, the most eminent historian of his time. Although shy and reserved, he had great presence and a colossal intellect. His magnum opus, *A Study of History*, covers ten volumes and 5801 pages. He later added two further volumes: a gazetteer with maps and notes and a twelfth volume *Reconsiderations* in which he examined where he had been right and wrong. His interest lay not so much in individual countries as in civilisations and the clashes between them.

After winning a stack of academic prizes as a Scholar of Winchester and Balliol, Oxford he worked in government service in the First World War and afterwards attended the Paris Peace Conference. Returning

WRITERS' BLOCK



Arnold J. Toynbee

to London in 1919 he was appointed, at the age of 30, Professor of Modern Greek and Byzantine History, Language and Literature at King's College. It was then that his wife, Rosalind, found 'a nice little flat' at 16 Carlyle Mansions which she proposed they take 'if the sanitation is right'. Presumably it was because they lived there until 1922 when, with their two sons, they moved to a house in St John's Wood.

In 1924 Toynbee became Director of the British (later Royal) Institute of International Studies at Chatham House in St James's Square, an appointment he held until 1955. This entailed, among other duties, producing a survey

of international affairs each year. In addition, particularly in the 1930s, he frequently lectured at British and American universities (once doing a three month tour of the USA) and wrote a weekly column for *The Economist*.

As guest of the Rockefeller Foundation he was in New York in 1942 to discuss the probable post-war problems. He also lectured in eleven other cities and at Princeton greatly impressed Henry Luce, the publisher of *Time*, *Life* and *Fortune* magazines, with his pointers to the USA's future role. Luce promoted him as a sage and prophet and later featured him on the cover of *Time* with the caption 'Our civilization is not inexorably doomed'.

Having refused a knighthood after the war, he was made a Companion of Honour in 1956. Late in his life he was asked how he would like to be remembered. 'As someone who tried to see it whole', he answered, 'and not just in Western terms'.

T S Eliot's work divides into two parts. Most of his major poetry was written in a 25-year span between 1917 with *The Lovesong of J Alfred Prufrock* and 1942 when he completed *Little Gidding*. His main plays, except *Murder in the Cathedral* which was written for the 1935

Canterbury Festival, were produced between 1939 and 1958. In life he experienced an unhappy first marriage and a very happy second. In between, after some time in Kensington, he spent eleven years at 19 Carlyle Mansions from 1946 to 1957.

He was born in St Louis, Missouri in 1888 and was educated at Harvard, Paris and Oxford. At 19 he was described as 'reticent, scrupulous, correct in both dress and manner confronting the world with a posed demeanour'. That was equally true 50 years later. He settled in England before the First World War and, in 1915, married Vivien Haigh-Wood. She was vivacious and eccentric. He was quiet and withdrawn. They were short of money, reliant on work he could get teaching and reviewing books, but in 1917 he joined the Colonial & Foreign Department of Lloyd's Bank which he rather enjoyed and which provided a regular income. Vivien was always unstable and, five years after they separated in 1933, she was committed to a mental home.

Tom Eliot found he could only write poetry for three hours a day but, after starting *Sweeney Agonistes* in 1923, he was offered the perfect 'day job' and joined the board of Faber & Faber (originally Faber & Gwyer), the chief publisher of modern poetry in England. They would publish all his future work starting with *The Hollow Men* and *Collected Poems* 1909-25, which included *The Waste Land*.

All this time his religious beliefs, the principal thrust of his life, were developing and he adopted Anglo-Catholicism in 1927 and soon after wrote *The Journey of the Magi*. To complete his commitment to his adopted country he became a British citizen the same year. His poetic output continued with *Old Possum's Book of Practical Cats*, which later became the basis of the musical *Cats*, and *East Coker* published in 1940.



Thomas Stearns Eliot in the 1940s.

After the Second World War he moved to 19 Carlyle Mansions, which he shared with his friend and literary editor John Hayward. They made a strange pair. Hayward, wheelchair bound, witty and gregarious, had the front two rooms while Tom Eliot lived in a rather bleak room, like a monk's cell, at the back. Literature and a love of Sherlock Holmes stories was a basis of their friendship. During this eleven year period he turned his attention to drama and wrote three plays: *The Cocktail Party*, *The Confidential Clerk* and *The Elder Statesman* with mixed success. For his literary achievement he was, in 1948, awarded not only the Nobel Prize but also the Order of Merit. In time he was also honoured by 18 universities and colleges. In 1957 he married his long-time amanuensis, Valerie Fletcher, and they had eight happy years together before he died in 1965.

The other authors in Carlyle Mansions would have given much for a share of the world sales of Ian Fleming's James Bond books which exceed 100 million copies. He was only at 24 Carlyle Mansions from 1950 to 1953, which coincided with T S Eliot's residence. It would be hard to imagine two more different people.

After Eton where he excelled at athletics but little else, and Sandhurst, where he failed to complete the course, he joined Reuter's news agency, which taught him to write fast and accurately. With his family background in banking he was mistakenly persuaded to leave Reuter's to join the stock broking firm Rowe and Pitman, hoping to earn large sums of money to finance his lavish life-style. Gambling, good restaurants, fast cars, skiing and foreign travel were all important to him. So were women.

In 1939 when he was 31, he was recruited into the RNVR, not to see action at sea, but to be a member of Admiral Godfrey's Naval Intelligence Division. Fleming could be brilliant and imaginative, though some of his ideas were absurdly far-fetched. He subsequently claimed that 90% of his spy books was drawn from his time in Room 39 of the Admiralty: the team which created many masterly subterfuges like Ewan Montagu's *The Man Who Never Was*. Fleming had, as Godfrey noted 'a marked flair for intelligence planning'.

After the war Ian Fleming accepted a remarkable offer of £45,000 a year (about £130,000 today), generous expenses and two months annual holiday to be Foreign Manager of Kemsley Newspapers whose flagship paper was *The Sunday Times*. In the early 1950s his life changed. He built a house in Jamaica, married his long-time lover Ann Rothermere and started his first James Bond book. He called his

WRITERS' BLOCK

house Goldeneye, after the codename of an intelligence operation he had run in Spain, though his neighbour, Noel Coward who thought it ugly, called it 'the golden eye, nose and throat clinic'.

Fleming did not make a plan or synopsis for his first novel *Casino Royale*, but let the story flow as he tapped it out with two fingers on his old typewriter. He wrote fast and completed the book in less than two months. The first sentence, which required three drafts 'The scent and smoke and sweat of a casino are nauseating at three in the morning' were not written in Carlyle Mansions but in Jamaica, where he spent the winter.

Thereafter he produced a Bond novel each year, culminating with *The Man With the Golden Gun* (I discount *Octopussy*) which was published in 1965. Characters were often named after friends. The real Leiter, Stangways, Blofeld and Scaramanga were all known to him and he named his hero after the author of *Birds of the West Indies*.

The books made him rich and when the films were made he became richer still. But years of late nights, excessive drinking and 70 cigarettes a day caught up with him and his last years were plagued by ill health. In 1964 he died of a heart attack at the age of 56.

Many believe that Somerset Maugham was also a resident at no. 27 from 1889 to 1905. Unfortunately not. There is no 27. The Westminster City Archives show him at 27 Carlisle Mansions near Victoria Station. Despite this disappointment, it is doubtful whether any block in Chelsea, perhaps not in the whole of London, can rival Carlyle Mansions as having been home to so many distinguished writers.

Modernising the Royal Hospital – the Long Wards

by Terence Bendixson

based on an interview with Peregrine Bryant, RIBA

The 'berths' designed in the 1680s by Sir Christopher Wren for In-Pensioners at the Royal Hospital measured six foot square. They were without windows or direct ventilation and the men in them went to washrooms at the far ends of the well-named 'long wards'. It was Spartan living and lasted until 1954 but anyone who went to an old public school or to Oxford and Cambridge at that time would probably recognise the essential nature of the accommodation.

The compensation for such modest private spaces was that all the berths, like small houses fronting onto generous streets, gave onto broad, panelled, well-proportioned corridors lit by high windows. And in these 'streets' were chairs, sofas and tables where the pensioners could sit, read papers, play chess or discuss what might win the 4.30 at Kempton.

Over the years the berths were twice expanded, first to 6 by 9 feet in 1955 and then, most recently, to 9 by 9 feet. But what was gained in private space was lost in the common parts because the fine, oak-panelled corridors had to be narrowed. Their social function was retained but their spaciousness diminished.

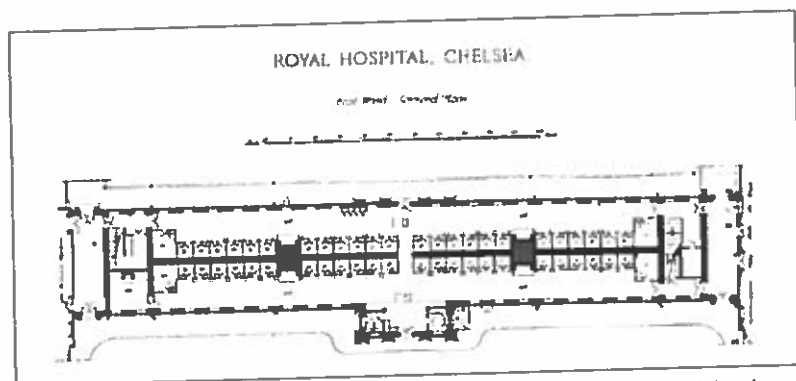
Long ward showing original Wren layout



A long ward today



MODERNISING THE ROYAL HOSPITAL



Sir Christopher Wren's design for the long wards with back to back berths between two wide corridors.

Wren's original layout (see above) shows how the berths were arranged back-to-back along a spine wall and how each row faced its own corridor. This plan was, in turn, repeated over four floors – the top one in a mansard roof. Seen in an aerial view of the Hospital, the long wards are the wings that stretch out behind the chapel and hall and down towards the Thames.

One remarkable aspect of the ward buildings is that, with the same accommodation on four floors, Wren saw no justification for varying the ceiling heights or creating a *piano nobile* in imitation of a Florentine palazzo. Like a speculative office builder in the 1980s, he started building at ground level and went uniformly upwards. It was form following function, as they said at the Bauhaus, but a bit before its time.

Now, with a new infirmary under construction and due to come into use early in 2009 (this is the massive neo-classical building designed by Quinlan Terry at the junction of Chelsea Bridge Road and Royal Hospital Road), plans are afoot to modify the In-Pensioners' berths yet again. The aim is to bring them up to 21st-century standards and involves not just giving the pensioners more private space but shoehorning a bathroom and lavatory into every berth.

To identify an architect to carry out the the initial feasibility study the Royal Hospital, with help from English Heritage, drew up a short list of possible practices. As a result of the submissions received and subsequent interviews, Peregrine Bryant was selected. Bryant, who was at Cambridge in the 1970s under that great moderniser Sir Leslie Martin, specialises in historic buildings. He has worked, for instance,

MODERNISING THE ROYAL HOSPITAL

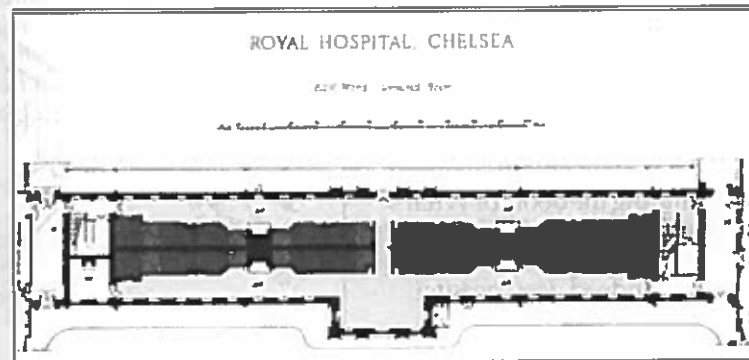
for the National Trust on Bodiam Castle and in London's clubland for both Boodles and The Travellers. He is a man who takes his work, rather than himself, seriously and it was a pleasure to talk to him about his plans for the Hospital.

The big conundrum was how to provide modern bathrooms while also making the berths more spacious *and* retaining Wren's distinctive light-filled, social corridors. But let me go further back. There was a prior debate in which In-Pensioner Carbis played a major part. This was about whether to have *en suite* bathrooms at all. Carbis argued that private bathrooms would raise hygiene problems. Some In-Pensioners, for whatever reason, would not clean them. The wards could become smelly and dirty. This concern was serious and Carbis, like dissenters elsewhere before him, set out his argument in a report.

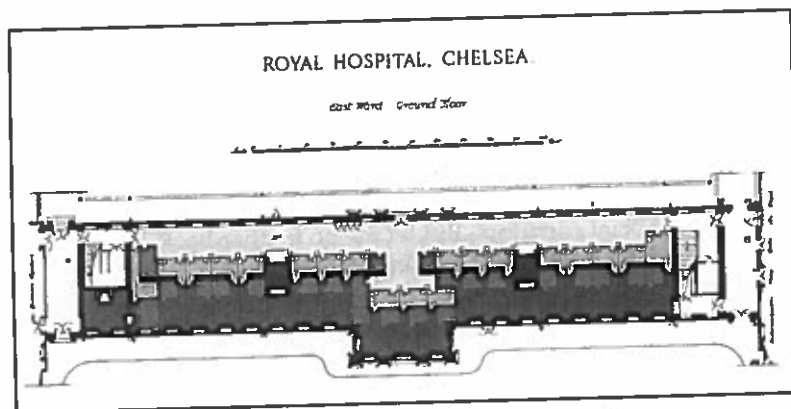
In the end, the Commissioners of the Hospital were faced not just with the prospect that future pensioners will have spent their military lives in modern lodgings but also that, sooner or later, they will be welcoming their first women. They decided that hygiene could be dealt with by changes in management and that all should have private bathrooms. Why not solve the problem by having a women's ward? Not on. The Commissioners decided that if the Royal Hospital was going to go co-ed, it had better be done in a modern way with no gender distinctions.

Back at his drawing board Bryant looked at two major options. One (see below) was to retain Wren's general plan with its back to back layout but remove some of the berths and replace them with bathrooms. It could be done but had serious drawbacks. The berths would, for

Peregrine Bryant's design for the long wards that kept the back-to-back layout and two corridors. The bathrooms are coloured in a lighter tint than the berths.



MODERNISING THE ROYAL HOSPITAL



The adopted design for the long wards with every berth having its own window and bathroom and a little study tinted yellow

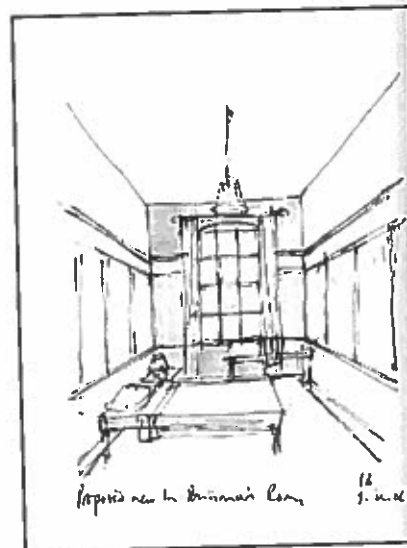
instance, still have been without windows and, with far fewer pensioners per corridor, the liveliness of these 'club' spaces would have suffered.

Various other solutions were examined before deciding that radical change was best. The adopted plan shown above involves eliminating one corridor and devoting it to berths all of which have their own windows as well as bedrooms, bathrooms and studies. The nine foot wide berths fit, amazingly, the rhythm of Wren's windows and the single corridor, with 20 berths giving it liveliness, can be restored to Wren's width. 'I do think it will be a real benefit to have got that corridor back,' Bryant says.

Even wheelchair access can just be provided to all the berths without compromising the doors or Wren's oak panelling while the new bedrooms promise to be very handsome indeed. (see opposite)

Needless to say all this has been

Peregrine Bryant's drawing of one of the new berths



MODERNISING THE ROYAL HOSPITAL

much debated. 'It is a sacrifice,' Bryant says, 'but you cannot get both corridors back to Wren's width. It does not work.' However the plan is now supported by the Commissioners, English Heritage and the Royal Borough. The residents too have had presentations and, with In-Pensioner Carbis a notable exception, are generally supportive.

With a new layout for the long wards decided, the Hospital wants to try it out first in the pavilion to the east of the Chapel. This building, now filled by a temporary infirmary, housed Wards 23 and 24 in Wren's original design but, having been bombed by the Germans in both World Wars, changing it does not raise any heritage issues. Tenders for the work will be invited by the end of 2008 and work is expected to get under way in 2009. 'If there are problems, we will discover them before the long wards are worked on. We may also do a trial berth on one of the long wards too'. Conversion of the entire hospital is forecast to cost about £20 million, much of which remains to be raised.

In a note on his plans for the long wards, Peregrine Bryant quotes Marcus Binney, the architectural historian. Binney wrote: 'to a generation faced with the challenge of finding new uses for historic buildings that have outlived their original purpose, the Royal Hospital is that rare marvel; a great monument still flourishing in its original role. While the other great military and naval hospitals of the age, Les Invalides, Greenwich and Kilmainham, lost their pensioners long ago, Chelsea has maintained its traditions and independence to a degree that would seem extraordinary, if it were not such a familiar part of London life that it is simply taken for granted.'

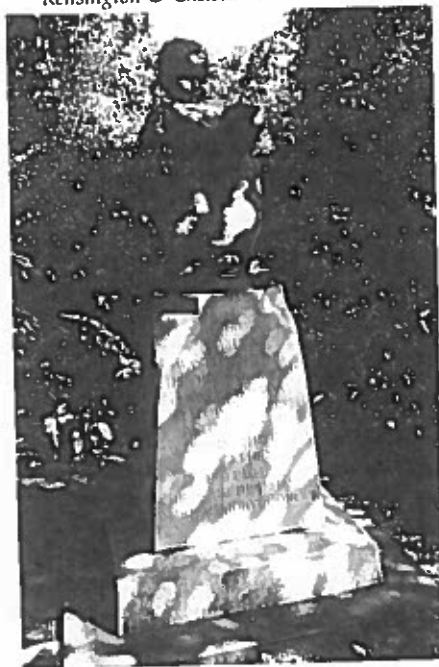
Who knows what the future holds for the Royal Hospital in an age of climate change and uncertainties about Britain's military role? But given the Hospital's track record, and given too the presence of British Armed Forces in Iraq and Afghanistan, it seems highly likely that some of those men and women, when they become pensioners, will end up in Chelsea.

What happened to The Boy with a Cat Statue?

by Carolyn Starren

Most clement Sundays my parents would stroll along Chelsea Embankment Gardens always pausing by their favourite statue showing a child playing with a cat, till one day they discovered it was no longer there. When I was commissioned by Michael French, then Director of Planning and Conservation, to research statues in the public domain in the Royal Borough, I remembered this forgotten statue and

The Boy with a Cat. Chelsea Embankment Gardens, east of Oakley Street. Sculptor: Philip Lindsey Clark DSO, FRBS (1889-1977) c. 1948 (Courtesy of the Royal Borough of Kensington & Chelsea Libraries Service)



determined to find out more of its history. There follows the results of my research.

One of the less well documented benefits of the Embankment of the Thames at Chelsea was the creation of the Embankment Gardens. These provide a much needed green space. They separate the beautiful houses of Cheyne Walk from the traffic, which today thunders down the red route, and provide the locals with a pleasant space to walk. The idea of riverside gardens stretching from Blackfriars to Battersea Bridge on what had been described by John Gay as 'the slimy shore' was first proposed by Sir Christopher Wren. But this dream only became a reality in the 1870s and since then the Council has worked to keep the Gardens well maintained and stocked.

WHAT HAPPENED TO THE BOY WITH A CAT STATUE?



Chelsea Embankment Gardens looking east with The Boy David statue in the foreground. This statue by Edward Copnall replaced the original memorial to those who served with the Machine Gun Corps, sculpted by Francis Derwent Wood, which was stolen by metal thieves in 1969.

Jacqueline Theodora Cockburn (née Trotter) was a member of the Metropolitan Borough of Chelsea and lived in Cheyne Walk. She was involved with the replanting of the gardens after the ravages of war-time bombing. Her husband, A W Cockburn QC, shortly after her death in 1948 presented the bronze statue of a boy, playing with his cat, to the Council. The inscription, now largely unreadable, stated 'This garden was replanted by the Chelsea Borough Council and many fellow workers and the friends of Jacqueline Theodora Cockburn 1894-1948. This sculpture stands in her memory and honour.'

Today, one would search in vain to find this charming piece, as, yet again, vandals have struck and removed the sculpture. All that remains is the small stone plinth near the garden entrance opposite Cheyne Gardens. The statue had been sculpted by Philip Lindsey Clark and unveiled in 1951. Clark was born in Brixton in 1889, the son of Robert Lindsey Clark an architectural sculptor. After serving in the First World War, he begun sculpting at Radnor Studios in Chelsea and was a regular exhibitor at the Royal Academy from 1920 to 1952. He later resided at 14 Caroline Street, just behind Sloane Square. Clark's best known works are the war memorial at St Saviour's, Southwark, the Scottish Rifles' war memorial in Glasgow and the statue of our Lady of Glastonbury for the new church opposite the ruins of Glastonbury Abbey. There are currently plans to recast a replica of the statue. Hopefully once again this charming piece will give pleasure to walkers in the gardens and provide recognition for those who created them.

The Marjorie Parr Gallery, 285 King's Road, Chelsea

by Mary Lambert,
Assistant to Marjorie Parr, 1967-1974

Marjorie did not like talking about her past, but from family members and the few interviews she gave to the Press we can get a brief glimpse into her early life. Eileen Marjorie Hidden was born on 21 December 1906 in Rugby, where her father was organist and choirmaster at St Andrew's Church. In the 1920s she ran a dress shop in Hove. In the late 1950s, after financial problems and her unsuccessful marriage to Sam Parr, she opened a small shop in Watlington, Oxfordshire, where she sold 18th-century glass – her first sale being for one shilling and nine pence!

Proving successful in the antique trade, she decided to sell her original business as a going concern, and travel to the USA, selling silver on consignment. On the proceeds of this and the sale of her original business, she returned to London. She bought a flat in Imperial Court, Lexham Gardens and hired a stall at Collector's Corner, 138 Portobello Road (now a bread shop). According to her business card Marjorie was at Portobello Road 'Saturdays only'. Other days she sold '18th Century Furniture, Porcelain, Silver and Glass by appointment only' from the flat in Lexham Gardens 'One minute from West London Air Terminal in Cromwell Road...'

In 1963 she found a shoe repairer's shop for sale at 285 King's Road. This she converted into a shop specialising in antique furniture and glass, with a small gallery in the basement which, up to the time of her ownership, retained its original earth floor. According to the Electoral Roll in 1961 Leonard and Rosa Lansdell lived upstairs at 285 King's Road with William H Sharpling working downstairs. Shoe repairing had been done on the premises for 80 years so when Marjorie bought the property in 1963 there was a lot of clearing up and re-decorating to be done.

This was the sort of challenge she enjoyed. She considered living 'over the shop' and converted a room on the top floor into a bathroom, later the stock-room for paintings. However, in July 1966 she moved

THE MARJORIE PARR GALLERY



The Marjorie Parr Gallery in 1963

from Lexham Gardens to Elm Park Gardens and let the top two floors of 285 to friends looking for office space. The ground floor was lined with glass and is described as follows in *Antique Collecting with BP, 1967*: 'One of the gayest, friendliest shops in the King's Road, Chelsea, is run by Mrs Marjorie Parr. She tries to keep at least three hundred pieces always in stock and has a good display of coloured glass as well as items of porcelain and country furniture'.

Inside the Gallery in 1967

I started working for Marjorie in January 1967 and can well remember being asked to carry trays of glass down the narrow stairs to the basement, wash the glass and bring it safely upstairs again! I survived this and continued to work at 285 for the next ten years.

By this time the basement had been cleared and was being used to display paintings and sculpture. An article in *Arts Review*, February 1970 stated 'The



THE MARJORIE PARR GALLERY



'The Hand of Christ' sculpture by Enzo Plazzotta, 1967.

Southwark and Winchester Cathedrals. All these artists, now well established figures in the art world, continued to show their work at 285 King's Road.

One of the local sculptors whose work she started showing in 1966 was Enzo Plazzotta, then living in Upper Cheyne Row. The Easter 1967 window display featured a crucifixion sculpture. When a large hand with a nail through it was off-loaded in the King's Road, it caused quite a stir. Plazzotta went on to become an internationally recognised sculptor.

In the meantime, the antique business flourished and although Marjorie was keen to develop the gallery, she was adamant that she would not give up the glass until she was financially secure. Some of the artists complained that they had to show their work alongside 'clutter', but Marjorie would excuse this by saying it was good to see works of art in a 'home environment'.

In order to show 'Sculpture for Out-of-Doors' and encourage

gallery idea had grown out of an interest Mrs Parr had always had in contemporary painting, which had been aroused in her by the father of Ivon Hitchens'. Marjorie's long association with the Hitchens family continued when she promoted the work of Ivon's son, John. He had seven exhibitions with Marjorie (and two with David Gilbert), the first in 1964. However, the first recorded exhibition at the Gallery was in 1963 when Marjorie showed the paintings of her friend Guy Worsdell.

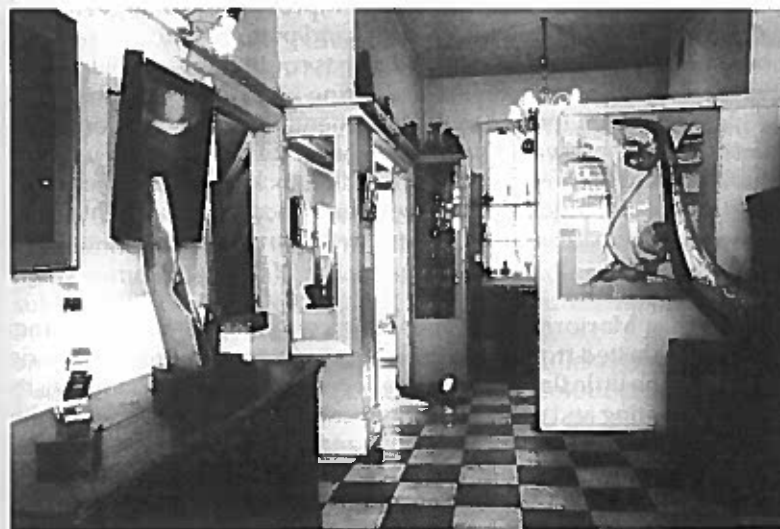
From 1964 onwards she also showed the sculpture of two West of England artists, Margaret Lovell and Peter Thursby, and the primitive sculpture of Peter Eugene Ball. The latter had first met Marjorie in the Portobello Market and now has work in

THE MARJORIE PARR GALLERY

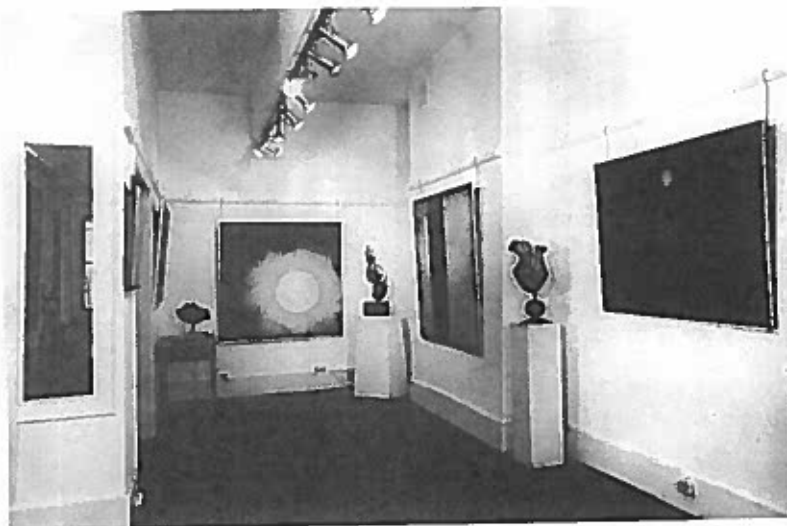


Christmas window 1967

Exhibition of sculpture by John Milne 1969



THE MARJORIE PARR GALLERY



Exhibition of paintings by Douglas Portway and sculpture by Michael Black, 7 February 1970

commissions, the little courtyard was improved; the old green shed was removed, the walls white-washed and pots of geraniums added. It became a place where clients and artists could be given a cup of tea or relax in the sunshine while considering what to buy. By this time, the glass had been moved to the basement, the top two floors were redecorated – there was a purple wall on the first floor – and used for exhibitions and to show paintings from the stock-room. On 7 February 1970 the ground floor, with new open space and spotlights, was opened as a professional gallery with much enthusiasm and excitement.

Prior to this, Marjorie had opened a second gallery in Wills Lane, St Ives. This lasted from 1969-1971 and was a great success. Marjorie would use the little flat above the gallery and always found her visits there stimulating and enjoyable. She spent many happy evenings with her near neighbour Barbara Hepworth and showed the work of several of her assistants, particularly Roger Leigh, John Milne and Denis Mitchell. Popular in the St Ives community she established a strong relationship with Bernard and Janet Leach of the Leach Pottery and became one of the first gallery owners to show studio pottery alongside sculpture and paintings. Her reputation grew as the potters Hans Coper and Lucie Rie were added to her list. At one stage she also showed pottery by John Piper, who became a good friend. He had two

THE MARJORIE PARR GALLERY



Marjorie's 'staff' summer 1974. From left to right, Cynthia Howarth, Marjorie Parr, Tom Davison, Nini Binyon, Aart van Knuijsbergen, Mary Lambert, Sarah Whale and Pat Gelley (Sargent)

exhibitions at Marjorie's Chelsea Gallery in 1970 and 1973. Another acquaintance was Ben Nicholson. Exhibitions of works by his daughter, Kate, took place in 1968 and 1970. Her mother, Winifred Nicholson, was a frequent visitor to King's Road and showed her paintings in mixed exhibitions, both in St Ives and Chelsea.

Thetis Blacker, then living in Glebe Place, produced exciting batiks. Her banners, usually of mythical or religious subjects, are now in many cathedrals. An altar piece of the phoenix (one of her favourite subjects) is at St George's Chapel, Windsor and vestments designed by her are used at Westminster Abbey and St George's. In a review of one of the exhibitions of her batiks, Terence Mullalay, art critic of the *Daily Telegraph* wrote on 13 September 1971 'Colour erupts from the confines of the small gallery. Until October 2 an exotic spirit will pervade this stretch of the King's Road....'

Of particular interest to local residents were the exhibitions Marjorie held in June 1970 entitled *Chelsea and Kensington in the 18th and 19th Centuries* and in August 1971 of *Chelsea in the 19th Century*. These included the work of Greaves, Whistler and Roussel.

By 1974 the London gallery was well established, but Marjorie was

finding that her arthritis and poor eyesight were making life difficult. She looked for someone to continue her good work and, in June 1974, she sold 285 King's Road to David and Inga Gilbert working with them as a consultant until December 1975. In March 1977 the name was changed to the Gilbert Parr Gallery. It continued until October 1982, when David and Inga moved to the Black Forest, where they showed the work of Marjorie's artists at their new gallery in Remetschwiel. Other artists moved to the Montpelier Studio, Montpelier Street, Knightsbridge.

So many people have a lot to thank Marjorie for. The help and support she gave to her artists was also shown to her clients. It was all done with enthusiasm and concern, which meant that she built up a reputation for trustworthiness and respect. Among her many Chelsea friends was fellow gallery owner, Sheridan Russell, who lived at 100 Cheyne Walk. Marjorie spent many happy evenings there, discussing and encouraging him with his new project, now called Paintings in Hospitals. Leslie Waddington, owner of a leading Cork Street gallery wrote, 'I knew her to be always cheerful, completely correct in business matters and one just naturally smiled when one saw her'.

After Marjorie retired, she raised large amounts of money for the Arthritis Research Campaign with her usual enthusiasm. She died at Meadbank Nursing Centre on 17 May 2007 aged 100. A Thanksgiving Service was held at St Luke's Church on 1 June 2007.

A comprehensive book about the Gallery, entitled Marjorie Parr; Chelsea and St Ives Art Dealer by Peter Davies, was published in December 2008 and is available from Old Bakehouse Publications, telephone number 01495 212600.

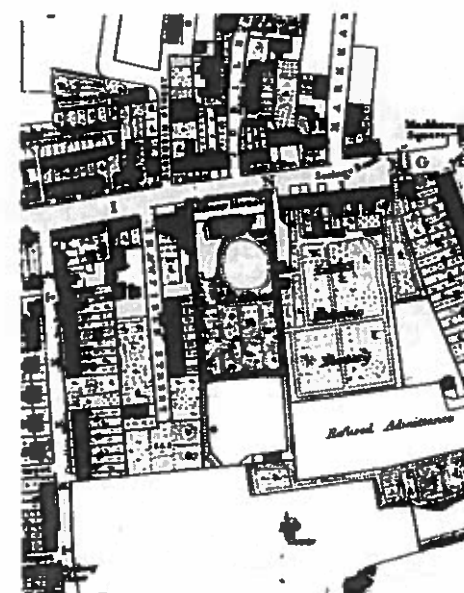
Yet another Manor House

by David Le Lay

'Chelsea Manor House' usually refers to the manor house built by Henry VIII on Cheyne Walk. He was the 'Lord of the Manor' and owned most of the land in the Parish of Chelsea. It was this manor house and its land that was acquired by Sir Hans Sloane, inherited by Baron Cadogan in 1753 and the residue of which is still owned by the Cadogan Estate. But Thompson's detailed map of Chelsea of 1836 marks another two buildings named 'Manor House'; one in the King's Road and another nearby, in Smith Street. An article on the Manor House in Smith Street appeared in the 2002 *Report*. This article is devoted to a history of the King's Road Manor House which had the distinction of being used as Chelsea's first town hall and was also the site of Chelsea's first public baths.

In the early 1800s the King's Road was famous as a centre for plant nurseries; there was Colville's nursery, next to it was Davey's, across the road was Little's, there was James Veitch's, famous for exotic plants, Frazer's, Rolls', Moore's and many others. At the height of this fame, a new emporium was established which, though not directly involved with selling plants, was an allied business that would have been of interest to anyone involved with horticulture or creating a garden. This was Pilton's Manufactory which made fences, gazebos, verandahs, conservatories and cages for exotic birds. All of these useful and architectural products would have been of great interest to the gentry of the time, be it for their town house or their country estate. Rather like today,

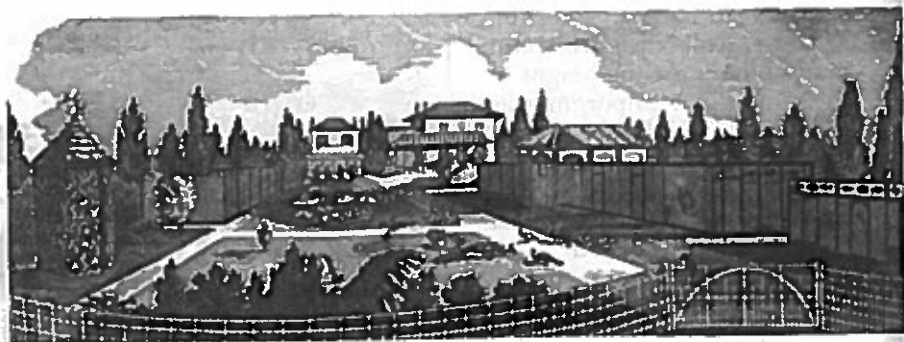
*Thompson's Map of Chelsea, 1836.
(Manor House and its boundary shown
in red.)*



YET ANOTHER MANOR HOUSE

where garden centres seem to have more garden furniture, barbeques and so on than actual plants, it was Pilton's Manufactory that in the early nineteenth century provided this constituent of the well-designed garden. As was the custom at the time, the owner of this business, James Pilton, lived on the premises.

It was in 1803 that he built for himself a delightful Regency villa on a large plot of land fronting the King's Road, just to the west of Smith Street and Little's Botanic Nursery. It had a pair of entrance gates and a carriage drive in front with an extensive south-facing garden at the rear. It was here that the products of the manufactory were displayed and an engraved view of this was shown on James Pilton's advertising material. One of Pilton's most famous products was the 'invisible fence', which featured taut wire between steel posts, intended to keep stock and wild deer out of the garden. You could also have wire mesh at the bottom to keep out rabbits and hares. They also had a showroom at 20 New Bond Street but the actual manufacture took place in King's Road, probably at the bottom of the garden, beyond the 'menagerie' shown in the advertisement engraving. Most of the products were made of steel or iron so there must have been a substantial forge as well as other workshops. In 1812, James Pilton decided to call his premises the 'Manor House', to distinguish it from a rival establishment, selling similar products that had been set up elsewhere in the area.

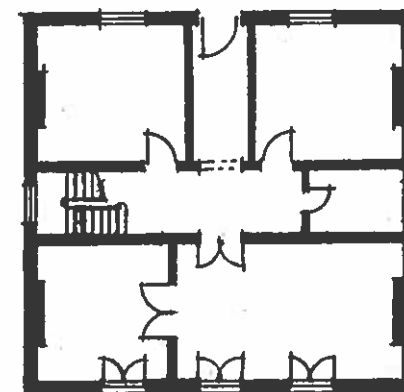


The interior of the Menagerie, displaying Ornamental Works for Country Residences and Specimens of the Invisible Fence. Copper Engraving, 1805. (From a trade card of James Pilton's Manufactory.) (Courtesy Royal Borough of Kensington & Chelsea Libraries Service)

The principal building, which would have been James Pilton's residence, is in the middle of the engraving. It was a detached house, some 11m square, with a shallow-pitch hipped roof with deep over-

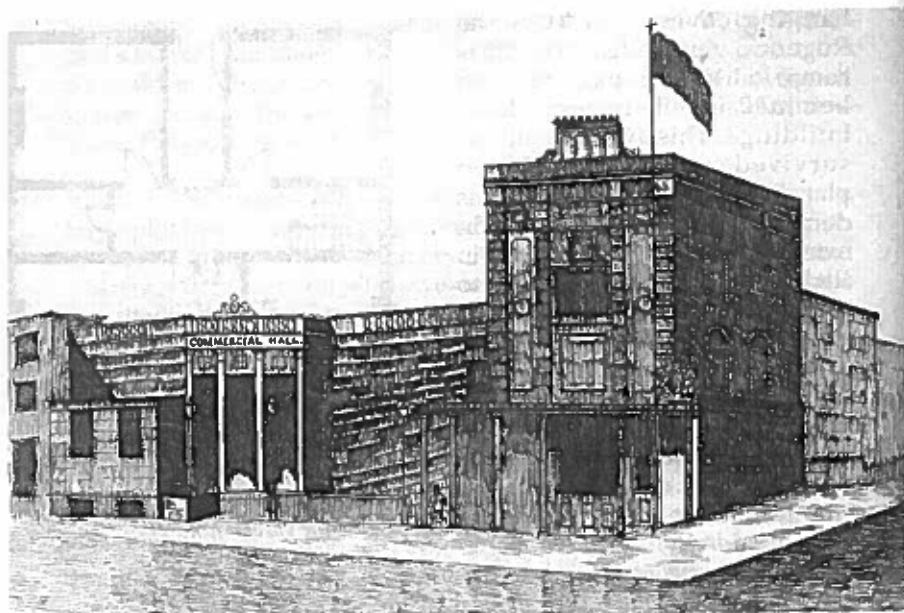
YET ANOTHER MANOR HOUSE

hanging eaves, typical of the Regency period. What is remarkable is that, though hemmed-in between later buildings, this historic house survived until 1977. When planning consent was given for its demolition, to make way for an extension to the Charter Clinic in Radnor Walk, no-one seemed to realise what was being lost. From drawings submitted in 1970 for planning permission for alterations to the building, it is possible to determine the original internal layout of the building. Pilton's closed down in 1815 and the house and garden were purchased by Captain R G Middleton who according to Thomas Faulkner carried out many improvements to the house and garden. In 1836, both the Captain and Mrs Middleton having died, the property was bought by George Whittington but by this time it had become very dilapidated and was said to be haunted.



Ground floor plan (partly assumed) of Manor House. (The front entrance from the King's Road forecourt is at the top and the garden front at the bottom.)

In 1838 Whittington granted a 50-year lease of the whole property to Mr. Richard Smith, described as a pleasant portly gentleman who was said to have made money by being involved with the running of Crockford's Club, a well known gaming club of the time. Smith had big ambitions for the property which he set about exploiting for commercial gain. He built a tavern, called 'Manor House Tavern' and a building housing public baths. The garden he turned into pleasure gardens which he heralded as the 'New Vauxhall', complete with concerts and fireworks. This ambitious project cost him in excess of £3,000. Unfortunately the business venture was not a success. A contemporary critic observed that the company in the pleasure gardens 'consisted chiefly of local sweethearts who preferred to treat each other to apples and pears snatched from the branches rather than expend superfluous cash in shilling goblets of hot negus'. On some occasions the band was provided by the boys of the nearby Duke of York's School. In 1840, as a result of complaints from neighbours that rocket sticks from the firework displays were landing in their gardens, Richard Smith lost his licence to run a public house.



The Commercial Hall. Etching, 1851, by J. Stenson.

By 1838 the population of Chelsea was increasing, with the new residents being predominantly working class employed in dirty occupations as more industry was established in the King's Road. Houses did not have any bathing facilities and Richard Smith obviously saw a need to provide a place where working men in particular could have a proper bath. The Manor House Public Baths must have been one of the first purpose-built public baths in London. According to *A Handbook to Chelsea 1841*, there were both hot and cold communal and individual baths. Smith was very much ahead of his time as the movement to provide public baths, inspired by a public meeting at Mansion House, did not get underway until 1844. The Manor House public baths however were not a success, though the reason for this is not known. Perhaps, being privately rather than publicly funded, they were too expensive for the working man.

Smith converted the baths into a theatre which he called The Royal Manor House Theatre which could accommodate 500 people; but it too failed. By 1842 he had apparently managed to get his licence back for he re-opened the tavern under a new name, The Commercial Tavern, with the adjacent building becoming Commercial Rooms or Commercial Hall.



A drawing showing the original appearance of Commercial Hall.

It is quite likely that the baths, theatre and Hall were in fact all the same building, which later became the Welsh Congregational Church and which still exists. It is situated on the site of the building shown in the view of Pilton's Manufactory, to the left (west) of the Manor House and could even be that building which was adapted for these various uses. The public baths could well have been associated with the Tavern and would need to have been close to the King's Road, which was the only access to the site. The design of the building in Grecian neo-classical style, was a popular style in the 1830s. The absence of windows could well have been for reasons of privacy, with the whole building possibly having a glass roof.

In about 1841 Richard Smith took the bold step of building over the forecourt of the Manor House. By introducing windows to the side elevations to light the front rooms and allowing space on either side he was able to avoid demolishing the original house. Though by building right up to it, its street setting was destroyed and the entrance

YET ANOTHER MANOR HOUSE



Nos. 105-115 King's Road. Photograph, 1975. This shows the central block, nos. 113 & 115. On the extreme right of the photograph, a glimpse of the original Manor House can just be seen. The 'chalet-style' building, to the left of the central block is a later in-fill.

(Courtesy, Royal Borough of Kensington & Chelsea Libraries Service)

was transferred to the south side by converting the central pair of French windows into a new front door and adding an entrance porch. The new buildings, which today are 105, 113 and 115 King's Road, comprised a central semi-detached pair and an isolated house on the east of the frontage to balance the tavern on the west. It was thus a symmetrical composition.

Having abandoned the pleasure gardens, Smith decided to develop the garden with speculative house building, by building a new street between the Commercial Tavern and the Manor House itself, which he called Radnor Street. By 1845 the first 14 houses, on the west side, immediately behind Commercial Hall were complete, with the opposite side following a little later. Radnor Street is now Radnor Walk, the Manor House Tavern is still a tavern now called the Chelsea Potter. As we have already seen, the public baths/theatre/Commercial Hall, was until recently the Welsh Congregational Church. This is the most interesting of the buildings as recently recognised by its Grade II listing.

YET ANOTHER MANOR HOUSE



Non-Commissioned Officers' Ball, Commercial Hall, King's Road, Chelsea. Etching. (The Ladies Newspaper 1 November 1851). This Hall still exists, largely unaltered, as the former Welsh Congregational Church. (Courtesy, Royal Borough of Kensington & Chelsea Libraries Service)

Commercial Hall was extensively refurbished in 1850 and became a popular venue for Military Balls. As can be seen from an illustration in *The Ladies Newspaper* of 1851, its interior has hardly changed since that time.

It ceased to be used as a hall in about 1855 when it was acquired by the Congregational Church. They moved out when their new, much bigger church in Markham Square was completed in 1860. It was then bought by the South Kensington Primitive Methodists for use as a Mission Hall and in 1880 it was bought by the Welsh Congregational Church who used it until 2008.

The later history of the original Manor House itself is equally interesting. In 1848 it became the home of the Chelsea Literary and Scientific Institution and in 1853 it was occupied by the Chelsea Improvement Commissioners. These Commissioners, appointed under the Improvement Act of 1844, were the embryo for the eventual secular government of London. In 1856, they became the Metropolitan Vestry which continued to meet at the Manor House until the new Town Hall was completed, further west along the King's Road in 1860.

When Radnor Street was constructed by Richard Smith, he left a token space for a garden to the south of the Manor House, which by then was the main approach to the house. In the 1950s this was built over to form a car showroom and the entrance to the building was changed again. This time a new front door was formed on the side of the house fronting onto Radnor Walk. It was this final act of vandalism that probably sealed the fate of this historic building. The upper floors of the original building were until 1970 occupied by the Club Dell Aretusa with the ground floor

Radnor Walk. Photograph 1975 (part). The original Manor House can be glimpsed between the side of nos. 113 & 115 King's Road and the former Charter Clinic.



*Ordnance Survey 1952.
Manor House and its boundary
shown in red.*

used as a doctor's surgery which eventually became a shop. In 1977 the building was acquired by the Charter Clinic who had built a small private hospital on the site of Radnor Studios and nos.1-5 Radnor Walk. They were granted planning consent to demolish it and erect in its place an extremely banal new building as an extension to their premises.

Today, the King's Road frontage to the Manor House, which is occupied by nos. 105-119, presents a seemingly discordant jumble of mostly undistinguished buildings. This results from a new building being erected in about 1860 on the former gap between nos. 109 and 113 and nos. 113 and 115 being re-built in the mid 1970s as a dreadful pastiche of their former appearance.



Nos. 105-119 King's Road today. The building on the far left, no. 105, was designed to balance the Chelsea Potter PH, on the far right. The central building, nos. 113 & 115 and the Manor House immediately behind it were rebuilt in the late 1970s.

Only no. 105, the Chelsea Potter and the former Welsh Congregational Church remain from Richard Smith's 1838 development. Let us hope that their historical associations with the King's Road Manor House will ensure their future preservation.

Bibliography

- An Historical and Topographical Description of Chelsea and its Environs*, Thomas Faulkner, 1829
Red Anchor Pieces, Reginald Blunt, 1928
The Victoria History of the Counties of England, A History of the County of Middlesex, Volume XII, Chelsea edited by Patricia E C Croot, 2004
Random Recollections of Chelsea and the surrounding District as a village in the early part of the last century by an Old Inhabitant, Thomas Ellenor, 1901
Cremorne and the later London Gardens, Warwick Wroth, 1907
Chelsea in the Olden & Present Times, George Bryan, 1869
London's Lost Theatres of the 19th Century, Erroll Sherson, 1925
Handbook to the Antiquities, Public Buildings, places of Resort etc. of Chelsea intended for the use of Visitors. 1841
The Ladies Newspaper, 1 November 1851

Acknowledgement

I wish to thank the staff of the Local Studies department of the Royal Borough of Kensington and Chelsea Libraries Service for all their help in the preparation of this history.

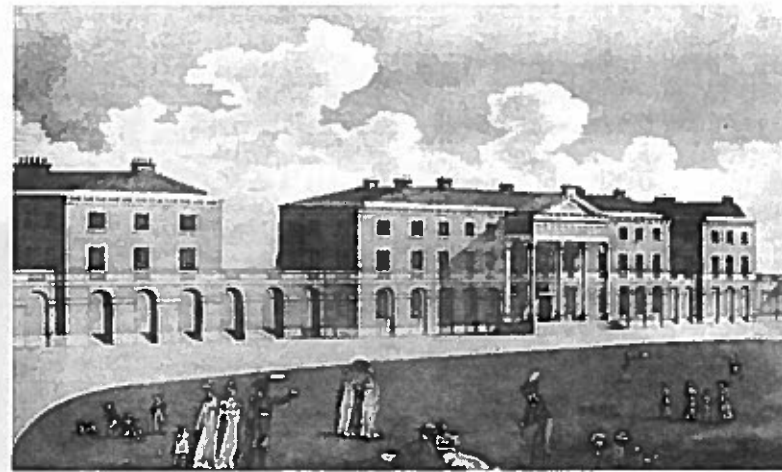
The Saatchi Gallery at the Duke of York's HQ

by Carolyn Starren

On 9 October 2008 the Saatchi Gallery opened its doors for the first time in its new home at the Duke of York's HQ. The opening party was a very glitzy affair attended by a thousand guests and hosted by Nigella Lawson, wife of the reclusive collector Charles Saatchi. With 5,000 sq.m (70,000 sq.ft) of floor space the Saatchi Gallery is the largest private contemporary art gallery in the world. Entry is free, due in part to collaboration with Phillips de Pury & Company, the New York based contemporary art auction house, and is open from 10am to 6pm daily. This is a remarkable project by one of the most influential collectors of the age and for Chelsea, an exciting reminder of its artistic heritage.

Charles Saatchi opened his first gallery in 1985 on Boundary Road, St John's Wood in an old paint factory converted by the architect Max Gordon. The work of cutting edge, contemporary artists was shown on its gleaming white walls. In 1997 part of Saatchi's collection of Young British Art was exhibited at the Royal Academy. The show called *Sensation* caused exactly that and launched among others the careers of Damien Hirst, Tracey Emin and Jake and Dinos Chapman. The Gallery moved to County Hall on the South Bank in 2003. However, the wooden panelling covering every wall was not ideal for displaying art especially modern art. Following a dispute with the landlords, Saatchi was forced to look for a new home for his collection.

Following a long search the Charles Saatchi team settled on the Duke of York's HQ just off the King's Road and adjacent to the recently created Duke of York Square. The Royal Military Asylum for Children of Soldiers of the Regular Army, to give the building its full and original name, was designed in 1801 by John Sanders under the patronage of Frederick Augustus, Duke of York. The school was open by 1805, admitting both boys and girls. In 1823 the girls were moved to Southampton, and by 1829 some 1,000 boys were accommodated. The boys moved out in 1909 and the building and grounds were taken over by the Territorial Army. The grounds were also used by clubs, schools and army sports teams, a tradition that is still carried on



The Royal Military Asylum, the Duke of York's School, at the time of its opening

today. The site was sold by the Ministry of Defence to the Cadogan Estate in 2002, and the shopping and paved public space known as Duke of York Square opened in 2003.

But what of the building itself? The yellow brick building with its stone balustrade has a large Doric portico of four columns, pediment and frieze. The north and south wings are joined to the main building by a colonnade which was used as dining halls with school rooms above. Residential accommodation for officers and pupils was in the wings. The central building contained four large halls.

As a teenager I participated in school fencing competitions at the Duke of York's. By then the interior was like a rabbit warren with lots of small rooms and looked decidedly shabby so I was particularly interested to see the transformation into an art gallery and I was not disappointed.

The design partnership of Paul Davis and Partners and Allford, Hall, Monaghan, Morris has done a magnificent job. The exterior has been beautifully restored to its former glory and once again takes its central role in the landscape of this section of the King's Road. As you walk inside the overall impression is of a lofty, light and airy interior beautifully lit, indeed a perfect space in which to show modern art and a stark contrast to the grandiose exterior. The original large, well proportioned rooms have been converted into 15 interconnecting



*The Saatchi Gallery in the old Duke of York's School in 2008
Picture courtesy of Saatchi Gallery, Duke of York's HQ*

'white box' galleries, illuminated from above by what appear to be shrouded roof windows. This is an illusion as all the lighting is artificial. There is a cohesive and logical flow which makes it easy for the visitor to navigate – a lesson many galleries could learn. There is also a welcome absence of intrusive notices and barriers. Descriptions are confined to the guide, people are requested to respect artists' work by not allowing children to touch and photography is allowed.

The gallery walls are white with bleached wood floors and cleverly juxtaposed by the exposed brickwork in the corridors and staircase wells. An extension has been erected at the rear which houses two galleries, both with mezzanine viewing platforms. The linking corridor is constructed in glass and steel from the ground to the roof which affords excellent views of the back of the building and other parts of the original Asylum. Walking down the stairs is highly recommended to see the buildings which have been obscured from public view for decades. Visitor facilities can be found on the lower ground floor with special galleries and display space on Level 2. A restaurant, café, bar will open shortly in the northern colonnade leading to Duke of York Square and overlooking the grounds. This will reflect its original function as a dining hall.

As to the exhibition currently on display, reactions have been very mixed. *The Revolution Continues: New Art from China* features the work of 24 leading contemporary Chinese artists. Two of the displays caused considerable comment: *Love It! Bite It!*, a surreal cityscape made from dog chews and *Old Persons Home* featuring 13 geriatrics (looking suspiciously like certain notorious world leaders) battling it out in wheelchairs rather like slow motion bumper cars in a fairground. Other exhibitions planned for the future include *Out of Arabia* featuring young artists from the Middle East, and shows of work of American and Indian artists respectively.

Some have argued that the new gallery will be less accessible than County Hall, but, judging by the number of visitors I saw during my two visits, this appears to be unfounded. The King's Road is still a popular tourist attraction and public transport access is good. Chelsea residents will surely welcome the return of art, once such a dominant part of the area's history. Chelsea always had a reputation for embracing new and often, at the time, shocking works of art. There was for example Whistler's celebrated and disastrous libel action against John Ruskin for describing his work as 'throwing a pot of paint in the public's face' and of course much of the output of Chelsea College of Art. Whatever visitors may think of the works on show, few will fail to admire this magnificent art gallery and its lovely setting – all in all a very welcome addition to the Chelsea scene.

The Saatchi Gallery Duke of York's HQ

Open every day 10am - 6pm
Admission free to the permanent and
temporary exhibitions.

*It is advisable to check the website to ensure there is not a curtailment
of opening hours due to private events or installation*

www.saatchi-gallery.co.uk

Should we cherish 1960s Buildings?

by Terence Bendixson

Chelsea changed a lot in the 1960s. The King's Road started to swing, international tourism grew and promoted a cluster of hotels, pavements sprouted parking meters and down by the World's End Distillery rows of attractive Victorian cottages were hammered down (it was said, of course, that they were bomb-damaged slums) to make way for the rusty red brick towers designed by Eric Lyons and Jim Cadbury Brown.

Thus it was that during the 1960s Chelsea's church towers, then its tallest buildings, were eclipsed by a new breed of tall occupied structures. Apart from the six at the World's End, the others in the genre are, working from west to east, the custard-yellow 555 King's Road at the zig-zag just beyond Beaufort Street, Lightfoot Hall, the student hostel which was part of King's College at the corner of Manresa Road, the flats over the Heal's shop opposite the Old Town Hall and, behind the Town Hall, in Chelsea Manor Gardens, Chelsea Towers. To my reckoning there are only three more: the drab office block over Sloane Square Underground Station, the Millennium Hotel on the west side of Sloane Street and, on the east side, the tallest of them all, the former Carlton Tower hotel – now the Jumeirah Carlton Tower.

What is the future of these thirteen towers? Is it time to think of knocking them all down? No, I am not suggesting that the Chelsea Society should hire a JCB and set to work. This has, of course, just been done by Candy & Candy at Chelsea Barracks where two towers of flats for other-ranks have gone. A few years ago the Department of the Environment's much-hated trio of slabs in Westminster suffered the same fate. All this is a reminder that ugly and out-of-scale buildings do get demolished. The question is, should we put down a marker for some or all of the towers in Chelsea?

Although I regard the yellow peril at 555 King's Road as a gross intrusion when seen, for instance, from Chelsea Park Gardens or Gertrude Street, it certainly has character – and I cannot see any reason



The Carlton Tower Hotel c. 1961

why the owners should want to replace it. (Chamberlain Powell and Bon, the architects of the Barbican, designed the original building but when rain started seeping through the brick walls, the Council sold it to developers who added the yellow duffel coat and paid for it by selling the flats.)

We can thus assume that most of the existing towers will stay. But this may not be the case with the Heal's tower and the office beside Sloane



*World's End Estate from Cremorne Gardens, 2006
Courtesy of the Royal Borough of Kensington & Chelsea Libraries Service*

Square Station and, on visual grounds, they are my two candidates for replacement. The Heal's tower may look secure but, with the now empty post office sorting office next to it, might become part of a large new development. We need to be prepared.

At Sloane Square London Underground is likely to be the agent for change. If the Hackney to Chelsea line (Crossrail 2) is ever built, Transport for London (TfL) will undoubtedly want to put the biggest possible building on top of the station. And that takes me to the last tower on my list – Lightfoot Hall in Manresa Road. If Crossrail 2 does come to Chelsea, a huge new station will be built under the King's Road fire station and much else. Here too TfL will seek a pound of development flesh – perhaps a couple of 42 story towers such as are currently proposed to help pay for the modernisation of the station at Clapham Junction.

Is this the kind of future we want for Chelsea? If it is, then we can sit back and wait. If not, we need to try and inject some protective policies into the Borough's new plan. Building high on top of stations is, in particular, very fashionable. Policies designed to prevent this kind of development will need to be very robust and may be resisted by the Inspector who will review the draft plan.

Something in the Air

by Maria Perry

Originally it was the royal route – the sovereign's thoroughfare from the ancient Palace of Whitehall to Hampton Court, built by Cardinal Wolsey, and filched by that acquisitive monarch, Henry VIII. He of course did not build the King's Road, preferring to travel from Chelsea to deepest Surrey by the Thames. No, Henry bought his own pretty manor house in Chelsea, filled the garden with lavender bushes and installed wife number six, the pious Katherine Parr. A hint of 'pre-nup' was discernible in the lease. After the King's death, the widowed Queen kept Chelsea Manor and entertained her dashing lover, the Lord Admiral Thomas Seymour there. As Queen Dowager, she suffered agonies of jealousy, when she caught him embracing her teenage step-daughter, the future Elizabeth I.

*Fashion trendies strolling in King's Road c. 1967. Photo John Bignell.
Courtesy, Royal Borough of Kensington & Chelsea Libraries Service.*

Both ladies were fashion icons. Men and women around them wore lustrous velvet, slashed sleeves, masses of pearls, silk stockings and feathered bonnets. Zips were un-invented and so were ladies' knickers, but cod pieces abounded, setting the tone for a thousand uninhibited adventures. This became the very stuff of English literature, which through the ages would find its way into novels, plays and lavishly costumed films. Or, as Mary Quant was to announce several centuries later, in Chelsea there was simply 'something in the air' which brought out in people a sense of mischief and a streak of flamboyant creativity.

So why the King's Road? For as long as anyone could remember a



SOMETHING IN THE AIR

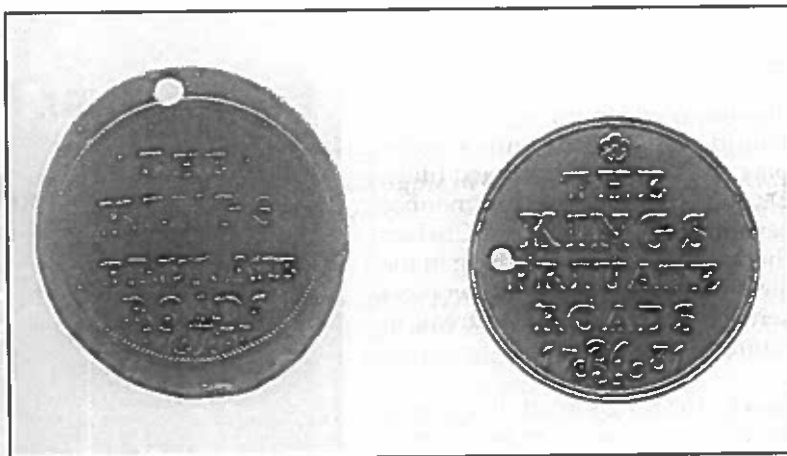
muddy farm track ran along the north bank of the Thames. It was a trade route. Farmers, milk maids, pedlars and flower girls trudged along it carrying their wares to London. Then in the 1680s Charles II widened the track to allow carriages to pass and gravelled the surface for his own comfort. Legend has it that he travelled by the road to see his most famous mistress, the actress Nell Gwynn, who lived at Sands End. Known thereafter as 'the King's Road', it was still accessible to those with legitimate business. By Queen Anne's reign, the thoroughfare was 'the Queen's private road', though still open to the farmers and fruit sellers.

It was not until the reign of George I that an attempt was made to privatise the road for the King's exclusive use. Sir Hans Sloane, Lord of the Manor, and Dr King, Rector of Chelsea, led the protest. After a vigorous battle with the Royal Household, an agreement was reached to satisfy both parties. Toll-gates were set up and copper passes, stamped with the royal monogram could be purchased. The revenue went to the Crown, a handy perquisite for George I who had just lost £10,000 in the South Sea Bubble.

The road ceased to be a private thoroughfare in 1830 and has been in a continuing frenzy of re-development ever since. Residential squares replaced Chelsea's market gardens and orchards in the eighteenth century, but there were no shops. With the ending of the tolls, commerce flourished. Victorian snobs nicknamed the road Chelsea High Street, which effectively it had become. The earliest tradesmen

King's Road tokens

Courtesy of Royal Borough of Kensington & Chelsea Libraries Service.



SOMETHING IN THE AIR

retained a certain exclusivity. When Thomas Crapper opened his bathroom emporium, three separate appointments proclaimed him a manufacturer of royal loos. Edward VII's mistress, Lily Langtry even commissioned a blue velvet cover for when the King visited. Further down the road the Pheasantry, which supplied pheasants as breeding stock, was bought by a family of French cabinet makers, who exuberantly decorated their premises with a triumphal arch, surmounted by a bronze charioteer.

Transformed into a dance school by Princess Astafieva it thrived – Alicia Markova and Margot Fonteyn were early pupils. Diaghilev visited, bringing with him the Ballet Russes' set designer Bakst, whose glowing backdrops had a lasting influence on Art Moderne interiors. Christopher Robin's mother Daphne Milne, installed black carpets and cushions in Firebird colours at their house in Mallord Street.

Outside the Picasso Café, September 1967. Tragically, Claudie Delbarre, with blonde curls in the centre, was murdered the day after this photograph was taken.

Photo: John Bignell.

Courtesy of Royal Borough of Kensington & Chelsea Libraries Service.



Chelsea always attracted the avant-garde. In the first half of the 20th century artists, actors, portrait painters, decorators and flamboyant eccentrics flocked there. In Sloane Square the Royal Court Theatre became the home of the English Stage Company - the try-out theatre for the fifties' plays by the Angry Young Men. By the late fifties there was a craze for coffee bars. People did not merely go to the King's Road to shop. They went to eat, drink or simply to hang out there. Cafe Picasso was one of the earliest coffee bars, but no one could have predicted the fashion explosion of the Sixties.

Views on when that exciting decade first 'swung' differ. Fashion historians claim Dianna Vreeland, the editor of *American Vogue* invented the phrase 'Swinging London'. Others maintain the label was initiated by *Time Magazine*, when a historic cover of April 1966 depicted a London bus, a bingo hall, a dolly bird in an Op Art mini dress, Ringo Starr driving a Rolls Royce and the Prime Minister Harold Wilson pipe-smoking in a mac. Middle Class Americans were fascinated. Their own sons were still fighting the war in Vietnam. Ban the Bomb marches were organised. Joan Baez toured the world singing protest songs but in London carefree youth played *Sergeant Pepper* and *Lucy in the Sky with Diamonds*. London had been swinging for some time. The Beatles were established by 1963. Michael Caine, Mick Jagger, Jean Shrimpton and David Bailey were household names by 1964. Julie Christie starred as the pleasure seeking amoral heroine of *Darling* in 1965 and an actor called Terence Stamp appeared in a spine-chilling epic *The Collector* in which he anaesthetised butterflies.

In Chelsea everyone knew each other. Class barriers were eroded and suddenly the King's Road epitomised all that was wild and cool in the fashion world. Drugs circulated freely at private parties. The names of the boutiques Hung on You and Granny Takes a Trip echoed the culture of the moment. On Saturday mornings they were packed with the new elite, pop stars, models, Twiggy look-alikes from the suburbs hoping to be snapped up by model agencies. The men wore jewel bright velvet, lace ruffles and hair approximating in length to the wigs favoured by Charles II. Pigtails had come back into vogue for the boys. A talented young student at the Royal College of Art, Ossie Clark was designing pink gingham shorts. Janey Ironside, Professor of Fashion, hailed him as a genius and recommended him to women journalists seeking something new.

Girls with long clean hair copied Jean Shrimpton, the most famous cover girl in the world. Vidal Sassoon meanwhile had made his bob haircuts and triangular fringes a hallmark of good cutting. Aids was



Mary Quant's Bazaar shop. Photo John Bignell.
Courtesy Royal Borough of Kensington & Chelsea Libraries Service

unheard of and everyone took the Pill. Writing in *The Guardian* as the mini-skirt reached ever-increasing heights, Alison Adburgham, doyenne of the fashion historians, pointed out that the focus now 'fell upon the erogenous zone.....Clothes are designed to lead the eye to it'. A leggy young actress, Joanna Lumley put it more simply, 'God they made you feel sexy.'

So successful was the boutique boom that Harrods launched Way In, a shop within a shop, supplying mini-skirts, stilettos and thigh-skimming boots to lure the debutantes. The general theory was that while the mothers foraged on the lower floors for haute couture to outdo other mothers in the heat of the Season, the daughters would at least be happily occupied in an area where they could not smoke pot. By the mid-Sixties Mary Quant and her husband Alexander Plunkett-Greene were on the verge of going global. They needed to expand the premises they had opened a decade earlier at 138a King's Road. Mary ran the fashion side, Bazaar. The 'factory' was a bed-sit in Oakley Street, where she designed 'a bouillabaisse of clothes, accessories shifts, scarves and sweaters.'

Alexander's, the restaurant run by Plunkett-Greene in the basement, had become an established part of the King's Road scene. Bazaar was regularly besieged by stars and celebrities, followed by a ravening crowd of paparazzi, satirised later in Antonioni's film *Blow Up*. One story often told is how Kay Kendall, the elegant willowy actress wife of Rex Harrison, came to try a selection of dresses. Kay was an international star. To avoid the massed photographers, Alexander took her down to the restaurant, which was closed for the afternoon. She stripped off her dress without embarrassment. Young Plunkett-Greene averted his eyes. Her perfect figure was like Venus rising from the sea in a Renaissance painting, but no fig leaf or drapery was in evidence.

Despite fluctuating fortunes King's Road continues to attract fashionistas and the avant garde as it has done over the past four centuries.

Maria Perry is author of *Chelsea Chicks*

The Actors and Musicians of Chelsea exhibition

by R. Alexander Porter

To come face to face with the image of so many of ones stage and music heroes (Handel, Judy Garland, George Melly, Vivien Leigh, to name but a few) is indeed a heady experience. Such was the case upon my first visit to *Actors & Musicians of Chelsea* a compilation of photographs, paintings and drawings of those actors and musicians that have made Chelsea their home at various times over the past 400 years. Each image was accompanied by extensive biographical information; all excellently researched and reader friendly.

Having been invited to the opening reception, I quickly realised that with so many wonderful things to see a return visit was essential. Indeed, I returned upon a further two occasions; one happily coinciding with a platform performance of readings by members of the Thorndike family. This was on Sybil Thorndike Day, Friday 20th June. A selection of pieces that were close to the heart of both Dame

The Exhibition in the spectacular large hall in the old Town Hall





Guests at the Exhibition. Above are Nigel Stenhouse, Lucinda Purcell, Trader Faulkner, Maria Perry and Michael Bach (behind). Below are Cheri Longhi and Carolyn Starren



The Mayor of the Royal Borough of Kensington & Chelsea, Cllr. Joanna Gardner, opening the Exhibition, flanked by Leonard Holdsworth (left) and David Le Lay

Sybil and her husband Sir Lewis Casson, were given delightful interpretation by Diana Devlin, Head of Drama at the Guildhall School of Music and Drama, and actress Nina Thorndike.

Certain exhibits will linger long in my memory; Nell Gwynne, Henry Purcell, Peter Ustinov (we worked together at the now sadly defunct Players Theatre), Laurence Olivier and Susan Hampshire (with whom I worked in the early sixties). Another exhibit that rekindled memories was that featuring The Chelsea Palace theatre. Here a photograph showed Violet Pretty (later to be renamed Anne Heywood, Hollywood actress) in full pantomime principal boy mode. The C P was just one of many variety theatres that I played as one of The Brad Brothers in the 40s and early 50s. The memories came flooding back.

The placing of these, together with all the other exhibits was excellent. With such a wealth of subjects together with much associated fascinating information it could, so easily, have proven indigestible. With each subject given full value an excellent overall balance was achieved enabling the viewer to pass along the exhibits without feeling overwhelmed by the abundance of material on view.

Whoever it was that first thought of mounting such a unique and fascinating exhibition, deserves our thanks and highest praise, as does the organising committee under the chairmanship of Leonard Holdsworth.

The Summer Meeting

On Tuesday 5th August, a damp but warm evening, some 80 members of the Society gathered at the Chelsea Arts Club in Old Church Street for the 2008 Summer Meeting. It was in 1991, on the occasion of the Club's centenary, that the Society last met there and much has happened at the Club since then. 2002 saw the centenary of its move to Old Church Street, it celebrated 25 years of service by its loyal and ever popular Secretary, Dudley Winterbottom, and recently completely re-modelled its famous garden which looks more spacious than ever. The garden now features a charming gazebo and a huge awning, under which many members ate the splendid dinner prepared by the Club. We were effectively given membership of the club for an evening and, as one would expect, the wine flowed freely.

There were some short speeches; the Chairman of the Society reminded members that relations between the Society and the Club have always been very friendly and in the 1940s the club had a nominated representative on the Society's Council. The chairman of the Club, Donald Smith, then warmly welcomed everyone and emphasised how the Club, although a private members club, liked to feel it was very much a part of Chelsea. He referred to the new studio bursary scheme set up jointly with the Royal Borough. The Mayor, Councillor Joanna Gardner, responded by saying how much she had enjoyed her time representing a Chelsea Ward and then presented a Mayor's Award to

The Chelsea Arts Club in Old Church Street



THE SUMMER MEETING

a very surprised Hugh Krall, who was present with his wife Hilary. The citation on this award reads:

Hugh Krall served as a member of the Council of the Chelsea Society for 25 years from 1980 to 2005. For ten of those years, from 1992 to 2002 he was the Society's Honorary Secretary and was involved with all aspects of the Society's work. He dealt with all the Society's correspondence, kept minutes of its meetings, wrote letters in respect of planning applications, was a prime mover in the series of successful exhibitions which the Society mounted as part of the Chelsea Festival and he has produced drawings for the Society's Christmas card for many years. All of this hard and sometimes tedious work was carried out with supreme efficiency and in a quiet and self-effacing manner.



Hugh Krall

A supporter of this nomination wrote that Mr Krall's letters on behalf of the Society were always brief, to the point and an object lesson in clear communication. In all his work he used his experience as a practising architect for the benefit of the society.

Having taken up etching and engraving in his retirement, he produced a fine and accomplished series of views of Chelsea, particularly its riverside, and presented a portfolio of these views to the local studies section of the library of the Royal Borough. This was a very generous gift and typical of Hugh Krall's genuine kindness.

His dedication to Chelsea and especially its riverside has been the inspiration for all of the voluntary work he has undertaken.

For his services to the community in the Royal Borough of Kensington and Chelsea and for his work with the council of the Chelsea Society for over 25 years, Hugh Krall receives a Mayor's award.

It was quite late when members of the Society departed for their homes, feeling very happy and elated after a most enjoyable evening.

David Le Lay

Valerie Hamami-Thomas

Valerie Thomas joined The Chelsea Society in 1997 and was soon co-opted onto the Council. She initially helped Jenifer Miller to organise the Society's visits to places of interest and when Jenifer had to resign, due to ill health, Valerie took over full responsibility. In 2002, in recognition of the important part played by this new social aspect of the Society, an officer post of Hon. Secretary (Events) was created with Valerie as the first 'incumbent'.

Over the past 10 years Valerie became well known to many members of the Society, especially those who attended the popular visits she organised and all the other events of the Society. She was the social face of the Society and was a very sociable person; hers was an extrovert and 'bubbly' personality, she had a tremendous sense of fun and it was always a joy to be in her company. She led a full and exhilarating life and at a terrific pace. Valerie had very high standards, she was a perfectionist and meticulous in every aspect of the organising of Chelsea Society events – and not afraid of making it known where anything, or anyone fell short of the standard she expected.



Valerie Hamami-Thomas at the Summer Meeting in 2006.

Valerie was first married to Jeffrey Thomas, a QC and a Member of Parliament, being originally a Labour politician but he later joined the Social Democratic Party. He died in 1989 at the comparatively young age of 55. Valerie worked as a radiographer, specializing in nuclear medicine but after her husband died she gave this up to do the Fine Art Course at Christies. She then went on to organise specialist History of Art tours abroad and it was in doing this that she honed her organisational skills. After a while she went back into medicine and it was then that she met Nabil Hamami, a leading Consultant, and they married a few years ago.

In her professional life, Valerie worked with cancer patients and when

she was diagnosed with the disease herself she coped with great courage, remaining cheerful and optimistic throughout, helped by her family, many friends and her Catholic faith.

David Le Lay

John Sandoe

John Sandoe was the founder of one of the best loved and longest surviving independent bookshops in London and a Chelsea institution. He was born in Felixstowe, Suffolk on July 1930. After National Service in the RAF, which ended when he broke his back, he went to McGill University in Canada. Initially he wanted to be a writer but on his return to England in 1955 he decided to become a bookseller. After a short apprenticeship with Bumpus in Oxford Street where he was known as 'the beautiful John', he opened his own bookshop in Blacklands Terrace on 11 November 1957. The tiny Regency cottage crammed with books from floor to ceiling, even the stairs were covered with piles of books, was a bibliophile's idea of paradise. The premises were found by his assistant Felicité Gwynne, Elizabeth David's sister. I particularly remember Felicité introducing me to the wonders of the sliding bookshelves on the first floor packed with paper-backs. The shop's success was based on hard work. John's day began at 6am making up parcels of books for early morning delivery then returning to sweep and dust the shop ready for opening time. Sundays were devoted to reading book reviews. During opening hours John was often to be found at the back of the shop hidden behind a screen of books leaving Felicité to run 'front of house'. However on the rare occasions when Felicité was stuck for an answer, John would appear to offer advice. Few enquiries however vague were left unanswered.

In 1989 he sold the shop to a trio of staff and customers who have retained the bookshop's essential character and ethos. Personal, informed service is still provided, evoking memories of the way shops used to be in Chelsea before the advent of the multiples. John retired to Dorset with Paul Sinodhinos, the Canadian artist who became his lifelong partner in 1962. John became a member of The Chelsea Society in the mid 1950s and retained his membership until his death despite leaving the area.

In June 2007 a party was held at the Wallace Collection to celebrate the 50th anniversary of the bookshop. Looking very frail, John attended the party and was genuinely amazed to see the enthusiasm and delight all those present had for him and the shop he founded. The following

quote from his obituary in *The Times* shows exactly why the shop became so successful and why John was so well liked and respected: 'Shortly before his death he said that he loved each day of working in his shop; from the moment when he opened each morning until the final day when he surrendered his keys, the mere smell of the books delighted him.' John Sandoe died on 29 December 2007, aged 77.

Carolyn Starren

Jonathan Wheeler

Jonathan Wheeler was born on 27 May 1942. At Oxford he achieved two blues, for rowing and ploughing, before embarking on a successful career in chartered surveying.

In 1977 Jonathan became a member of the Council of The Chelsea Society, a position he held until his early and unexpected death in February this year. From 1978 to 1998 he was a Councillor for Cheyne Ward and served as Mayor of the Royal Borough in 1990-91. He took a close interest in housing and town planning and also served on the North Kensington Amenity Trust, the local Arts Council and in the Territorial Army and Reserve Forces Association. Gardening was also of special interest and he presented the Pioneer Cup to the Tenants' Gardens' Competition. This award recognises efforts to create gardens on waste land, and he also did much to encourage people to brighten unattractive and neglected corners.



Jonathan Wheeler

Jonathan was a Freeman of the City of London and a member of the Court of the Worshipful Company of Butchers in which he had achieved a high rank. His funeral service was held in the Priory Church of St Bartholomew the Great, West Smithfield on 15 February 2008.

Carolyn Starren

Treasurer's Report

I have just completed a third year serving as Hon. Treasurer of the Chelsea Society. I want to again thank Kathy Roll, my book-keeper, for her help with the many records we keep for the Society. Her patient and accurate guidance in balancing the books is much appreciated.

We had a modest surplus this year. This takes into account the cost of the Exhibition at the Town Hall during the Chelsea Festival.

It is so important that Chelsea remains a pleasant and well balanced residential area by the Thames and it is this wonderful Society, in which I am very honoured to be able to participate, that does the most to achieve this. We always need new members to keep the Society healthy and to keep our funds healthy too. So please encourage your friends and neighbours to join.

If you have any questions regarding the accounts for the year ending 30 June 2008, I will be happy to answer them.

Christy Austin

THE CHELSEA SOCIETY

Registered Charity Number 276264

REPORT OF THE TRUSTEES

The Trustees present their report and accounts for the year ended 30 June 2008.

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)
Carolyn Starren (Hon. Editor)

Other Members of the Council

Martin Andrews
Michael Bach BSc, MSc, MS
Richard Melville Ballerand BSc
Dr Serena Davidson
Jane Dorrell
Leonard Holdsworth
Marianne Kingham
David Sagar
Alicia di Sirignano
Andrew Thompson
Gina Warre
Jonathan Wheeler MA, BSc, FRICS

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 2008, the Society has total funds of £50,617, comprising £36,686 on the General Fund and £13,931 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 17 November 2008.

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 2008, which are set out on pages 88 and 89.

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

20 November 2008

THE CHELSEA SOCIETY
STATEMENT OF FINANCIAL ACTIVITIES FOR THE
YEAR ENDED 30 JUNE 2008

	2008	2007
Income and Expenditure account		
Incoming resources		
Annual membership subscriptions	13,854	14,314
Donations received	2,554	130
Advertising revenue and annual report	3,460	1,945
Sponsorship of exhibition	6,894	
Interest received on General Funds	962	817
Interest received on Life Membership Fund	546	438
Lectures	863	
Visits	880	
Guided walks	982	
Other	810	
Total activities income	3,535	17,016
Income from sale of Christmas cards and postcards	4,442	4,663
Mailing inserts	400	540
Income for sale of <i>Here is Chelsea</i> book	93	108
Total incoming resources	36,740	39,971
Resources expended		
Direct charitable expenditure:		
Cost of annual report	8,428	6,850
Cost of newsletters	2,319	4,253
Lectures	852	
Visits	780	
Guided walks	68	
Other	4421	
Total activities expenditure	6121	13,514
Cost of Christmas cards and postcards	790	2,806
Subscriptions to other organisations	101	223
Exhibition	14,284	
Printing, postage and miscellaneous expenses	1,030	7,277
Insurance	663	635
Jamahiriya School enquiry	230	
	33,964	35,548
Governance and administration		
Annual General Meeting	318	386
Bank charges	163	247
Independent examiner's fee	650	813
	1,131	1,446
Total resources expended	35,095	36,994
Net incoming/(outgoing) resources for the year	1,645	2,977
Balances brought forward at 1 July 2007	48,972	45,995
Balance carried forward at 30 June 2008	£50,617	£48,972

THE CHELSEA SOCIETY
BALANCE SHEET AS AT 30 JUNE 2008

	2008	2007
Current Assets		
Debtors	345	715
Balance in National Savings Bank account	13,391	13,385
Balance on bank current and deposit accounts	44,015	42,499
	58,291	56,599
Less Liabilities: amounts falling due within one year	(7,674)	(7,627)
Net Assets	£50,617	£48,972
Funds:		
General Funds	36,686	35,587
Life Membership Fund	13,931	12,385
	£50,617	£48,972

Approved on behalf of the Council of The Chelsea Society on
17 November 2008.

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
MISS INESSA AIREY
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
JOHN ARMITAGE
MRS. JOHN ARMITAGE
*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 CHRISTY AUSTIN

MICHAEL BACH
DR. B. M. BAIRD
MRS. B. M. BAIRD
MARTYN BAKER
MRS. MARTYN BAKER
RICHARD BALLERAND
MRS. RICHARD BALLERAND
MRS. MICHAEL BARKER
DR. R. BARKER
ROGER BARKER
MRS. VALERIE BARKER
*D. H. BARLOW
SIR JOHN BARRAN, BT.
LADY BARRAN
JULIAN BARROW
MRS. JULIAN BARROW
MRS. M. C. BARROW
ADRIAN BARR-SMITH
MRS. ADRIAN BARR-SMITH

MRS. ANNE BARTLETT
*MRS. DEREK BARTON
MRS. COLLEEN BASSETT
G. N. BATTMAN
MRS. G. N. BATTMAN
PATRICK BATY
SIR PETER BAXENDELL
LADY BAXENDELL
GERALD BEALE
*E. V. BEATON
K. L. S. BEAUCHAMP-KERR
MRS. A. E. BEAUMONT-DODD
MRS. P. M. BECKER
HUGO BEDFORD
MRS. HUGO BEDFORD
MRS. PATRICIA BEHR, M.V.O., M.B.E.
T. J. BENDALL
TERENCE BENDIXSON
MISS ANDREA BENNETT
ROBIN BERKELEY
MRS. 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
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
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
A. W. BRITTAIN

MRS. A. W. BRITTAIN
MRS. ANGELA BROAD
T. BROAD
MRS. T. BROAD
CANON MICHAEL BROCKIE
THOMAS BROLLY
MRS. HANNAH BROODBANK
SIR HENRY BROOKE
LADY BROOKE
R. BROOKS
MRS. E. BROUGHTON-ADDERLEY
MISS KATRINA BROWN
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
*RICHARD BURGESS
RUSSELL BURLINGHAM
MISS ELIZABETH BURMAN
REAR-ADMIRAL R. H. BURN, C.B., A.F.C.
MRS. R. H. BURN
*A. I. J. BURNS
MALCOLM BURR
MRS. MALCOLM BURR
RAYMOND M. BURTON, C.B.E.
MRS. RAYMOND M. BURTON
MRS. D. E. BURTT
F. A. BUSBY
*MRS. JAMES BUXTON
TERENCE BUXTON
*THE HON. JULIAN F. BYNG

THE EARL CADOGAN, D.L.
*R. A. W. CAINE
MRS. J. M. CALDICOT-BULL
MRS. VERONICA CALVERT
MRS. PATRICIA CAMERON
DONALD CAMPBELL
MRS. JULIA CAMPBELL-DAVYS
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
LADY CARRICK
MISS BARBARA CARSE
*MRS. DONALD CARTER

MRS. KATHARINE CATOR
*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 CHAPMAN
MRS. DAVID CHAPMAN
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
ALEXANDER CHILD-VILLIERS
MRS. ALEXANDER CHILD-VILLIERS
MRS. E. CHOWDHARAY-BEST
RICHARD CLARE
MRS. RICHARD CLARE
MISS A. M. CLARKE
MRS. BEVERLEY CLARKE
MISS CHERRY CLARKE
*R. S. CLARKE
MISS L. N. CLAYSON
ADAM CLEAL
MRS. ADAM CLEAL
MISS PAT CLEARY
A. G. CLOSE-SMITH
*MRS. M. R. COAD
JOHN COBBETT-MADDY
M. R. COCKELL
MRS. M. R. COCKELL
J. BRUNEL COHEN, O.B.E., D.L.
F. C. COLCORD
MRS. F. C. COLCORD
*W. N. COLES
MRS. J. T. H. COMBER
RICHARD COMITON MILLER
MRS. MAIGHREAD CONDON-SIMMONDS
MRS. Z. CONNOLLY
JOHN COOPER
P. A. COPLAND
MRS. P. A. COPLAND
MRS. D. H. COPLEY-CHAMBERLAIN
JOHN CORBET-SINGLETON, C.B.E.
MRS. JOHN CORBET-SINGLETON
STUART CORBYN
MRS. STUART CORBYN
MICHAEL CORKERY Q.C.
MRS. MICHAEL CORKERY
NICHOLAS CORKERY
B. C. CORRIGAN
JEREMY COUSINS

MRS JEREMY COUSINS
MISS ROSEMARY COWLER
MRS. E. COX
MISS ROSEMARY CRAIG
*SIR MICHAEL CRAIG-COOPER, C.B.E., T.D., L.L.
MISS M. D. CRAWFORD
MISS DIANA CRAWSHAW
MISS P. CRAXFORD
MRS. B. CRICHTON
TIM CROISDALE
MEKTON CROISDALE APPLEBY
ALAN CROSS
MRS. ALAN CROSS
JEVON CROSTHWAIT
T. L. CROSTHWAIT
MRS. T. L. CROSTHWAIT
MRS. BARBARA CROWELL
MARTIN CULLEN
MRS. MARTIN CULLEN
JAMES CUNNINGHAM
IAN CURROR
MRS. IAN CURROR

CLLR MARK DALEY
A. E. DANGOOR
MRS. A. E. DANGOOR
MISS SYLVIA DARLEY, O.B.E.
*MRS. OLGA DAVENPORT
DR. CRAIG DAVIDSON
DR. SERENA DAVIDSON
MRS. J. A. DAVIES
MISS MIRANDA DAVIES
MORRIS DAVIES
MRS. MORRIS DAVIES
PETER DAVIES
PHILLIP G. DAVIES
PAUL DAVIS
PETER J. DAVIS
*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
SIMON DE MARE
JEREMY DE SOUZA
MRS. JEREMY DE SOUZA
MRS. PAMELA DE TRISTAN
LUDOVIC DE WALDEN
MRS. LUDOVIC DE WALDEN
MISS PAULINE DEAN
LADY DENMAN
MISS CELIA DENTON
MISS LUCINDA DENTON
THE EARL OF DERBY
*DONALD D. DERRICK
P. M. DESPARD
MRS. P. M. DESPARD

P.G. DEW
MRS P.G. DEW
MISS C. DEWAR DURIE
LEWIS DEYONG
MRS. LEWIS DEYONG
MISS LOUISE DIGGLE
W. F. DINSMORE
MRS. W. F. DINSMORE
*HIS HONOUR JUDGE DOBRY
IAN DONALDSON
MISS SHEILA DONALDSON-WALTERS, F.C.S.D.,
F.R.S.A.
MRS. JANE DORRELL
JUSTIN DRAEGER
MRS. BETSY DRAKE
ALEC DREW
JAMES DRURY
*MRS. P. DRYSDALE
MRS. SALLY DUDLEY-SMITH
JAMES DUFFICY
JAMES DUGDALE
*ANNE, LADY DUNBOYNE
MISS JEANETTE DUNN
RICHARD DUNNING
A. P. DUVAUX
MRS. A. P. DUVAUX
M. DWEK
MRS. M. DWEK

JOHN EAGLE
MRS. S. EATON
*Q. MORGAN EDWARDS, M.A.
*MRS. Q. MORGAN EDWARDS
*JOHN EHRLMAN, 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. PREBENDARY P. ELVY
MRS. P. ELVY
GRAHAM ETCHIELL
SAMUEL EVANS
MRS. SAMUEL EVANS
TREVOR EVE
MRS. TREVOR EVE
JOHN EVERETT
MRS. JOHN EVERETT
MICHAEL EVERIST
MRS. MICHAEL EVERIST
MRS. C. EVERITT
MRS. HEATHER EWART

WILLIAM FAGIN
*MRS. IAN FAIRBAIRN
P. W. FANE
MRS. P. W. FANE
MISS NICOLA FARTHING
MRS. D. FAURE WALKER
P. W. FAWCETT

MRS. P. W. FAWCETT
J. F. Q. FENWICK
MRS. J. F. Q. FENWICK
PROFESSOR EWAN FERLIE
DR. T. J. FYTCHE
MRS. T. J. FYTCHE
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
MARTIN FLASH
MRS. B. K. FLEMING
COL. L. L. FLEMING, M.B.E., M.C.
ROBERT L. FLEMING
R. L. FLEMING
JONATHAN FLORY
D. S. FOORD
MRS. D. S. FOORD
MISS CHRISTINE FORD
PROFESSOR SIR HUGH FORD
LADY FORD
L. FORSYTH
MRS. L. FORSYTH
MRS. PAMELA FOSTER-BROWN
MARTIN FOX-ANDREWS
MRS. HEATHER FRANCIS
JOHN FRANCIS
MARK FRANKLIN
MRS. MARK FRANKLIN
MISS F. J. FRASER, M.B.E.
*IAN W. FRAZER, F.C.A.
MRS. IAN W. FRAZER
ROBERT FREEMAN
MRS HARVEY FREY
*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
MISS ELENA GAUSSEN
MARK GAVIN
MRS. MARK GAVIN
JACQUES GELARDIN
DAVID GELBER
MRS. DOUGLAS W. GENT
MISS FARNAZ GHAZINOURI
D. F. GIBBS
GORDON GIBBONS, C.A.

*LADY GIBSON
DR. D. G. GIBSON
DENNIS GILBERT
MRS. DENNIS GILBERT
SIR PATRICK GILLAM
LADY DIANA GILLAM
SIR PAUL GIROLAMI
LADY GIROLAMI
P.D. GLASSPOLE
MRS P.D. GLASSPOLE
MRS. GISELA GLEDHILL
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
DAVID GRANT
MRS. DAVID GRANT
MISS JANET S. GRANT
*N. J. GRANTHAM
MRS. P. J. GRAY
MARTIN GREEN
MRS. MARTIN GREEN
TOBY GREENBURY
MRS. TOBY GREENBURY
MRS. EVE GREENWELL
DR. CAROLYN 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 J. M. HADDON
MISS MAUREEN HAGAN
MRS. C. HALFORD-THOMPSON
MRS. VERONICA GLEDHILL HALL
JAMES HALLING
MRS JAMES HALLING
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

MRS. MARION HANDSCOMBE
 MISS VICKY HANDS
 MISS JUDITH HANRATTY
 MRS. CHARLES HANSARD
 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.
 JOHN HARRISON
 MRS. JOHN HARRISON
 SIR MICHAEL HARRISON, Bt.
 DAVID HARVEY
 MRS. DAVID 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
 W. S. HAYNES
 MRS. W. S. HAYNES
 MISS ELIZABETH M. HEATHER
 DAVID HELYAR
 H. N. HENSHAW
 MRS. H. N. HENSHAW
 MISS CELIA HENSMAN
 P. HIGGINS
 MRS. P. HIGGINS
 MISS SANDRA HIGGINS
 MRS. NINA HIGHAM
 JOHN HIGHFIELD
 MISS LEONIE HIGHTON
 MISS MARIGOLD HOARE
 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 HORNBURY
 DR. SUSAN HORSEWOOD-LEE, M.R.C.G.P.
 D. A. HOWARD
 MRS. DENIS HOWARD
 *MALCOLM S. HOWE
 *D. R. HOWISON
 GEOFFREY HUGALL
 G. B. HUGHES

MRS. S. HUGHES-ONSLow
 MISS SOPHIE HULL
 P. HULSEN
 MRS. MARION HUMPHRY
 A. C. B. HUNTER
 *RICHARD HUNTING
 PETER HUNTINGTON
 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 JACKSON
 MRS. SARAH JACKSON
 J. JACOBSEN
 PAUL JENNINGS
 MISS VIRGINIA JOHNSTONE
 K.B. JONES
 ROBERT PIERCE JONES
 MRS. ROBERT PIERCE JONES
 MRS. E. J. M. JOWELL

JONATHAN KANE
 MRS JONATHAN KANE
 NICHOLAS KAYE
 MRS. M. KEAVENY
 R. KEELING
 MRS. R. KEELING
 *MRS. VERONICA KEELING
 MRS. SALLY KEFI
 CHRISTOPHER KELJIK
 MRS. CHRISTOPHER KELJIK
 ALLAN KELLY
 PAUL KELLY
 MRS. PAUL KELLY
 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
 M. KIA
 MISS MAUREEN KIELY
 *MISS F. B. KING
 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.

MRS. PAUL KNAPMAN
 MISS PIERETTE KNAPP
 B. E. KNIGHT
 MRS. B. E. KNIGHT
 MRS. BETTY KRAES
 MRS. HILARY KRALL
 *HUGH KRALL
 H. KRETZMER
 MRS. H. KRETZMER

SIR CHRISTOPHER LAIDLAW
 LADY LAIDLAW
 MISS M. M. C. LAMBERT
 MRS. MARGARET LANDALE
 WILLIAM LATTO
 BRIAN LAVERS
 MRS BRIAN LAVERS
 *MRS. W. A. J. LAWRENCE
 MICHAEL LEHMANN
 RICHARD LEIGHTON
 MRS RICHARD LEIGHTON
 *DAVID LE LAY
 SIR PAUL LEVER
 LADY LEVER
 IAN LEWIS
 MRS. IAN LEWIS
 *MRS. LESLEY LEWIS, F.S.A.
 MRS. NICOLA LINDSAY
 MISS REBECCA LINGARD
 MISS ELIZABETH LINTON
 ANDERS LJUNG
 MRS. ANN LONG
 STEPHEN P. H. LONG
 JOSEPH LOPEZ
 MRS. JOSEPH LOPEZ
 NICHOLAS LORAIN-SMITH
 MRS NICHOLAS LORAIN-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
 MRS. CATHERINE LYNCH
 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
 MRS. JOY MACDONALD
 MRS. N. MACDONALD
 MRS. V. J. MACDOUGALL
 COLIN P. MCFIE
 MRS. COLIN P. MCFIE

COLIN I. MCINTYRE
 DAVID K. MCKEE
 MRS. DAVID K. MCKEE
 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
 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. RITA MARMOREK
 STEPHEN MARQUARDT
 MRS. STEPHEN MARQUARDT
 PROFESSOR C. G. MARTIN
 MRS. C. G. MARTIN
 *MRS. M. H. MARTIN
 MISS LUCINDA MASON
 PHILIP MASON
 MRS. ANNE MATHESON
 DAVID MATHIS
 MRS. DAVID MATHIS
 DUNCAN MATTHEWS
 MRS DUNCAN MATTHEWS
 MISS ANNE MATTOCK
 *LADY MAY
 MRS. P. MAYOR
 DONALD L. MEIER
 MRS. DONALD L. MEIER
 M. MEILGAARD
 MRS. M. MEILGAARD
 MISS JULIET MERZ
 *PETER B. MEYER
 MRS. K. M. MICHAEL
 MISS N. E. J. MICHIE
 MRS. M. A. MIDGLEY
 RAYMOND MILES
 MRS RAYMOND MILES
 LADY BABETTE MILLAIS
 MARTIN MILLARD
 MRS. MARTIN MILLARD
 BARNEY MILLER
 MRS BARNEY MILLER
 MRS. JENNY MILLER
 R. G. MILLER
 MRS. R. G. MILLER
 R. G. MILLWARD-SDOUGOS
 DR. P. MILLWARD-SDOUGOS
 K. M. MILNE
 MRS. K. M. MILNE
 LADY HARRIET MILNES COATES
 MISS PATRICIA MINES
 MRS. ANNE MITFORD-SLADE
 *MRS. JANE C. MOORE

RICHARD MOORE
 MRS. RICHARD MOORE
 C. J. MORAN
 MISS DIANA MORANT
 MISS VIRGINIA MORCK
 D. T. MORGAN
 P. S. MORICE
 JOHN E. M. MORRIS
 SCOTT MORRISEY
 MRS. SCOTT MORRISEY
 W. B. MORROW
 MRS. W. B. MORROW
 MISS E. A. MOWLES
 JON MOYNIHAN
 MRS. JON MOYNIHAN
 MISS WINIFRED MULLIGAN
 R. MULLIN
 MRS. R. MULLIN
 MRS. DIANA MURRAY
 JULIAN MURRAY
 MRS. JULIAN MURRAY
 M. J. MYERS
 MRS. M. J. MYERS

THE NATIONAL TRUST
 PAUL NAWROT
 MRS. PAUL NAWROT
 M.F. NEILSON
 MRS. M. F. NEILSON
 *PROF. BERNARD NEVILLE, F.R.S.A., F.S.I.A.
 M. NEVILLE
 MRS. M. NEVILLE
 MISS DIANA NEWMAN
 F. NEWTON PARKS
 MRS. F. NEWTON PARKS
 F. A. NEYENS
 MRS. F. A. NEYENS
 MRS. S. NICHOLLS
 HENRY NICHOLSON
 MRS. L. M. NICHOLSON
 J.D. NIGHTINGIRL
 MRS. J.D. NIGHTINGIRL
 T. E. NODDER
 THE HON. GERARD NOEL
 MRS. GERARD NOEL
 OTTO NORDSTRAND
 THE MARQUIS OF NORMANBY
 THE MARCHIONESS OF NORMANBY
 MRS. FLAVIA NUNES

MISS CHARLOTTE OADES
 MRS. JILLIAN ODDY
 MISS L. ODDY
 MRS. E. V. W. OKELL
 MRS. BEATE OLIPHANT
 MISS REGINE OLIVER
 MRS. DENIS O'NEILL
 MRS. ELISE ORMEROD
 MISS WENDY ORR
 MARTIN OWEN
 D. W. OWLETT

MRS. D.W. OWLETT
 LADY PALAMOUNTAIN
 A. F. PALMER
 MRS. A. F. PALMER
 D. THOMISON PANTHER
 MRS. ANTOINETTE PARDO
 *W. PARKER
 MRS. P. PARKHOUSE
 MICHAEL PARKIN
 F. NEWTON PARKS
 MRS. F. NEWTON PARKS
 PETER PARMIGIANI
 ALAN J. PATTEN
 MRS. ALAN J. PATTEN
 CHRISTOPHER PEARSON
 MRS. CHRISTOPHER PEARSON
 K. G. R. PEARSON
 MRS. SARA PEARSON
 MISS JOHANNA PEEBLES
 MRS. R. R. PELHAM-BURN
 ANDREW PENNY
 MRS. ANDREW PENNY
 MRS. ANDRÉ PERERA
 MRS. PENNY PERRIN
 SISTER NILDA PETTENUZZO
 S. D. PETTIFER
 MRS. S. D. PETTIFER
 MRS. RUTH PHILP
 M. R. PICKERING
 MRS. M. R. PICKERING
 *LADY PICKTHORN
 MISS JOANNA PIOTROWSKA
 MISS PRISCILLA PLAYFORD
 MRS. T. A. G. POCOCK
 *THE LORD PORCHESTER
 MRS. HIROKU PORT
 R. ALEXANDER PORTER
 MISS DIANA PORTER
 D. S. PORTER
 MRS. D. S. PORTER
 CHRISTOPHER POWELL
 MRS. M. S. POWELL BRETT
 MRS. A. PRENDERGAST
 GAVIN PRENTICE
 MRS. GAVIN PRENTICE
 ANTONY PRESTON
 MRS. ANTONY PRESTON
 MISS E. E. PRESTON
 ROBIN M. PRICE
 MRS. SUSAN PRITCHARD
 MICHAEL PRYOR
 MRS. MICHAEL PRYOR
 *MRS. DENIS PURCELL

GILES QUARME
 MRS. V. QUIN

MRS. F. RADCLIFFE
 MISS SHEILA RAFIEUDDIN
 JOHN RANK

THE HON. MRS. M. RANK
 MRS. P. RAVENSHEAR
 MRS. K.E. RAWES
 MRS. EILEEN RAWLENCE
 DAVID R. RAWSON
 MRS. DAVID R. RAWSON
 MAJOR-GENERAL SIR ROY REDGRAVE, K.B.E.,
 M.C.
 LADY REDGRAVE
 MRS. JANE REID
 MISS MARIE REILES
 CANON DAVID REINDORP
 MRS. DAVID REINDORP
 *DR. MARY E. T. REMNANT
 G. F. RENWICK
 MRS. G. F. RENWICK
 CHARLES RICE
 MISS JENNIFER RICE
 *R. P. G. RICHARDS
 MISS ANN RICHARDSON
 I. P. RICKWORD
 MRS. I. P. RICKWORD
 *MRS. DAVID RIDLEY
 MRS. JOANNA RILEY
 ALAN RIVERS
 A. M. W. RIVERS
 MRS. A. M.W. RIVERS
 DR. D. M. ROBERTS
 MRS. ELIZABETH ROBERTS
 MISS M. J. ROBERTS
 PHILLIP ROBERTS
 PETER ROBERTS-HOLMES
 MRS. PETER ROBERTS-HOLMES
 MISS DAPHNE ROBERTSON
 A. D. W. ROBINSON
 MRS. A. D. W. ROBINSON
 MISS JULIA ROBINSON
 ROBERT ROBINSON
 MRS. ROBERT ROBINSON
 D. ROE
 MRS. D. ROE
 MRS. JEAN ROE
 DONALD ROLL
 MRS. DONALD ROLL
 MISS S. M. ROSKELL
 THE LADY ROSKILL
 MRS. JULIA ROSLING
 CHRISTOPHER ROSS
 MRS. CHRISTOPHER ROSS
 PETER ROSS
 MRS. PETER ROSS
 MRS. G. ROSSITER
 MRS. R. ROTHBARTH
 MISS ELISABETH ROWELL
 HUGH ROWLAND
 MRS. HUGH ROWLAND
 *THE GOVERNOR, THE ROYAL HOSPITAL
 DR. COLIN ROYED
 MRS. R. A. RUBENS
 MALCOLM RUDLAND
 MISS ELIZABETH RUSSELL

DR. JEREMY RUSSELL
 A. RUSSETT
 MRS. A. RUSSETT
 MISS SOPHIA RYDE

PROFESSOR A. R. SACK
 MRS. A. R. SACK
 MARTIN SACKS
 D. W. SAGAR
 MRS. B. M. SAGAR
 *ST. JOHN'S CHURCH
 THE MARQUESS OF SALISBURY
 ADAM SALISBURY-HUMPHREYS
 MRS. ADAM SALISBURY-HUMPHREYS
 MISS JEANNIE SAKOL
 NICHOLAS SALAMAN
 *MRS. A. C. E. SANDBERG
 LADY SANDILANDS
 MISS A. SARGEANT
 *MRS. PATRICIA SARGENT
 SIR JAMES SASOON
 J. SAUNDERS
 PETER SAWDY
 MRS. PETER SAWDY
 S.T. SAYER
 MRS. S.T. SAYER
 J. SCARDINO
 MRS. J. SCARDINO
 PAUL SCHERER
 MRS. PAUL SCHERER
 S. M. SCHICK
 MISS H. SCHULZE
 HEINZ SCHUMI
 DR. A. D. SCOTLAND
 ROBERT SCOTT
 JOHN SCOTT-ADIE
 MRS. JOHN SCOTT-ADIE
 JOHN SEAGRIM
 MRS. MARY SEED
 PROFESSOR A. J. SEEDS
 G. SELIGMAN
 MRS. G. SELIGMAN
 OLIVER SELLS
 MRS. OLIVER SELLS
 JAMES SERGEANT
 RICHARD SEWELL
 C. A. SEYMOUR
 MRS. C. A. SEYMOUR
 R. A. SHARP
 MRS. R. A. SHARP
 MRS. ANNE SHAW
 JAMES N. SHAW
 MRS. ANNE SHAW-KENNEDY
 IAN SHELLEY
 MISS GILLIAN SHEPHERD
 MISS AMANDA SHEPPARD
 D. H. SHIRLEY
 MRS. D. H. SHIRLEY
 RONALD W. J. SHORT
 PAULO SIMIONI
 MRS. PAULO SIMIONI

JULIAN SIMMONDS
 MRS. JULIAN SIMMONDS
 C. K. SIMOND
 MRS. C. K. SIMOND
 MRS. PETER SIMONIS
 MRS. E. SIMPSON
 J. L. SIMPSON
 MRS. J. L. SIMPSON
 MRS. SONJA SINCLAIR-STEVENSON
 MRS. ALICIA DI SIRIGNANO
 *C. H. A. SKEY
 R. L. SLEIGHT
 MRS. R. L. SLEIGHT
 THE VISCOUNT SLOIM
 MISS LINDA SLOANE
 ANTHONY SMITH
 G. P. SMITH
 *MRS. IAN SMITH
 BRUCE W. SNIDER
 MRS. BRUCE W. SNIDER
 MISS P. E. SORRELL
 *J. M. SOUTHERN
 C. SPELLS
 MRS. C. SPELLS
 JOHN SPENCER
 MRS. JOHN SPENCER
 J. D. SPOFFORTH
 MRS. J. D. SPOFFORTH
 CHRIS SPRINGHAM
 K. M. STABLES
 MRS. K. M. STABLES
 MRS. GLORIA STACEY
 MISS RUTH STANTON
 MRS. CAROLYN STARREN
 D. M. STEBBENS
 MRS. D. M. STEBBENS
 NIGEL STENHOUSE
 MRS. VIRGINIA STEPHEN
 MRS. PAULINE STEPHIENS
 MRS. L. M. STERN
 G. K. G. STEVENS
 MRS. G. K. G. STEVENS
 MISS N. STEVENS
 ARNOLD STEVENSON
 ANDREW STEWART
 MRS. ANDREW STEWART
 MRS. SARA STEWART
 ST JOHN'S CHURCH
 MRS. A. J. STONE
 PETER STORMONTH DARLING
 DENIS STRAUSS
 *J. A. STREETER
 B. V. STRICKLAND
 MRS. TESSA STRICKLAND
 JOHN STRIDE
 *T. DE B. H. STRIDE
 MARTIN SUMMERS
 PEI-FEN SUNG
 MRS. MARY B. SWAN
 D. N. SWANSON
 MRS. D. N. SWANSON

ANTHONY SYKES
 PHILIP TALBOT
 MRS. PHILIP TALBOT
 DAVID TATE
 MRS. DAVID TATE
 MRS. SARAH TATE
 *LADY KENYA TATTON-BROWN
 CLLR. MRS. F. TAYLOR
 DR. G. W. TAYLOR
 MRS. G. W. TAYLOR
 MISS NATASHA TAYLOR
 D. G. TEMPLETON
 MRS. D. G. TEMPLETON
 CHRISTOPHER TENNANT
 MRS. CHRISTOPHER TENNANT
 LADY HARRIOT TENNANT
 MRS. E. M. TETLER
 JOHN THACKER
 DR. D. J. THOMAS
 SIR DEREK THOMAS
 A. B. THOMPSON
 MRS. B. G. THOMPSON
 DR. JAMES THOMPSON
 LESLIE THOMPSON
 MRS. LESLIE THOMPSON
 *THE REV. C. E. LEIGHTON THOMPSON
 MISS PAMELA THOMPSON
 PETER THOMPSON
 ROBERT THORNBURY
 MRS. ROBERT THORNBURY
 A. THORNTON
 MISS AMANDA TIPPLES
 MRS. CYNTHIA TOMKINS
 MISS TESSA TRAGER
 THOMAS TROUBRIDGE
 MISS JOSEPHINE TUMELTY
 D. C. TURNER
 MRS. ELISABETH TURNER
 MRS. IRENE TURNER
 PROFESSOR H. J. V. TYRRELL
 DR. B. TYRRELL

LAWRENCE URQUHART
 MRS. LAWRENCE URQUHART

F. A. B. VALENTINE
 MRS. F. A. B. VALENTINE
 CONTE DI VALMARANA
 CONTESSA DI VALMARANA
 MISS YVONNE VANDER HEUL
 CLAUDIO VERA
 PETER VERITY
 NICHOLAS VESTER
 DR. EMMA VESTER
 MISS D. E. W. VEY
 MISS ELIZABETH VILLIERS
 MRS. JILL M. VIRGIN
 E. VON SCHMIDT
 MRS. E. VON SCHMIDT
 JOHN VON WENTZEL

D. B. WADDELL
 MISS SHEILA WAKELING
 MRS. CAROLINE WALKER
 M. C. WALKER
 MRS. O. M. WALKER
 RICHARD WALKER ARNOTT
 THE HON. NICHOLAS WALLOP
 THE HON. MRS. NICHOLAS WALLOP
 EDWARD WALSHE
 MRS. EDWARD WALSHE
 MISS H. WALTERS
 RICHARD WALTON
 KENNETH WARD
 JAMES WARDEN
 MRS. JAMES WARDEN
 *P. W. WARD-JACKSON
 BRIAN WARDLE
 MRS. BRIAN WARDLE
 MRS. JENNIFER WARE
 MRS. GILLIAN WARR
 MRS. ANTHONY WATERLOW
 DENNIS R. WATERS
 *MRS. A. M. L. WATKINS
 G. WATSON
 DR. KENNETH WATTERS
 MICHAEL WAUGH
 DR. LEONARD WAVERMAN
 MRS. ANN WEST
 GEORGE WEST
 GUY WESTON
 MRS. GUY WESTON
 MRS. ANNE WESTWOOD
 MRS. SALLY ANN WETHERLY
 MRS. MARIE WHEELER
 MRS. ELIZABETH WHIDDINGTON
 MRS. GABRIELLE WHITE
 MRS. K. WHITE
 M. B. E. WHITE
 MRS. M. B. E. WHITE
 S. F. WEINER
 MRS. S. F. WEINER
 MISS HILARY J. WILKES
 MRS. M. R. WILKINSON
 DR. A. C. WILLIAMS
 MRS. AGATINA WILLIAMS

NICK WILLIAMS
 MRS. NICK WILLIAMS
 MRS. S. M. A. WILLIAMS
 ROGER WILLIAMSON
 MISS SHEILA WILLSON
 MRS. H. M. WILSON
 MISS J. R. WILSON
 *MRS. P. WINER
 BARRY WINKLEMAN
 MISS ELIZABETH S. WINN
 R. WINTOUR
 MRS. R. WINTOUR
 BRUCE WITHINGTON
 MRS. BRUCE WITHINGTON
 MISS HAZEL WOOD
 MICHAEL WOODCOCK
 AUSTIN WOODS
 MRS. AUSTIN WOODS
 IVAN K. J. WOODS
 DR. J. C. WOOLF
 MRS. J. C. WOOLF
 THE LADY WOOLF
 CHRISTOPHER WOON
 MRS. CHRISTOPHER WOON
 MISS CECILY WORRALL
 *SIR MARCUS WORSLEY, BT.
 KENNETH F. WORTHINGTON, M.A.
 MRS. HELEN WRIGHT
 MAURICE WRIGHT
 JOHN G. WYLLIE

MISS AMANDA J. YATES
 MRS. KATE YATES
 DR. MICHAEL YATES
 MRS. MICHAEL YATES
 MRS. DIANA YOHANNAN
 MISS M. ELIZABETH YOUNG
 TIMOTHY YOUNG
 MRS. TIMOTHY YOUNG

L. ZAGARI
 MRS. L. ZAGARI
 MISS L. A. ZANIA
 MRS. P. A. ZOYOPULO