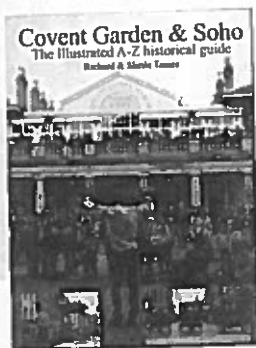


THE CHELSEA SOCIETY  
REPORT

2009



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

## THE CHELSEA SOCIETY

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

*www.chelseasociety.org.uk*

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## THE CHELSEA SOCIETY

19 Cheyne Court, Flood Street, London SW3 5TP  
Registered Charity 276264

# Annual General Meeting of The Chelsea Society

held at

Chelsea Old Town Hall, King's Road, London SW3  
on Monday 23 November 2009

The President of the Society, the Most Hon. The Marquess of Salisbury took the chair at 6.30pm and welcomed members to the AGM. He then welcomed the guests of the Society, the Deputy Mayor of the Royal Borough of Kensington and Chelsea, Councillor Terence Buxton, who was doubly welcome as he was also the Chairman of the Planning Committee and Councillor Nick Paget-Brown, the Cabinet member for Transportation, Environment and Leisure. The President then introduced the Chairman of the Council of the Society, David Le Lay, the Honorary Treasurer, Christy Austin, the Honorary Assistant Secretary, Patricia Burr and the other members of the Council of the Society.

The Minutes of the Annual General Meeting of the Society held on 24 November 2008 were approved by the meeting and the President signed them as a true record.

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

The Honorary Treasurer, Christy Austin, presented her Report and the Accounts for the financial year ended 30 June 2009. She reported that, as last year, the Society had achieved a modest surplus. She hoped that everyone would help enrol new members of every age in 2010. She thanked David Le Lay for his steadfast advice to her as Treasurer, and she also thanked Kathy Roll for her valued help. There being no questions from members, the accounts were approved unanimously.

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

Gordon Taylor asked why the Council had introduced new street

## THE ANNUAL GENERAL MEETING

furniture without a proper public consultation. Councillor Nick Paget-Brown replied that the lighting scheme had been approved some years ago when The Chelsea Society and others had been consulted. The slowness of the implementation referred to by David Le Lay was due entirely to EDF in undertaking their part of the work. As his budget was under pressure, he was more than willing to cut-back on unnecessary replacement works. He thought that mention should have been made of the work recently carried out in St Luke's Gardens which had made a huge improvement and he informed members that new lavatories will be installed next year.

Diana Morant enquired whether there had been any progress on the scheme for a Museum for Chelsea. David Le Lay said that the failure of the Society to establish a Chelsea Museum was one of the disappointments of his tenure as Chairman. The Welsh Church in Radnor Walk which he referred to last year as an ideal venue had now been sold. He felt it unlikely that, with the price of property in Chelsea, a museum could be achieved unless a benefactor could come up with about £5 million.

Tim Nodder said that he felt the Western Extension to the Congestion Charge area should be retained. Gordon Taylor said he was chairman of the West London Residents Association which had led the campaign for the abolition of the Western Extension. He said the Western Extension had failed in its first year in that congestion was now back to pre-charge levels. It had had a devastating effect on many small businesses within the extension area and those just outside it and had cost every motorist in West London £350. He thought a more flexible approach with road user charging would be preferable.

Vera Quin said that several matters of concern had not been mentioned in the *Report*, she asked about the Phene Arms, the Surprise and the large former Electricity Board site in Chelsea Manor Street. David Le Lay replied that the Phene Arms is being converted into a restaurant, there being no change of use as planning permission was not required to convert a pub into a restaurant. The Surprise is not a 'Building at Risk' in that it is being well maintained but it lies empty and he was not certain what was happening to it. The Electricity Board site was a victim of the credit crunch and was up for sale. It was possible that any purchaser might want to apply for a new or different planning consent to that already granted.

The President thanked the Chairman for his Report and invited any further questions from the floor.

## THE ANNUAL GENERAL MEETING

Eileen Rawlence thought that the siting of the hired bicycle stands in Chelsea Green should be reconsidered. David Le Lay said the Chelsea Society encouraged bicycling and the hiring of cycles had been extremely successful in Paris. He understood that the stands were generally to be located where parking meters had previously been and there was therefore to be no loss of residents' parking bays.

Judy St Johnson, Chairman of the Markham Street Residents Association, said that no fewer than 32 stands for bicycles were planned on two sides of Chelsea Green to which her committee were opposed. One of their Ward Councillors had supported them but permission had been given by the Borough planning committee.

Councillor Nick Paget-Brown said that the Mayor of London had been very enthusiastic in introducing the bicycle hire scheme and it had been a key part of his manifesto. The Council felt bound to support the Mayor, it had carefully selected the locations for the stands but these were subject to planning consent. If the scheme was a success it would probably be extended. He felt the scheme should be given a fair trial.

Mary Remnant enquired about the development on the north side of Fulham Road where a block of shops, with flats above, had been boarded up. Although sited in Kensington she felt many Chelsea residents were affected. Terence Bendixson said he knew the site and he understood the properties were in the process of being modernised.

Beaté Oliphant thought that members would be pleased to hear that the second-hand bookshop on the King's Road had been reopened.

Lord Grantley said he had written to the Culture Secretary, Ben Bradshaw, asking that the garrison church in Chelsea Barracks be listed and he hoped the Society would do likewise. It is an 1860s building with a very fine interior. He felt if the church were preserved it could possibly double as a community centre and a museum for Chelsea. David Le Lay said that English Heritage supported the listing but no decision had been taken. Westminster City Council, in their original planning brief for the development of the site, had recommended the chapel should be kept and he hoped the current owners would indeed retain it.

The President thanked the officers of the Society for all their hard work.

## THE ANNUAL GENERAL MEETING

He thanked David Le Lay for his 22 years of chairmanship. Everyone would miss his good natured, firm and wise leadership. Since 1987 he had steered the Society through some difficult times. It was a great advantage that he was a distinguished architect who had designed Dovehouse Green, presided over many exhibitions, public enquiries, appeals and day to day planning matters. He had organised walks, visits and lectures, and maintained good relations with the Borough. Altogether he had been held in the highest respect. Perhaps the greatest tribute to his chairmanship lay in the increased membership. In 1987 there were 730 members and now there were 1266.

He said that there would be another chance to say 'thank you' to the Chairman and to welcome his successor, at a drinks party to be held on 3 December for which tickets would be on sale after the meeting.

There were about 130 people present.



*David Le Lay at his retirement party on 3 December 2009.*

## Chairman's Report

### *Chelsea*

Many good things are going on these days – particularly for pedestrians. At both Sloane Square and South Kensington Underground Stations, where people tend to throng, paved areas have been greatly expanded. It would have been preferable if the paving used at Sloane Square, at least for the pedestrian areas, had been York stone, the traditional paving material of London.

Chelsea's churches are being restored and cleaned. The outside of Holy Trinity church, Sloane Square, for instance, has been washed and the crocketed pinnacle on the apex of the west gable fronting Sloane Street, which was lost in the Second World War, has been restored.

A recently completed commercial development by the Sloane Stanley Estate at 356-372 King's Road makes a positive contribution to the area. It is a modern design, yet it reflects the architecture of neighbouring buildings, it is modest in scale and is of high quality traditional materials. The design would have been improved if there were projecting corbels between each of the retail units, breaking up the fascia line, as is traditional. Perhaps projecting signs will fulfil this function once the shops are occupied.

*Extended paving areas outside Sloane Square Underground Station.*



## CHAIRMAN'S REPORT



*The restored central pinnacle to the west front of Holy Trinity Church.*

Another commercial development, 39-45 Cadogan Gardens, once occupied by Peter Jones has been completely rebuilt behind the original façade. We are generally opposed to rebuilding behind façades but in this case it has been so well done that it is difficult to detect what has happened.

The building of a new home in Lots Road for The Heatherley School of Fine Art is a triumph. Heatherley's was founded in 1845 and is London's oldest independent art school. At one point in its forced move from Ashburnham Road it looked as though it might never get a new building but thanks largely to the determination and skill of Richard Burn, Chairman of the Trustees, the School now has a new building that is twice the size of the old one. Although built on a tight budget, the building has studios with lots of light, lofty ceilings and wonderful outdoor terraces. It is a fine addition to the western part of Chelsea.

*Nos. 356-372 King's Road.*



## CHAIRMAN'S REPORT

Chelsea Wharf, adjacent to Cremorne Gardens, has been sympathetically reworked and is an example of just the sort of Thames-side development the Chelsea Society wants to see, as opposed to the skyscrapers planned for the nearby Power Station site.

The opening of the new Imperial Wharf station on the West London railway line is another bit of good news. It gives residents of south west Chelsea much improved public transport for which the Society has campaigned for decades.

### **The Character of Chelsea**

My biggest fear for Chelsea is, now that it is such a desirable place in which to live, this could, ironically, reduce its attractiveness.

Problems include the loss of schools and universities, other community activities and places to work. Then there is the absence of any new affordable housing, the closing down of pubs and the creation, by both conversion and new-build, of ever-bigger houses and flats which few can afford. Parts of Chelsea are accordingly now the preserve of the super-rich with CCTV cameras, private guards and night dog patrols. In such places, because their owners are away so much, many properties are virtually uninhabited. As I see it, there is a danger that some parts of Chelsea will soon have all the life and joy of a cemetery.

Yet, one of the main pleasures and advantages of urban living is that everything, including work, shops and entertainment is near at hand and this vast variety of uses was what made Chelsea one of the most lively and exciting parts of London in which to live. We must all ensure that a proper balance is struck between the understandable desire for peace and quiet and the need to maintain a sustainable mixed community.

### **Local Development Framework**

This planning framework which is to replace the Unitary Development Plan has reached the public inquiry stage. The Society will be making



*Nos. 39-45 Cadogan Gardens, rebuilding behind retained façade.*



*The new Heatherley School of Fine Art in Lots Road.*

several representations, our main objection being that we do not consider sufficient reference is made in the LDF to the opportunities for water-related development associated with the Chelsea riverside, nor are there specific policies protecting the special character and skyline of the riverside. The London Plan places much importance on the Thames, particularly in its 'Blue Ribbon Network' policies but it relies on individual Boroughs to put flesh upon this strategic policy and we think that the Royal Borough has failed to do this.

#### **Street furniture in King's Road**

The installation of new lighting columns is nearing completion after a slow process that has taken at least 2 years. There is a move by the Royal Borough to now replace the street furniture so as to give the King's Road the 'stainless steel look' found in Kensington High Street. We do not support this. It is only 10 years ago that the Borough laid new York stone paving and installed new street furniture and apart from the installation of barriers at crossing points, the Society welcomed those works. We agree with the removal of the 'cattle-pen' barriers and all unnecessary street clutter but we object to the removal of traditional benches and their replacement with ones of modern design. We also object to the proposed removal of the existing cast iron bollards



*Chelsea Wharf.*

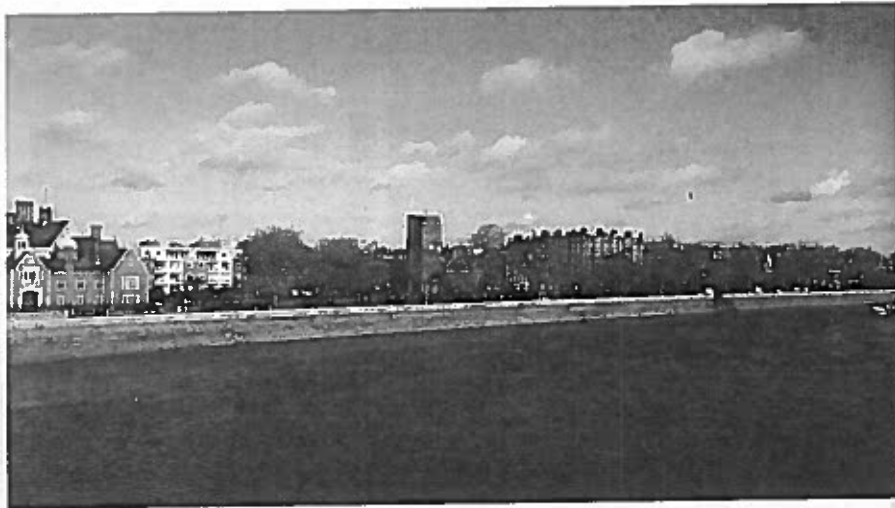
as these prevent vehicles from mounting the pavements and damaging the York stone paving. If the barriers are removed there will be a need for more, not fewer, bollards.

The high levels of lighting required in main streets is such that lighting columns have to be very tall so there is no question of them being traditional in design, traditional lampposts being only about 4.0m high. Where, as in the case of benches and bollards, traditional design is possible, that is what the Society would like to see.

#### **Chelsea Barracks**

After the Rogers Stirk Harbour scheme was criticised by the Prince of Wales, the Chelsea Barracks Action Group commissioned Quinlan Terry to prepare an alternative proposal which was warmly applauded by most people, including The Chelsea Society and led to the withdrawal of the Rogers scheme. Although we would not want to see a project of this size designed in Palladian style, the proposal by Quinlan Terry has the virtue of being based on streets and squares.

The site owners have now decided to start a whole new round of consultation and we have told them, what we have always said about



*The Local Development Framework does not give protection to the character nor skyline of Chelsea Riverside.*

this site, that we want to see clearly defined streets and squares with active frontages (not a gated community), emphasis on what is known as the 'Ranelagh vista' which runs across the site, the retention of the chapel and a good proportion of affordable housing.

#### **Former Antiquarius (131-141 King's Road)**

The Society was sad to see the closure of this antiques market with all its individual traders but unfortunately such uses cannot be protected from change. At least the original character of the building, which is listed, is being preserved and restored as part of its conversion into a single large shop.

#### **Former Chenil Galleries (181-183 King's Road)**

An application for change of use and substantial re-building has been submitted for these buildings. The Society has objected to the proposal to devote the whole site, except the ground floor, to residential use. Generally, the Borough's planning laws do not protect employment uses but they are protected in this part of the King's Road and there is no reason why an exception should be made in this case. The Society also opposes the proposed demolition of 183 King's Road, the red-brick building with a Dutch gable. It is a good example of the architecture of the 1880s and serves as a reminder of the former building line of the houses with front gardens that once existed on this part of the King's Road. Chelsea's high street has in recent years suffered so

much from banal developments that characterful, quirky buildings need to be cherished.

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

The Royal Borough's decision to grant permission for change of use and substantial alterations to these two buildings was a disappointment. The planning committee effectively accepted that a single, misleadingly-worded, advertisement in the *Estates Gazette* constituted the marketing of the Jamahiriya School as an educational building. Furthermore, the committee had no qualms about accepting a new school for children with learning difficulties in a narrow part of Old Church Street. The absence of any parking, access for service vehicles or school bus was seemingly considered irrelevant. Happily, the consent limits the number of pupils to 30.

The loss of this major educational site will produce a net gain of just three dwellings.

#### **Sloane House and Sloane Lodge**

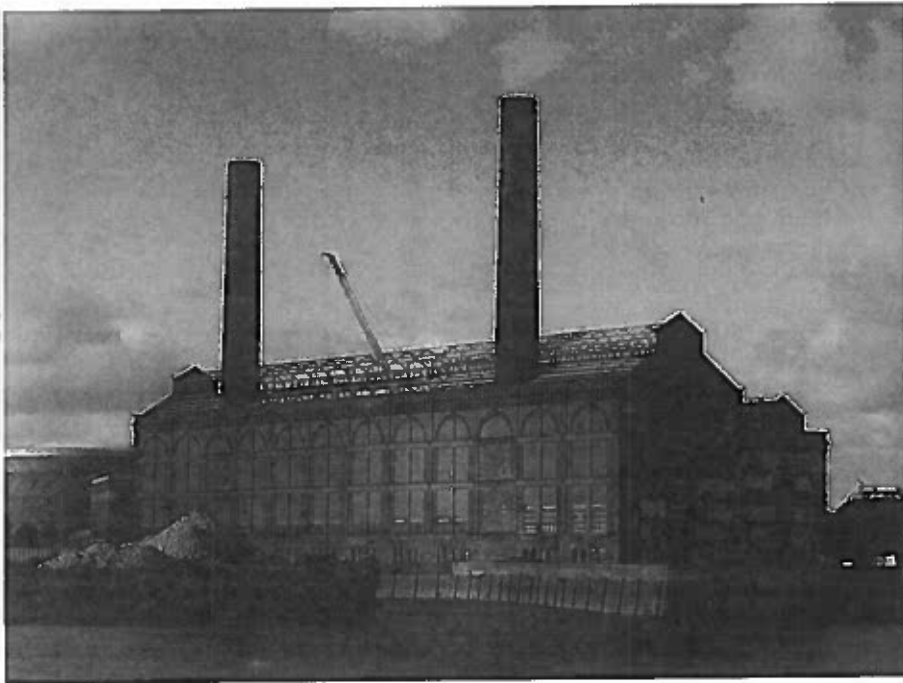
After lengthy negotiations, planning consent was granted for alterations to these two houses. Although the permitted works are much reduced, the Society considers that too many alterations are allowed to the listed Sloane House and it is disappointing that so much of the garden of Sloane Lodge is to be excavated for underground rooms and parking.

#### **Lots Road Power Station**

De-contamination and demolition work at this huge site are now complete and the contractors have left. It is said that construction work will commence in six months but, as the building has been left without its roof, it is now vulnerable to the weather. Parallels with what has happened at Battersea Power Station are obvious except that while Battersea enjoys protection as a listed building, Lots Road does not. Terry Farrell, architect of the development, considers the power station to be an iconic building. The Society agrees and is



*No. 183 King's Road, part of the Chenil Galleries site.*



*The roof-less Lots Road Power Station.*

concerned at what has now happened to it.

If construction work is not resumed within a reasonable period, the local authority could revoke the planning consent by issuing what is known as a Completion Notice. Such a prospect would obviously be welcomed by all, including the Society, who fought against this highly undesirable project.

#### *The Society* Membership

The membership of the Society is 1,266, an increase of 20% on last year. We now regularly communicate with members by e-mail but this in no way replaces communication by post which will continue for the foreseeable future. The Society also features in the social networking sites Facebook and LinkedIn.

#### **The Council of the Society**

We are delighted that Lord Salisbury has agreed to serve a further 3-year term as our President. We are grateful for his wise counsel and watchful eye.

We sent congratulations to our Honorary Vice-President, Lesley Lewis, who celebrated her 100th birthday in March. She is now in a nursing home on Kingston Hill.

During the year we co-opted Paulette Craxford as a member of the Council. Paulette has most ably taken on the work of organising our visits and other social events that had previously been carried out by the late Valerie Hamami-Thomas.

The members of the Society's planning committee for this year were Martin Andrews, Michael Bach, Martyn Baker, Alicia di Sirignano, Andrew Thompson and Gina Warre with Terence Bendixson as Chairman and Giles Quarre as Vice-Chairman.

Stephen Kingsley, who has served as our Hon. Secretary for the past 4 years, has decided to retire. Stephen's minutes of meetings, including those of the AGM, have been masterly examples of the art.

#### **Lectures**

Our thirtieth season of winter lectures was arranged by Serena Davidson.

On 12 January Clare Longworth gave us a talk on *The Life and Work of William de Morgan*. As the curator of the De Morgan Centre in Wandsworth she was able to tell us about this fascinating museum and its uncertain future.

On 2 February Alan Powers, President of the Twentieth Century Society, spoke about *Twentieth Century Architecture in Chelsea*. We learnt about buildings and interiors of national importance which many were unaware of and Professor Powers ended by pointing to some of Chelsea's recent buildings that might just be icons of the future.

On 23 February Robert Bargery, Secretary of the Georgian Group, gave a talk on the work of this national amenity society with special reference to Chelsea.

## CHAIRMAN'S REPORT

### Public meeting with David Prout

On 11 May we organised a meeting at Chelsea Old Town Hall at which David Prout, the Executive Director of Planning and Borough Development, spoke about the work of his Department to a large audience and then answered questions from the floor. Mr. Prout gave very direct, honest and reasoned responses to all the questions, even when it might not have been what the questioner wanted to hear.

It was with regret that we learned that after only two years in post, David Prout has left the Royal Borough, having been offered an important position in the planning department of the Government. During his time with the Royal Borough, he introduced many much-needed reforms and it is a shame that he left before having completed that task. The need for dramatic improvement in the enforcement section of the department for example, is a job that remains to be tackled.

### Visits

Paulette Craxford arranged a total of four visits to the new Margaret Thatcher Infirmary at the Royal Hospital, on 12 June, 23 June, 23 September and 20 October. So keen were members to see this new building that every visit was sold out. We are very grateful to the Royal Hospital for agreeing to these visits and to the warm welcome our members received.

On 12 July we had a guided tour of Holy Trinity Church, Sloane Square with Caroline MacDonald-Haig, author and lecturer, who concentrated on telling us about the magnificent stained glass windows which have recently been cleaned and restored.

### Doggett's Coat and Badge Race and Summer Meeting

We decided that instead of an evening party, this year's Summer Meeting would take the form of a lunch and that this would be held after Doggett's Coat and Badge Race. This took place on 10 July, a lovely summer's day, with the lunch being held in the delightful studio of the London Sketch Club in Dilke Street. Our special guests were the Mayor and Mayoress of the Royal Borough, Timothy and Daria Coleridge. Some 50 members of the Society were present.

### Autumn Lecture by Tom Martin

This was the second of what we plan to be an annual event in which people who are directly involved with development in Chelsea tell us of their vision for its future.

## CHAIRMAN'S REPORT

On 12 October Tom Martin told us about his family and how his father, Peter Martin, who ran an electrical shop in the King's Road was so concerned about rent increases that he decided to buy the freehold. This led over the next 60 years to his acquiring more property in Chelsea and the formation of Martins Properties which now has a significant portfolio of property in Chelsea. Tom is now chairman of the company and we heard how he wants to give it a more prominent profile and to diversify in the types of property the company owns within Chelsea.

The talk was very well attended and there was a lively discussion afterwards.

### Archives

Carolyn Starren, with the help of other members of the Council, has taken on the task of producing a digitised catalogue of the Society's books, pictures and other artefacts. It is our intention to move the majority of our books to the former Chelsea Library in Manresa Road, now occupied by the Hampshire School and we are very grateful to the Principal, Arthur Bray, for making this possible. We are also grateful to the Royal Borough who have provided space for us in the basement of Chelsea Old Town Hall for very many years.

A few months ago the Society was presented with a collection of some 60 books, pamphlets and cuttings by Grace Short in memory of her late husband, Ronald W J Short. The books are on the history of Chelsea and on the life and work of James McNeill Whistler. Ronald Short was born at 21 Stadium Street and went to school in Chelsea where he showed a particular aptitude for art and was offered a place at the Slade School of Art which, for family reasons, he could not accept. He later left Chelsea to live in Fulham but his love of Chelsea and Whistler continued. He joined the Society in 2001 and he was especially thrilled by the erection of a statue to Whistler on Chelsea Embankment in 2005. We are most grateful to Grace Short for this gift.

We have recently received from Phillipa Barton a dissertation on the painter Sidney Starr, written by Sally DeBono. This unique biography of an important painter is the gift of the widows of his two great nephews.

## CHAIRMAN'S REPORT

### Publications

Carolyn Starren produced another wonderful *Annual Report* for 2008 and Michael Bach produced two splendid *Newsletters* in April and October. We have also updated the cumulative index of our annual reports which is available on our web site.

### Conclusion

It is clear from all I have said that the Society undertakes a wide range of work and activities which all require considerable work by members of its Council. On behalf of the Society I want to thank them all for what they do, which is carried out on an entirely voluntary basis.

At the beginning of the year I announced that after 22 years as Chairman I had decided to retire. It has been an honour for me to be Chairman of an amenity society that is as highly regarded as The Chelsea Society, it is a position that has given me much pleasure and which I have found immensely rewarding. I thank all those who have helped to make it so.

The Council of the Society has decided to appoint Stuart Corbyn as its next Chairman. Until a year ago, Stuart was Chief Executive of the Cadogan Estate where he played a major role in shaping some of the good things about Chelsea today. He was a member of the Council of the Society for 12 years and he is already well known in Chelsea. I think the Council has made a wise choice and that Stuart will be an excellent Chairman. I wish him and the Society continued and even greater prosperity.

My Lord President, this is the Report of the Council of The Chelsea Society for 2009 in its 82nd year.

David Le Lay

## Jacob Epstein

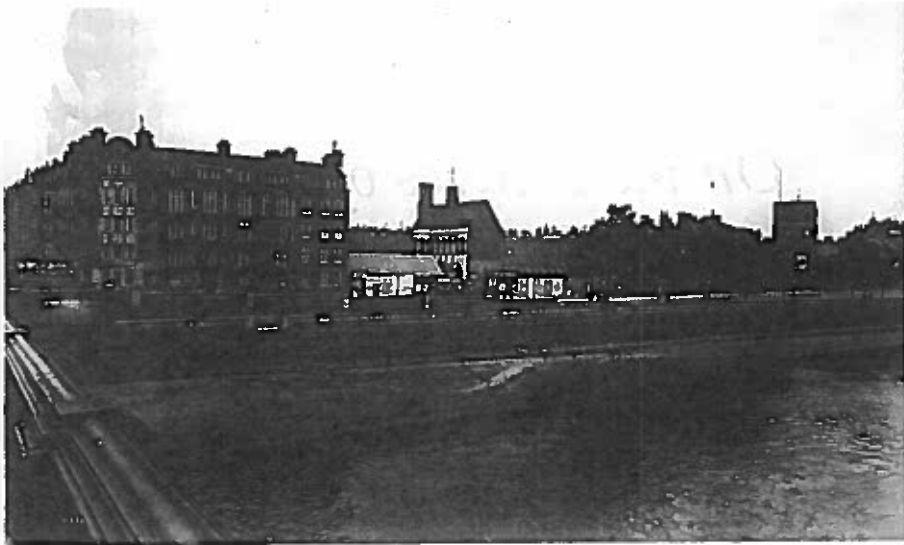
### *On the Fringes of Chelsea*

by Malcolm Burr

Jacob Epstein was 29 years old at the threshold of his extraordinary career as a sculptor when he took a studio at 72 Cheyne Walk in 1909. Although he only kept it for five years, some of the work he did there made his name not only in England, but internationally. Chief among these was the tomb of Oscar Wilde for the Père Lachaise Cemetery in Paris. He was so avant-garde that critics vilified him and members of the public tried to damage his work. His private life was equally controversial.

He was born in New York in 1880 and studied sculpture in Paris at the Ecole des Beaux Arts and the Academie Julian. In 1905 he arrived in London in pursuit of a Scottish girl, Margaret Dunlop Williams, who was not only married but almost eight years his senior. After her divorce Jacob and Margaret married at Chelsea Register Office on 13 November 1906. Among the guests was the author Arthur Ransome whose short story *The Sculptor's Wedding* is an accurate account of their chaotic celebrations.

They first lived off Fulham Road and the following year he undertook his first major public commission: the decoration of the British Medical Association building. This called for 18 statues at £100 per figure, each seven feet high to be fixed 40 feet above the pavement in The Strand. The nudity of the figures shocked critics, the public and particularly some churchmen and, as the argument raged on, Epstein benefited only in notoriety. In the end he was exhausted and broke. He had miscalculated the cost and could not even pay the workmen. Among those defending the statues was Eric Gill who argued that Epstein was 'trying to rescue sculpture from the grave to which ignorance and indifference had consigned it'. Gill, two years younger, was a stone carver and typographer with ambitions to make a community in Sussex to create enormous sculptures in stone - 'a sort of modern Stonehenge'. Epstein initially agreed to join him and they



Epstein's house on Chelsea Embankment hidden behind the trees, now the site of Roper's Garden.

found a suitable site at Asham House (a future home of Virginia and Leonard Woolf) with dilapidated outbuildings and six acres of land. There were two problems: the lease was only 14 years and they could not raise enough money. After six months of discussion and squabbling, they abandoned the project and, within two years, their friendship melted away, each blaming the other.

1910 was a pivotal year for Epstein. Not only did he become a British citizen but he also had his first one-man exhibition at the Chenil Gallery and he was working on his 6ft high *Sun God*. This limestone statue weighed over ½ ton and was therefore difficult to place. The Chenil Gallery gave it a home and over 70 years later it was paired with Gill's *The Maid* in Holland Park. At the same time Roger Fry arranged the famous exhibition at the Grafton Gallery *Manet and the Post Impressionists*. Paintings by Picasso, Matisse, Seurat, Cezanne, Van Gogh and Gauguin convinced Edwardian London that the world was going mad, though it would not actually do so for another four years.

In June 1912 Epstein held open house at 72 Cheyne Walk to anyone who wished to see his tomb for Oscar Wilde. The *Evening Standard*, which had damned his statues on the BMA building, was impressed:

'a winged figure driven through space by an irresistible fate'. The *Pall Mall Gazette* urged readers to 'go and see it at once'. One who did was Henri Gaudier-Brzeska, a young French sculptor with a Polish wife and a ramshackle studio under the railway arches leading to Putney Bridge. He thought Epstein 'the foremost in the small number of good sculptors in Europe'. Sadly, Gaudier-Brzeska was killed in the war when only 23.

Jacob Epstein was 34 when he started his remarkable work *Rock Drill*. It was meant to be in steel but, when he found he couldn't afford it, he made the figure, astride a real drill, of plaster. 'Here is the armed sinister figure of today and tomorrow', he wrote, 'no humanity'. 'The whole effect is unutterably loathsome' wrote PG Konody in *The Observer* when *Rock Drill* was exhibited at the Goupil Gallery in 1915.

It is not known how he first met Dorothy Lindsell-Stewart, known as Meum, but it was probably in 1916 at the Café Royal. Though she earned her living as a typist while her husband was away at the war, her passion was dancing and in time she became a successful dancer in musical comedy. Meanwhile Epstein drew, painted and sculpted her and she was flattered. In 1918 she gave birth to his daughter, Peggy Jean. Recognising that Meum was in no position to take care of the child, Margaret nobly took her into the Epstein household and brought her up as her own.

Towards the end of the war, the Epsteins took a house in Guilford Street, Bloomsbury. He had two one-man shows at the progressive Leicester Galleries in 1917 and 1920 with a range of bronzes including heads of Augustus John, Margaret, Meum, Admiral Fisher, two studies of soldiers, a large unfinished *Mother and Child* and the dominant piece of the 1917 show *Venus* 'a beautiful tower of white marble'. For once the critics had nothing to complain about and he began to acquire a reputation, ironically for a Jew, of specialising in Christian subjects.

THE TOMB OF OSCAR WILDE  
CARVED BY JACOB EPSTEIN.  
IS NOW ON VIEW (1ST JUNE TO  
30TH), AT 72 CHEYNE WALK, NEAR  
BY CROSBY HALL, S.W.

*The monument is to be erected on the grave of  
Oscar Wilde in Père La Chaise Cemetery,  
Paris.*

Mr J. Quinn is invited  
to view by the sculptor

*Invitation to the Borough Librarian,  
Mr Quinn, to view the Oscar Wilde  
memorial.*



Jacob Epstein (1880-1959)

This was reinforced when he made the 7 ft. high *The Risen Christ* which was bought for £2,000 by Apsley Cherry-Garrard, who had been a member of Captain Scott's Antarctic expedition.

In 1921 Epstein met the love of his life. Kathleen Garman was one of four beautiful sisters from Walsall. Kathleen was a 20-year-old music student, sharing a flat with her sister, Mary, when Epstein saw them having dinner at the Harlequin Café in Beak Street. He stared at Kathleen with uncomfortable intensity but when he invited the girls to join him they laughed and left. A few evenings later Epstein found Kathleen there again, this time alone. They had dinner together, spent the night together and remained together for

the rest of Epstein's life which was to be nearly another 40 years.

Kathleen was also an excellent model and by the time Epstein was working on a second head of her in 1922, Margaret had no illusions about the relationship and, fearful of its possible consequences, tried hard to break them up. She didn't mind Epstein having mistresses but she did mind him having this one. She had behaved with remarkable generosity over his affair with Meum but now, as a friend noted, she was 'half-crazed with jealousy'. And she did an extraordinary and desperate thing. She asked Kathleen to come to see her in Guilford Street. When Kathleen was in the hall, Margaret pulled out a pistol and shot her. The bullet entered her left shoulder but everyone assumed she was aiming at her heart. Kathleen crawled, bleeding, into the street where her brother rescued her. She recovered quickly and the incident had a curiously calming effect on Margaret, who was never charged. She accepted that Epstein now had two families - herself and Peggy Jean in one house, Kathleen and eventually three children in Sydney Street.

Two important commissions came to Epstein in 1923. The Polish government asked him to do a head of Joseph Conrad and the Office

of Works proposed a memorial in Hyde Park to W H Hudson, the author of *Green Mansions* and chairman of the committee of The Royal Society for the Protection of Birds. When Epstein's design featuring Hudson's character Rima, part human part bird, was unveiled by the Prime Minister Stanley Baldwin in May 1925, the crowd gasped in horror, which was only matched by press comment: 'hideous, unnatural, un-English and essentially unhealthy', said the *Morning Post*, while the *Daily Mail* demanded 'Take this horror out of the Park'.

In 1928 the Epsteins moved to their final home, 18 Hyde Park Gate. He could not really afford so grand a property, but management of money was never one of his strengths, and it had the convenience of allowing Jacob to use the ballroom as a studio. Simultaneously the architect Charles Holden, who had designed the BMA building 21 years before, asked Epstein to undertake designs for the headquarters of the Underground Electric Railway Company above St James's Park station. His two pieces *Night* and *Day* are above two of the doorways at sixth floor level while Eric Gill and the young Henry Moore were two of six other sculptors employed on other areas of the building.

Throughout the 1930s Epstein's work began to be accepted with 50 Old Testament figures, heads of the actors Emyln Williams and John Gielgud as well as Ramsay Macdonald, Haile Selassie, Chaim Weizman and George Bernard Shaw who did not like the result. In 1933 he sculpted Albert Einstein who was temporarily in Cromer, Norfolk having been rescued from Nazi Germany. He also started work on the enormous statue *Ecce Homo* which for years dominated his studio, was never sold in his lifetime but was finally placed in Coventry Cathedral.

Another model, Isabel Nicholas, became a mistress in 1932. She produced a son, Jacob, called Jackie, in 1934 which, paradoxically, delighted Margaret who pretended the child was her own (though she was 61) and brought him up at Hyde Park Gate as Isabel went to live in Paris.

As the Second World War broke out, Epstein had very little commissioned work and faced acute financial difficulties. He had an expensive house, a studio full of unsold work, a wife and two children at home and Kathleen and three children now at 272 King's Road. He was generous to Kathleen on his visits, usually twice a week, with presents of wine, the latest records, flowers and plums in brandy. What she really needed was money for her children's shoes though Jacob often left what cash he had on the dresser in the kitchen.

## JACOB EPSTEIN

After the war there was a flurry of activity in the art world to commemorate heroes and Epstein did busts of Wavell, Ernest Bevin, Myra Hess, Yehudi Menuhin and Churchill, who came to live at 28 Hyde Park Gate. But his larger works were still considered freaky and three major works *Adam*, *Jacob and the Angel* and *Consummatum Est* were exhibited at the Tussaud Waxworks in Blackpool.

In 1947 Margaret died suddenly at 74 and, although Epstein spent more time with Kathleen, he was a lonely man until Kathleen moved into Hyde Park Gate. His *Lazarus* (1950) initially found no takers but was subsequently bought by New College, Oxford for £700. Wyndham Lewis, in *The Listener*, thought it 'perhaps the most impressive of his giant carvings'.

Although he began to lose some of his strength as he reached 70, his work was much in demand. His *Madonna and Child* on the north side of Cavendish Square and his *Youth Advancing* for the Festival of Britain were both admired. The Tate put on a retrospective exhibition in 1952 with 59 sculptures and 20 drawings. The Office of Works commissioned a full length statue of Jan Smuts for Parliament Square and all this led to a knighthood in 1954. But tragedy awaited. In the same year first Theo, his son with Kathleen, died suddenly at 29 and then Esther, one of their daughters, committed suicide in depression after an unhappy love affair.

In 1955, after many refusals, Kathleen agreed to marry him eight years after Margaret's death. Epstein worked on a portrait of William Blake for Poets' Corner in Westminster Abbey and busts of Otto Klemperer, Princess Margaret and Sir William Haley. His last major work was the group of mother, father, child and dog led by the god Pan, by the entrance to Hyde Park at Edinburgh Gate, Knightsbridge.

On the evening of 18 August 1959 Sir Jacob Epstein had a massive heart attack and died instantly at Hyde Park Gate. *The Times* gave a long and generous obituary describing him as 'perhaps the most outstanding sculptor of his generation and certainly the most controversial'. He had expressed his own view precisely and succinctly back in 1917: 'I rest silent in my work'.

## JACOB EPSTEIN



### Footnote:

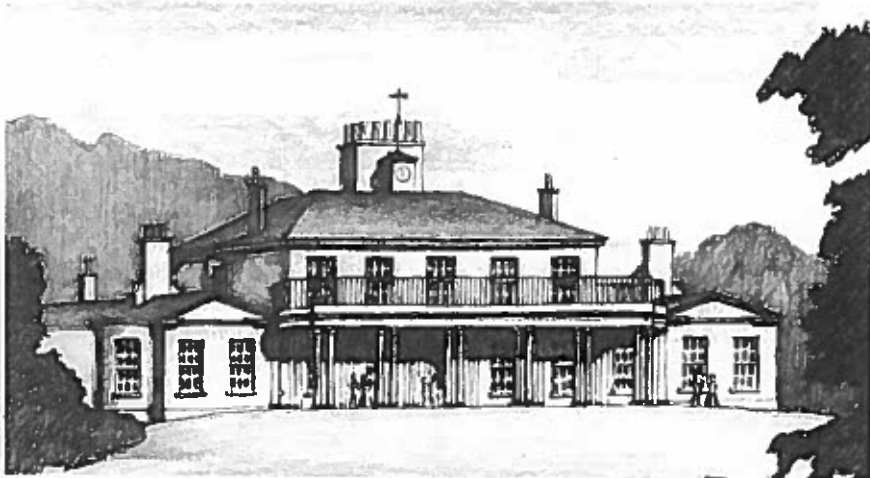
Kathleen Epstein, who came to live in Elm Park Gardens, subsequently gave this 1950 bas relief of a nude girl 4 ft 9 inches high to the Royal Borough. It stands in Roper's Garden, the site of Jacob Epstein's studio. It was unveiled in 1972 by Admiral Sir Caspar John, a son of Augustus John.

# Sloane Place

by David Le Lay

A house 'in the completest style of elegance and perfectly unique, suitable for a family of the first consequence, that combines within itself all the advantages of a town and country residence'. Thus ran the introduction to the sale particulars when Sloane Place was sold at auction in June 1807. The house was built by the architect Henry Holland for his own occupation. Chelsea's famous historian, Thomas Faulkner, writing in 1810, says that it was built as a model for the Brighton Pavilion, that the grounds were laid out by Capability Brown and that a mock ruin in the grounds included the remains of Cardinal Wolsey's palace at Esher. Plausible though all this may seem it is actually far from the truth and, as is so often the way, these 'facts' are repeated by all subsequent historians with the sole exception of the editors of the *Victoria County History of Chelsea* published in 2004. It is thus the intention of this piece to try to rectify the misinformation contained in Faulkner's *History of Chelsea* and to

*Sketch view of the Garden front.*



## SLOANE PLACE



*Henry Holland (oil on canvas)  
by John Opie (1761-1807).  
(Private Collection/Bridgeman Art Library)*

describe in both words and drawings the history of this remarkable house and garden.

Henry Holland (1745-1806) came from a family of builders based in Fulham. They built town houses in Mayfair but could also turn their hand to working on country estates. After attending a French school in Fulham, Henry immediately joined the family firm where he quickly showed an aptitude for design. The firm became increasingly prosperous and by the time Henry was 21 the family had moved into a house in Mayfair maintaining their Fulham base for their business.

At 28 Henry Holland married Bridget Brown the daughter of Lancelot 'Capability' Brown, the famous landscape architect. The Browns would have known the Hollands well for they were based in Hammersmith. The marriage sounded an ideal one, for Henry immediately went into partnership with his father-in-law who was a competent architect as well as a garden designer and they worked on many country house projects together. Brown owned property in Mayfair and provided a house for the young couple.

Unlike most of his contemporaries, Henry Holland did not go on the Grand Tour which is perhaps reflected in his designs which are intrinsically simple and elegant rather than overly dramatic or inventive. Some of the hall-marks of Henry Holland's designs are the use of curved bow windows, octagonal rooms, shallow pitched roofs, loggias and balconies - all found at Sloane Place.

## SLOANE PLACE

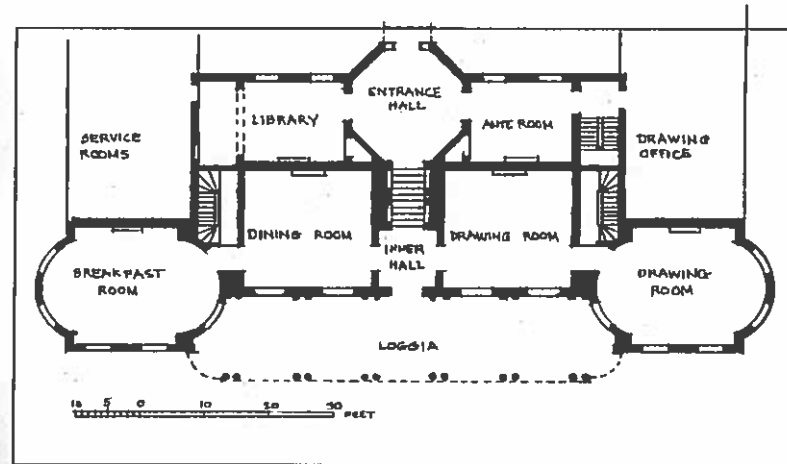
Amongst the country houses designed by Holland are Claremont in Surrey, he also carried out extensive alterations to Woburn Abbey and Althorp House. His London buildings include Carlton House for the Prince Regent and Brooks' Club in St James' Street.

As well as being architects and builders, the Holland family were speculative property developers and on their numerous journeys between Mayfair and Fulham they would have been aware of the large tracts of undeveloped land just south of Knightsbridge. Fortunately, Lancelot Brown knew the owner of this land, Charles, 2nd Baron Cadogan, as he had laid out the gardens at his country estate of Caversham, near Reading and they were both Freemasons. A lease was drawn up in 1771 for 89 acres of this part of the Manor of Chelsea, known as Blacklands, which Lord Cadogan had inherited from his wife's father, Sir Hans Sloane. Holland prepared plans for its development soon afterwards but there was considerable delay before building work actually commenced in 1777. It went ahead at a tremendous pace for by 1780, Sloane Street, Sloane Square and Hans Place were complete.

Hans Town was an immediate success and the Hollands must have made a fortune. Henry decided to build for himself a substantial house which he called Sloane Place. It was built in 1789-90 and was obviously designed to show-off his skills as an architect as well as provide a home for his large family and a drawing office for his work. At much the same time he was designing the first version of the Brighton Pavilion for the Prince Regent and there are many similarities between the two buildings, particularly the U-shaped entrance court and the long enfilade of differently-shaped but symmetrically arranged principal rooms overlooking the gardens.

Sloane Place formed an intrinsic part of the layout of Hans Town with the house aligned onto the north/south axis of Hans Place. The house was approached via impressive gates in a trellis design on the south side of Hans Place. These led via a formal avenue to the main entrance court of the house, so the formal square of Hans Place could be seen as being a prelude to the house. There was also another formal avenue direct from Sloane Street and it seems that, to begin with, this was the only approach. It is certainly the only one shown in the drawing of the site layout of 1790 which gives the address of the house as being

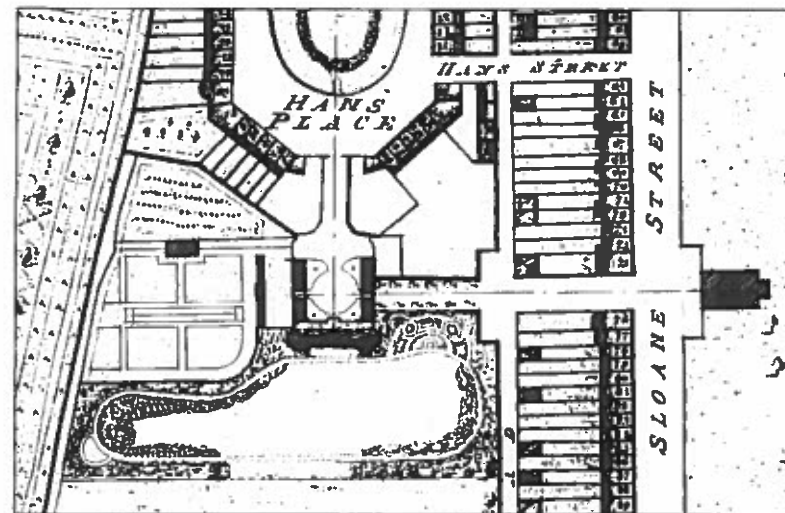
## SLOANE PLACE



*Ground floor plan of the main house as built by Henry Holland and described in auction particulars of 1807.*

Sloane Street, rather than Hans Place. It was Holland's intention to build a chapel, in gothic style, aligned onto the axis of the Sloane Street approach, on the far (east) side of the Street. Sloane Place thus

*Part of Richard Horwood's Map of Chelsea, 1794, with the layout of the garden of Sloane Place taken from a general plan in the British Library, and the location of a proposed chapel shown on the east side of Sloane Street. The Kitchen garden is to the west of the house.*





*Sketch view of the Entrance courtyard as built by Henry Holland.*

played a pivotal role in a classical townscape layout which no longer exists today. The proposed chapel was never built and it was not until 1838 that Holy Trinity was eventually built further down Sloane Street.

The idea of an entrance court with the house on the far side and service wings on either side was a traditional one for London mansions. At Sloane Place, there were arched openings in the middle of both service wings. That on the east side allowed for carriages to enter from the Sloane Street entrance while that on the west led to a service courtyard. The part of the eastern wing nearest the house was Henry Holland's drawing office where the young John Soane worked as an apprentice architect. The northern part contained stabling for six horses and coach houses for three carriages. In the west wing were the kitchens and other service rooms and a basement containing the servants' hall and extensive cellars.

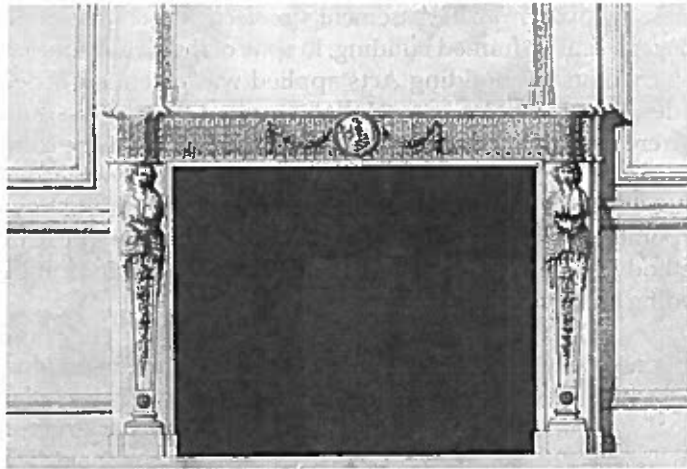
At first floor level of both service wings and the north elevation of the main house were the servants' bedrooms. This included accommodation for the drawing office staff as it was then normal for an architect to provide board and lodging for his apprentices.

Remarkably, apart from the basement, fireplaces and chimneys, Sloane Place was a timber-framed building, in spite of the fact that the area in which the London Building Acts applied was extended in 1774 to include Hans Town. Perhaps Holland argued that, as the Building Acts were principally intended to prevent the spread of fire from one house to another, they need not apply to Sloane Place which was an isolated building with no near neighbours. The house did however incorporate Hartley's iron plates in order to prevent the spread of fire, a method whereby structural timbers were encased in iron plates, including above and below the timber floors.

As anyone who lives in a pre-twentieth century house in London will know, whilst the external and party walls may be of brick, all of the internal walls and floors above basement level, whether structural or not, are likely to be of timber. It seems that the tradition amongst London builders before the Great Fire of building in timber, survived for two centuries after the introduction of the Building Acts which only stipulated that the external walls were to be brick or masonry. Certainly the Holland family were experts in timber construction, as in 1766 they designed and built old Battersea Bridge constructed entirely of wood.

The timber frame was clad externally with mathematical tiles made in the New Forest. These are clay tiles that cleverly interlock so as to give the appearance of brickwork and were extensively used to give a 'Georgian' appearance to timber framed buildings in southern England. Holland had previously used these tiles at a house, since demolished, that he built in 1775 at Cadland in Hampshire. The *Victoria County History* for Chelsea says that these tiles were made of timber, on the basis, no doubt, that they came from the New Forest. This is wrong as the New Forest was well known at that time for the production of tiles and bricks, as well as for timber. The New Forest tiles were of white clay so would have matched the rest of Hans Town where 'Suffolk White' bricks were specified, as would the roofs, being covered in Welsh slates. Window cills and copings, where weather resistance was needed, would have been of stone but the columns to the colonnade on the south front were of timber, given a sanded finish to imitate stone.

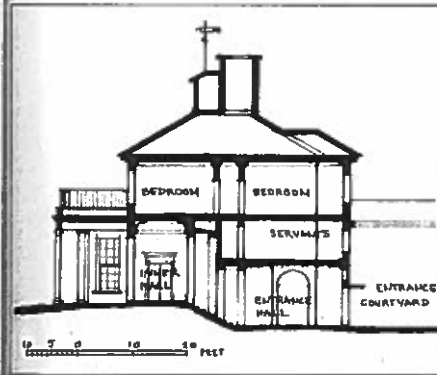
The interior of Sloane Place would have been extremely impressive and ornate. Henry Holland, like all architects at that time, was



*Design for one of the marble Chimney pieces.  
(RIBA Library Photographs Collections)*

concerned just as much with interior design as with the structure of the building and he would have designed the furniture and fittings such as mirrors and chandeliers. The auction particulars refer to fine mahogany doors and inlaid timber floors. A surviving drawing for one of the marble chimney pieces provides a glimpse of the magnificence of the interiors.

As can be seen from a section through the house, it was a split-level building. The grand reception rooms on the south side were at an elevated level which entailed raising the level of the main lawn to the south, so that it gently sloped down to the meadow beyond. This artificial change of level was probably done to give a dramatic sense of rising up from the entrance courtyard and octagonal entrance hall, via a wide, gently rising flight of steps to the main feature of the house – the long enfilade of principal rooms facing south and overlooking the garden. The colonnade on the south front, one of the main features of the design and very much a hallmark of Henry Holland, was on quite a grand scale some 15ft high and 12ft deep. The principal rooms on the south side also had 15ft ceilings, those on the north side being about 12ft and the eight principal bedrooms and two dressing rooms on the first floor had 10ft ceilings. The large windows to the main rooms were glazed in plate glass. Another ‘high-tech’ feature was that the clock on the north elevation, made by Thwaites, communicated



*Section through main house  
as built by Henry Holland.*

to the clock face on the roof of the south elevation and various other clocks in the main rooms of the house. As there were no ‘public’ rooms at first floor level, there was no grand staircase. The stairs to the first floor seem to have been within externally expressed structures on each of the flank walls of the main building, a rather inelegant solution that is un-characteristic of this accomplished architect.

Henry Holland died in 1806 and by 1810 the house and garden was being greatly enlarged and embellished by Peter Denys who had purchased it at the 1807 auction. Faulkner makes a very misleading statement in declaring that ‘The grounds are laid out in the modern style by Mr. Brown, whose superior taste in landscape gardening is well known’. As ‘Capability’ Brown was Henry Holland’s father-in-law, this might seem highly probable but it cannot be so. Lancelot Brown died in 1783, long before the building of Sloane Place. All of the lake and landscaped grounds, complete with follies, that can be seen in each of the views of the house that appear in the two Faulkner editions were formed by Peter Denys, not Henry Holland. An engraving of Henry Holland, published just after his death, with Sloane Place in the distance shows that there was no lake nor follies at that time. Faulkner confirms this by telling us in 1810 ‘the lawn will be much ornamented by a large sheet of water, which is now forming’. These grounds were very much in the style of ‘Capability’ Brown but not actually by him.

As is clear from the 1807 sale particulars, the house and garden were just as shown in the 1794 Horwood map. Beyond the iron fence on the south boundary was a 16-acre meadow that belonged to the house but was leased to three tenants. This meadow ensured that the house had an open prospect to the south but it was Peter Denys who created the Capability Brown style landscape.

Not a great deal is known about Peter Denys except that he was born in 1760. He was the son of a Swiss emigrant, an accomplished violinist

## SLOANE PLACE



*South view in 1829 with the mediaeval style bridge on the left.  
(Royal Borough of Kensington and Chelsea Library Services)*

and was married to Lady Charlotte Fermor, the only daughter of the Second Earl Pomfret of Easton Neston. To have married into the English aristocracy, he must have been extremely wealthy. Indeed, in addition to owning Sloane Place he had a country estate called Draycott Hall at Fremington in Yorkshire and in 1806 built a new house in Mayfair

*South view in 1810 with the mock ruins of a castle or priory on the left.  
(Royal Borough of Kensington and Chelsea Library Services)*



## SLOANE PLACE

for his son. No doubt on the strength of this marriage, he was himself made High Sheriff of Northamptonshire in 1812 and his eldest son was created a baronet, Sir George-William Denys of Easton Neston, who became MP for Kingston-upon-Hull and Equerry to the Duke of Sussex. His only daughter married Sir Francis Shuckburgh of Shuckburgh Hall in Warwickshire. (The names Draycott and Shuckburgh still exist as Chelsea place names.)

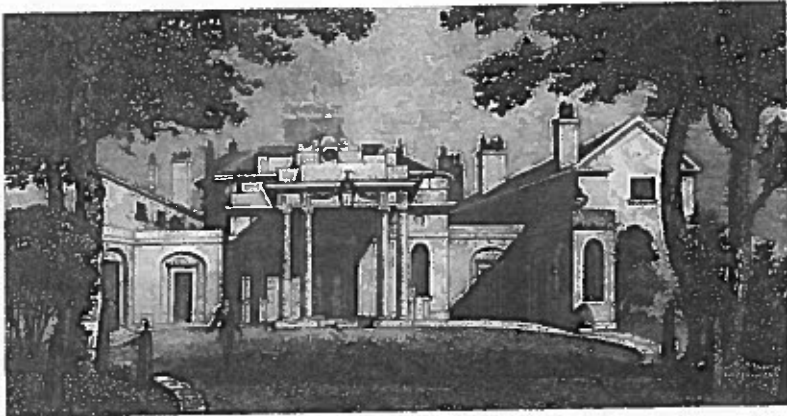
Peter Denys spent lavishly on Sloane Place, or The Pavilion, as he decided to call his new home. Why he changed the name is not recorded but it could be because he believed that it was the model for Brighton Pavilion. As we have already seen, he created the lake complete with an elaborate stone bridge in mediaeval style and placed a pair of classical statues on plinths by the water's edge of one of the islands. There was also an ice house below a tall tower to the south west of the lake which was surrounded by mock ruins to imitate a ruined castle or priory. The stonework of the ruins is said by Faulkner to have come from the 'ancient demolished residence of Cardinal Wolsey at Esher, Surrey.' Once again this is not strictly correct. Esher Palace in Surrey, built in 1465-80, was a former home of the Bishops of Winchester and occupied for some years by Cardinal Wolsey but it was demolished except for the gatehouse tower in 1678. In 1729 a new mansion, named Esher Place, incorporating the surviving tower, was designed by William Kent for Henry Pelham. This mansion was demolished in 1805 except for the surviving mediaeval tower, and it must have been fragments of the 1729 building that were re-erected by Peter Denys at The Pavilion. Brickwork from houses at the east end of

*Sketch of mock ruins in 1813 by  
B. Cosling. (Royal Borough of  
Kensington and Chelsea Library Services)*



*Sketch of mock ruins in 1813 by  
B. Cosling. (Royal Borough of  
Kensington and Chelsea Library Services)*





North view in 1825 showing the new entrance portico and music room built by Peter Denys.  
(Royal Borough of Kensington and Chelsea Library Services).

Westminster Abbey, demolished in 1808, was also incorporated in the construction of the 'ruin'.

Peter Denys carried out just as many alterations and embellishments to Henry Holland's house itself. Principally, he filled-in the whole of the courtyard and created a new entrance front that is shown in the engraving of 1825 and the main approach to the house was now from Hans Place. The purpose of this major intervention was to create a large semi-circular music room where concerts were occasionally held at which, no doubt, Mr. Denys was able to show-

Sketch of mock ruins in 1813 by B. Cosling. The domed structure in classical style is probably the 'tomb' dedicated to the memory of Nelson.  
(Royal Borough of Kensington and Chelsea Library Services)



off his skill as a violinist. The design of the hall was inspired by the circular carriage drive that had previously occupied the courtyard. There were semi-circular corridors that led from the new entrance, around the music room, to the original octagonal entrance hall. As Faulkner only describes the new music room in the 1829 edition of his *History of Chelsea* it must have been constructed after publication of the 1810 edition.

Faulkner also tells us that Peter Denys was a victim of the Nelson mania that swept the nation after the Battle of Trafalgar. Not only was there a bust of Nelson in the house 'taken from life' but the mock ruins in the garden contained a cell dedicated to the memory of Nelson and called 'Nelson's Tomb'.

Peter Denys died in 1816 but his widow, Lady Charlotte, continued to live at The Pavilion until her death in 1835. The house was then divided into three separate dwellings, the central part, containing all the principal rooms and the main garden was occupied by the Earl of Arran, the east wing by Count Bessel and the west wing by a Mr. Dear.

In the 1860s the former kitchen garden was leased to George and James Prince who formed an exclusive sporting club known as Prince's. All the main buildings, including racquet courts, were built on the kitchen garden and a cricket ground was laid out on adjoining land, part of the Smith's Charity Estate, now Lennox Gardens. With only 13 years unexpired, the original Henry Holland lease was sold in 1874 to the Cadogan and Hans Place Estate Company. This was a limited liability company formed by the Cadogan Estate for the purpose of developing the land occupied by the Pavilion and the southern part of Hans Place. The Company cleared the site and formed Pont Street and Cadogan Square between 1876 and 1888.

Even in 1810 the Pavilion and its grounds seemed to be threatened by what Faulkner calls the 'spirit of gain' but he was assured by Peter Denys that although he owned further land to the south of his grounds, he had intentionally restricted the extent of his garden and planted its borders so as to shut out surrounding buildings and thus create what Faulkner calls 'a perfect *rus in urbe*' of relatively modest size. But, as invariably happens, this magnificent villa and its remarkable grounds, like so many before and since, was eventually sacrificed for more profitable development.

Faulkner also declares that 'It is impossible to convey by words an adequate idea of this unique villa.' It is hoped that both in the use of words and pictures this article might nevertheless have gone some way to achieving the *impossible*.

## SLOANE PLACE

Unless otherwise attributed, illustrations are by the author.

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### Drawings, views and other information on Sloane Place

- Three pencil sketches by B Cosling of the 'Priory Ruins' dated July 1813 (Photographs of these in Local Studies Collection at Kensington Central Library, ref. 1256)  
*The Pavilion, Hans Place* drawn by F W L Stockdale, engraved by T Owen, published by J Robins & Co., London, May 2 1825  
*South View of the Pavilion, Hans Place, Chelsea* drawn by J Baynes, engraved by S Rawle, inscribed "To P. Denys Esq of the Pavilion Hans Place, Chelsea, this plate is respectfully inscribed by his Humble Servant Thos. Faulkner". Published as the Act directs, Jan 18.1810  
*The Pavilion, Hans Place*, printed, by C. Hullmandel. Lithograph, 1829  
*The late Henry Holland, Esqr. - View of Hans Place*, painted and published Augt 21, 1806 by G Garrard  
*A coloured general plan of Mr Holland's house and grounds in Sloane Street, Chelsea*; drawn Aug 11, 1790 on a scale of 30 feet to an inch. British Library ref. Maps K.Top.28.4.dd.3  
*Mr Holland's House in Sloane Street, North Elevation, Aug 11, 1790*. British Library ref. Maps K.Top.28.4.dd.6  
*Mr Holland's House in Sloane Street, South Elevation, Aug 11, 1790*. British Library ref. Maps K.Top.28.4.dd.7  
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*Letter to Chelsea Public Library dated 10 March 1924 from Theodore Dear*. Royal Borough of Kensington and Chelsea ref. S.6.1419  
*Drawing of chimney piece for Sloane Place, Volume of drawings by Henry Holland*, RIBA Drawings Collection at the V&A Museum, ref. VOS/74, p.4

## The Chenil Gallery, 181-183 King's Road

by Carolyn Starren and Kit Wedd

Chenil Gallery is only the second building to occupy its site, on the south side of the King's Road, beyond the hurly-burly of the principal retail area but still comfortably within the main commercial drag, next to Chelsea Old Town Hall. Its predecessor was Manor Row, a high-class development of semi-detached late Georgian town houses of four storeys plus basement, with gardens to front and back.

Towards the end of the eighteenth century, housing development was beginning to link the riverside village to the Royal Hospital. The parish assumed responsibility for the King's Road in 1830 and subsequent improvements, including road-widening and the provision of a paved footway, presumably both reflected and prompted more intense development. By the 1870s both sides of the road were entirely built over with housing as far west as Oakley Street.

John Brydon's Town Hall building of 1885-7 replaced the earlier Vestry Hall on the site to the east of Manor Row, and extended back to Chelsea Manor Gardens. The next development on the Chenil site was the construction of a new building at No. 183B, in the gap between No. 181 and the buildings further west. This now forms the west wing of the former Chenil Gallery. With its red brick frontage, Dutch gable, bands and pilasters of moulded brick, and windows with multiple glazing bars in the upper lights, the west wing is in the 'artistic' taste fashionable in the 1880s. Initially, according to local directories, it was used as a college of science and art but by 1903 it was re-named Onslow Studios and contained 21 artists' studios. This development made good commercial sense, as the area around Tite Street and Manresa Road was the heart of 'Studioland'.

By the end of the 1880s, so many artists had gravitated towards Chelsea that there was a pressing need for an affordable social centre - a club where artists could meet to eat, drink and discuss their work in a convivial atmosphere. The immediate proximity of so many studios prompted the Scottish painter James Christie, who was then living

## THE CHENIL GALLERY



*King's Road c.1902, with the Six Bells on the right. Shown also are the original frontages of the Chenil Gallery and Chelsea Town Hall.  
(Royal Borough of Kensington and Chelsea Library Services)*

in Manor Row at No. 181 King's Road, to offer the ground floor and basement of his house for use as club premises. His offer was immediately accepted and on 14 February 1891 the founding committee of the Chelsea Arts Club – which included Christie, Stirling Lee and J M Whistler – met 'for the first time in its own clubhouse'. The Club was formally launched on 18 March 1891. As an institution it was a success from the start, quickly attracting a membership of more than 200 artists, who enjoyed the social life it offered and appreciated the quality of the cooking. However, the building was never really large enough to accommodate them and in 1902 the Club moved to new, larger headquarters in Old Church Street, where it remains to this day.

Another favourite haunt of Chelsea artists, the Six Bells west of the Chenil site, was rebuilt in 1900 with an elaborate Tudorbethan frontage. On the other side of the Chenil site, Leonard Stokes's baroque Town Hall, added in 1904-8, stretched along the King's Road to the east as far as Chelsea Manor Street. The remaining Georgian houses of Manor Row were adapted for commercial use, but retained their railings.

Following the departure of the Arts Club, No. 181 served as the premises for a short-lived art academy, the Chelsea Art School (1903-7), whose co-principals were the painters Augustus John and

## THE CHENIL GALLERY

William Orpen. Their school shared the premises with Charles Chenil & Co., 'English & Foreign Artists' Colourmen, Brush Manufacturers, Gilders, Carvers, & Frame Makers, Picture Dealers, Restorers and Conveyancers'. At first Chenil & Co traded out of No. 183 King's Road and later took over at least part of No. 181. The ground-floor rooms housed the artists' supplies shop and a printing press, and the first floor was used as exhibition space, under the name Chenil Gallery. According to one account, the Gallery held its first exhibition in 1905, showing works by John and Orpen.

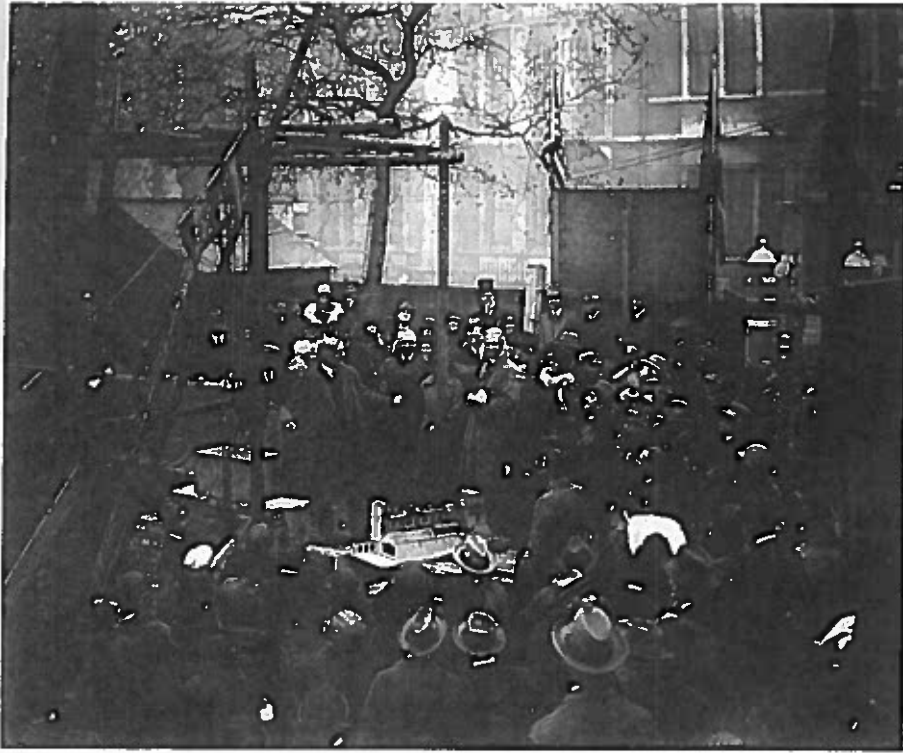
The proprietor of Chenil's and Secretary of the Chelsea Art School, Jack Knewstub, was closely associated with the artists' community of Chelsea, not only through his business but also through family connections. He was the brother-in-law of both Orpen and another successful painter, William Rothenstein. He and his wife lived in a flat on the school premises. The first of their six children was born here on 12 October 1907. Helen, later Lady Brook, grew up to become a notable advocate of birth control. She founded the Brook Advisory Centres, which in the 1960s were among the first medical institutions to offer contraceptive advice to unmarried women.

After the closure of the art school, Knewstub continued to run the Chenil businesses from the house. Artists whose works received their first showing in the original Chenil Gallery included David Bomberg, Gerald Brockhurst, Eric Gill, Spencer Gore and Mark Gertler. James Pryde, William Nicholson and Rothenstein were among the more established artists who exhibited there. Knewstub was anxious to develop the site on more ambitious lines, but his plans were initially frustrated by the outbreak of war in 1914. When peace returned, he obtained a 99-year lease of the site from the Cadogan Estate and demolished the Georgian houses. At a ceremony on 25 October 1924, standing next to a model of the proposed replacement building, Augustus John laid the foundation stone of the New Chenil Gallery.

Taken together, the architects' model and drawing suggest a more ambitious scheme than that which was actually built. Evidently the intention was not only to rebuild the existing galleries, but also to replace Onslow Studios with a new block fronting the King's Road. This was to have contained a long, two-storey range of studios with east-facing attic lights. Knewstub's prospectus for potential investors, entitled *A Temple for the Muses*, explained:

These extensive Galleries are the most modern, convenient, best lighted, well ventilated and acoustically perfect in London,

## THE CHENIL GALLERY



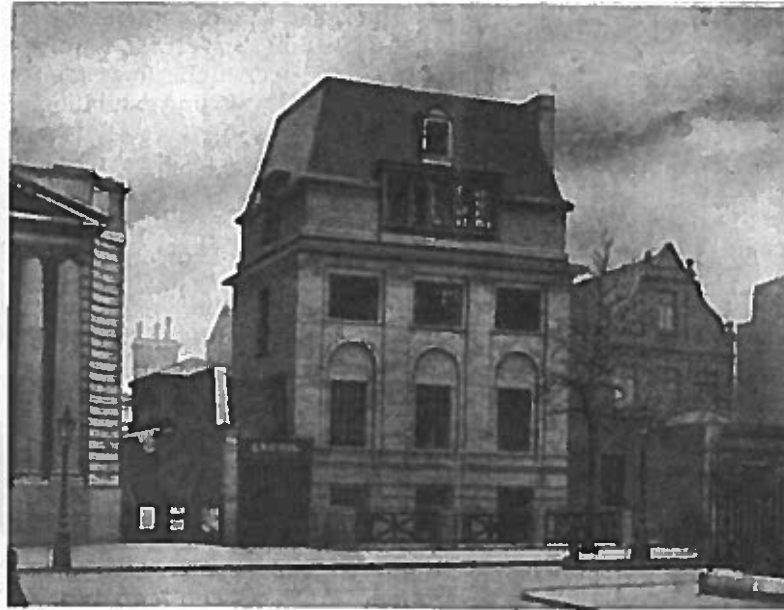
*Augustus John laying the foundation stone of Chenil Gallery on 25 October 1924.  
(Royal Borough of Kensington and Chelsea Library Services)*

comprising 6 Picture Galleries, a Music and Sculpture Hall and Studios covering an area of 14,000 square feet and equipped with a first-class restaurant. There are two entrances or exits and a large parking ground for cars at the Manor Gardens entrance at the rear of the Town Hall unused by any other traffic. The spring supported Oak Dance floor is constructed upon the latest principles and the lounge and other rooms adjoining contain exceptional features of comfort.

Knewstub also intended to open an art school and a small repertory theatre – in short, to provide Chelsea with a complete, integrated arts centre.

The New Chenil Gallery was built in 1924/5 to the designs of Kennedy and Nightingale, a London-based architectural practice, established in 1920 by George Kennedy and Frederick Bayliss Nightingale. The

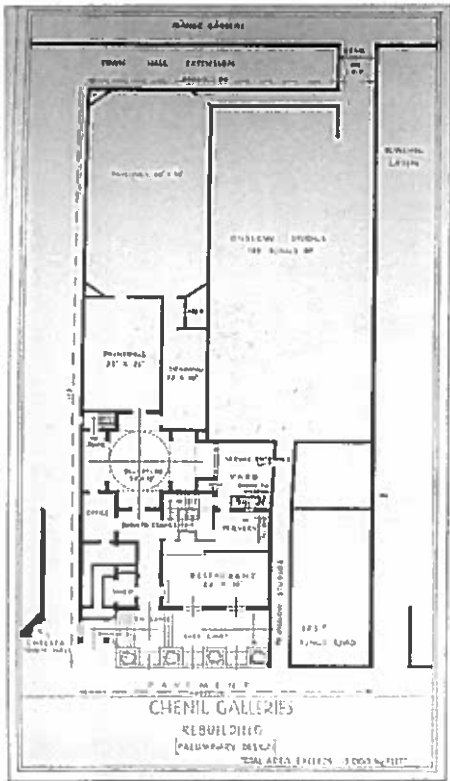
## THE CHENIL GALLERY



*The new Chenil Gallery.  
(Royal Borough of Kensington and Chelsea Library Services)*

building is an architectural hybrid combining Arts and Crafts elements e.g. the dominant roof of hand-cut slate, with features drawn from early nineteenth-century classicism e.g. the blind arches framing the first-floor windows. The proportions of the building are peculiar. Its great height in relation to its base gives it a vertically 'stretched' appearance that is exacerbated by the double-height roof. This may be due to the diminution of the original architectural concept, which reduced the width of the elevation by as much as one-third. The construction was of brick with artificial stone facing under a slate roof and the interior was fitted out with high quality materials, as set out in the prospectus and sales particulars of 1927. Onslow Studios were not demolished, but merely renamed Chenil Studios. The illustration on the next page shows the internal layout of the ground floor. Along the King's Road frontage were a shop and a large kitchen, where meals could be prepared for the first-floor restaurant and private dining room. The second and third floors contained large studios for the art school, with storage space and lavatories, while the fourth floor contained an 'attractively designed', self-contained two-bedroom flat.

## THE CHENIL GALLERY



The internal layout of the new Gallery.  
(Royal Borough of Kensington and  
Chelsea Library Services)

The Liberal politician and writer Augustine Birrell, a Chelsea resident, opened the new galleries in 1925. The opening exhibition of *Present-Day British Art* was organised by Chelsea Arts Club and included works by Orpen, John, Jacob Epstein, Ambrose McEvoy, Alfred Hayward, James A Grant and Lady Lavery. Four paintings by John Singer Sargent were also shown as a tribute to the artist, who had recently died. This was followed in the same year by the *Tri-National Exhibition* organised by the art critic Roger Fry, which featured leading 'modernists' from three capitals, Paris, London and New York. On 29 June 1926 local residents, Osbert and Edith Sitwell, and William Walton presented the second performance of their Surrealist entertainment *Façade*.

Despite Knewstub's optimistic reports to investors, the New Chenil Gallery failed to attract or earn enough money to survive. The recession that followed the General Strike of 1926 may have added to its problems. The planned art school, restaurant and theatre never opened and in 1926, after an exhibition of paintings by Gwen John, the gallery closed. Knewstub was declared bankrupt, and the property was put up for sale. Some years later the artist, William Roberts recalled seeing Knewstub selling fruit and vegetables from door to door in Hastings and remarked, 'I had never expected to see the one-time Chenil Gallery Director as a street trader of vegetables. His last years were spent in a Sussex village, away from the worries of business schemes and the turmoil of the King's Road'.

In the 1930s the Decca recording company took over the building and adapted the galleries for use as recording studios. The main gallery was used for performances of chamber music that were broadcast

## THE CHENIL GALLERY



Jack Knewstub, the Manager, Brigadier H W Studd, the Chairman and Rt Hon Augustine Birrell at the opening of the gallery in 1925.  
(Royal Borough of Kensington and Chelsea Library Services)

by the BBC. The quality of the acoustics was disputed but even so, the studios were used by many stars of the big band era, including Lew Stone, Roy Fox, Ambrose, Jack Hylton, George Formby and Duke Ellington. The musical comedy star Gertrude Lawrence also recorded there, as did many classical musicians.

During the Second World War, the Chenil Gallery became a civil defence headquarters and shortly after was sold to Chelsea Borough Council, who made some additions and used the upper floors as offices. A wide range of public activities and events was staged in the galleries, from mass X-rays to dances and cat shows. Not everyone was happy about this dilution of the original artistic purpose of the Gallery, and in 1973 an exhibition was organised with the support of Sir Roland Penrose, President of the Institute of Contemporary Arts, to promote the work of local artists.

In 1977 the Council, now joined with Kensington, leased the Gallery to the ABC Group of Antique Centres, to help pay for the £13 million new town hall in Kensington, and in 1981 RBK&C sold the freehold to the leaseholder, Atlantic Estates (London) Ltd., for £65,000. The 1977 sale was followed by alterations to the front elevation, including the provision of a shop front and a single-storey extension at the rear. From this point the galleries were mainly used as an art and antiques market with a coffee bar. A series of minor changes were made over the next two decades to accommodate the changing needs of the various businesses using the building. The commercial history of the building suggests that it has never lived up to the potential of its site, and it will be interesting to see what new proposals emerge, post-recession, for its future.



Chelsea Artists: In the foreground Pascal, Lucette de la Fougere and Stanley Grimm, outside Chenil Gallery. Photograph by John Bignell.  
(Royal Borough of Kensington and Chelsea Library Services)

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## Music in Chelsea Town Hall

by Andrew D Roberts

Much music has been made in Chelsea Town Hall, and its next-door neighbour, the Chenil Galleries. Both have played host to some of the best musicians of the earlier twentieth century. They have assisted the emergence of the modern chamber orchestra and witnessed important premieres of new music while also contributing to the 'early music' revival. Yet neither the Town Hall nor the Chenil Galleries are mentioned in relevant works of reference<sup>1</sup>, even though their musical life is recorded in several biographies and memoirs. Fortunately, the music critics of *The Times* kept a keen eye on events along the King's Road. Thanks to that newspaper's digital archive it is comparatively easy to find their reports. Furthermore, some 150 programmes of concerts in Chelsea Town Hall are preserved in the Centre for Performance History, Royal College of Music. For 1946-60 there are also programmes given to the British Library by Ernst Henschel, a German lawyer and indefatigable concert-goer who came to London in 1938.

Chelsea Town Hall shortly after a new façade was added 1904-8.  
(Royal Borough of Kensington and Chelsea Library Services)



## MUSIC IN CHELSEA TOWN HALL

The first concerts to be given in the Town Hall were of chamber music in 1906. This might seem surprising for London had recently gained two concert halls, the Bechstein (later Wigmore) and Aeolian, not much larger than the main hall in Chelsea which seats 440. The instigator and chief performer was the brilliant and erudite young pianist Donald Tovey and the concerts were organised by a Chelsea-based committee headed by Richard Denman, a friend of Tovey's from Oxford days. Five or six of these concerts were given each year up to 1913, when financial losses could no longer be borne. The core repertoire consisted of German classics but there were also novelties, including, in 1909, a quartet by Tovey himself. Richard Muhlfeld played the two clarinet sonatas which Brahms had written for him.<sup>2</sup>

Little, if any, music was heard in the Town Hall during the First World War. It was not until 1921 that concerts again took place with some regularity. In September, music by Samuel Coleridge-Taylor was played by a small orchestra conducted by the composer's son Hiawatha. *The Times* complained that 'it is very hard to tell in so resonant a building exactly what is happening'. The need for performers to adapt to local acoustics was also noted in October, after

*Back row: R C Trevelyan, D F Tovey, Adila d'Aranyi, Pau Casals*  
*Seated: Mrs Trevelyan, Miss Weisse, Professor Röntgen, Mrs Röntgen*  
*Front: Jelly d'Aranyi.*



## MUSIC IN CHELSEA TOWN HALL

the first of ten concerts given by the Philharmonic String Quartet. The series was intended 'to popularise the chamber works of leading contemporary composers' by 'tempering them with the classics'. In 1922 several concerts were mounted by the Guild of Singers and Players. After their first Chelsea concert, *The Times* noted the 'change of locale which, from the point of view of the decentralization of metropolitan music, is to be warmly commended. The hall may not be ideal for the performance of chamber music', but its resonance evidently flattered the string players.



*John Coates. (Royal Borough of Kensington and Chelsea Library Services)*

The dominant musical personality at the Town Hall in the early 1920s was a Chelsea resident, the celebrated tenor John Coates. He was then in his early fifties, but he could fill the house. In 1921, he gave a series, repeated in 1922, of English song from Purcell to Parry. *The Times* observed that 'The Chelsea Town Hall seems to draw a far more keenly appreciative audience than the Aeolian Hall'. From 1925 to 1928 Coates was partnered by the young Gerald Moore, who recalled that he 'taught me all I know about accompanying. He certainly remodelled me as an artist. He was not called the Chelsea Potter for nothing'.<sup>3</sup> However, two recitals in Chelsea got Coates into serious trouble. In 1923 and 1924 Coates performed recently-composed songs with the composers' consent (so he claimed) but without that of the Performing Right Society, who took him to court, and won.

The musical life of the Town Hall in the early 1920s clearly attests to a cultivated appetite for music in Chelsea. In the autumn of 1922 a group of local enthusiasts, including Robin Legge, music critic of the *Daily Telegraph*, formed the Chelsea Music Club. This initiative was welcomed by the music critic of the *Westminster Gazette*, Aldous Huxley. Like *The Times*, he considered that 'music at present is far too highly centralised'. The principal founders and long-term energisers of the Club were Henry Piggott, a senior civil servant knighted in 1931, and

## MUSIC IN CHELSEA TOWN HALL



John Ireland.  
(Royal Borough of Kensington and Chelsea  
Library Services)

his wife Mary. She was later credited with 'a talent amounting to genius' in securing the services of foreign visitors<sup>5</sup>. Indeed, as a singer herself under her maiden name Tomlinson, she shared the Chelsea platform in 1923 with the Serbian violinist Zlatko Balokovic, and in 1925 with the Hungarian String Quartet.

The Music Club was fortified by being able to engage other musicians who were – as *The Times* quaintly put it – 'natives of Chelsea'. At the opening concert, on 16 January 1923, two such 'natives' took part, Eugene Goossens, the conductor, and Evlyn Howard Jones, the soloist in Beethoven's Fourth Piano Concerto. The eminent violinist Jelly d'Aranyi, who lived in Elm Park Gardens and then Netherton Grove, played for the Club in 1923 and 1925<sup>6</sup>. In March 1925

Dorothy Silk sang Housman poems set by John Ireland, organist at St Luke's, who lived in Gunter Grove. *The Times* was upset by 'Mr Ireland's twisted melodies and dismal harmonies'. In November 1926 a *Divertimento* by Constant Lambert, then living in Oakley Street, was given its premiere by a chamber orchestra under Anthony Bernard<sup>7</sup>.

Over the next fifteen years the Music Club attracted an impressive procession of foreign musicians to the Town Hall. Singers included Elisabeth Schumann (1928), pianists, Edwin Fischer (1934, 1939) and Artur Schnabel (1938). The leading string quartets of the time also came. The Pro Arte gave eight concerts in 1936 and a Beethoven cycle in 1938. However, the early 1930s were hard times. In December 1931 Sir Alfred Dennis complained that Emmi Leisner, of the Berlin Opera, who had been engaged by the Chelsea Music Club, had been denied a permit by the Ministry of Labour – 'a retrograde step in European civilisation'.<sup>8</sup>

The Chelsea Music Club usually gave six concerts a year. Other bodies

## MUSIC IN CHELSEA TOWN HALL

and causes also brought music to the Town Hall. In May 1925 a concert was given by the Women's Auxiliary branch of the local Conservative Association, and the local MP spoke. This was Sir Samuel Hoare, Secretary of State for Air, who reported on his recent visit to Iraq to see how 'air control' was progressing, and what could be done to reduce British expenditure there. In 1933 a concert in aid of Dr Barnardo's Homes featured Gerald Moore and the veteran violinist Albert Sammons.

From September 1939 until March 1945 the Second World War put paid to concerts in the Town Hall. With the death in 1943 of H C Colles the Chelsea Music Club lost an influential friend<sup>9</sup>. He had been chief music critic for *The Times* since 1925 and had for several years lived in More's Gardens. During the last weeks of the war in Europe the Music Club got off to a fresh start in grand style with three concerts. The first was given by the French baritone Pierre Bernac, with the composer Francis Poulenc at the piano. Pablo Casals, with Gerald Moore, gave a recital in July.

The years 1946-8 were the busiest in the Town Hall's musical history. Each year there were well over forty concerts. London's main concert venue, the Queen's Hall, had been bombed in 1941, and the Aeolian Hall was taken over by the BBC. Meanwhile, the small orchestra appropriate to eighteenth-century repertoire and much modern music enjoyed increasing favour among players and audiences. The London Chamber Orchestra, founded by Anthony Bernard in 1921, had been a pioneer. In 1933 a string ensemble, the Boyd Neel Orchestra, was formed. In May 1938 it gave the Music Club's hundredth concert. In the winter of 1945-6 it made Chelsea Town Hall its London base. On June 17 1946 it gave the British premiere of a modern classic, the elegiac *Metamorphosen* written by Richard Strauss in 1945. There was a moment's silence before the applause. 'The audience had been deeply moved'<sup>10</sup>, even if at a later performance the piece seemed 'preposterously long' to Richard Capell, the veteran critic of the *Daily Telegraph*.

CHELSEA MUSIC CLUB  
SEASON 1938-1939



1770-1827

BEETHOVEN FESTIVAL, CONCERTS  
(The complete string quartets)

THURSDAY 15TH NOVEMBER	FRIDAY 18TH NOVEMBER
THURSDAY 22ND NOVEMBER	FRIDAY 25TH NOVEMBER
THURSDAY 29TH DECEMBER	FRIDAY 9TH DECEMBER

at 8.30 p.m.

in the Town Hall, Chelsea

THE PRO ARTE STRING QUARTET  
(OF THE REGULAR COURT)

A. COMOU (Violin)	G. FLETCHER (Viola)
L. HALLIDAY (Violin)	B. HALL (Violoncello)

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Programme of the Concerts  
with Foreword and Descriptions: Notes by Dr. Henry Cannon, M.A.  
(Author's Copyright)

A Pro Arte programme during the 1938-9  
Season. (Royal Borough of Kensington and  
Chelsea Library Services)

## MUSIC IN CHELSEA TOWN HALL

At first the Boyd Neel Orchestra was much in demand: 'up to 200' people were being turned away from each concert. But the winter of 1946-7 was hard for all London orchestras and the Boyd Neel scaled down its activities in Chelsea<sup>11</sup>. Nonetheless, it continued to appear at the Town Hall up to 1950. In 1949 Benjamin Britten conducted it there in his *Serenade*; Peter Pears sang, and Dennis Brain played the horn. And it was through an exchange with the Boyd Neel Orchestra that the French chamber ensemble *Ars Rediviva* played at the Town Hall in January 1947. They presented recondite Baroque programmes and received glowing reviews; a week later, they were killed in an air crash near Sintra, Portugal<sup>12</sup>. Smaller-scale concerts continued to flourish, some of great distinction. Peter Pears and Kathleen Ferrier sang Bach cantatas. In June the Griller Quartet gave the first public performance of Ernest Bloch's second quartet. In April the Busch Quartet began a Beethoven cycle; they returned in 1948 and 1949. The Budapest Quartet gave a Beethoven cycle in 1950 and in 1950-51 a new ensemble, the London Mozart Players under Harry Blech, made a success of Town Hall concerts focused on Mozart and Haydn.

Yet the most remarkable musical phenomenon in the Town Hall after the war was a large orchestra, viable there just because it was largely amateur. This was the Chelsea Symphony Orchestra (CSO), founded by a young horn-player (and assistant to Beecham), Norman Del Mar. In May 1948 the CSO tackled Bruckner's seventh symphony – still a rarity in Britain. In November, it gave the world premiere of Dohnanyi's second symphony. In March 1949 the Australian pianist Noel Mewton-Wood 'covered himself in glory' in Busoni's formidable piano concerto. In May, Dennis Brain introduced Strauss' second horn concerto but the chief work was Mahler's ninth symphony. *The Times* was impressed: 'Mr Del Mar's understanding of this sublime work was reflected in a performance that had obviously been rehearsed with much care.' After 1950, Del Mar's professional conducting commitments obliged him to hand over the CSO to Hubert Foster Clark, under whom it gave concerts in 1956 and 1958.

In 1951 the Festival Hall was opened, which duly reduced the need for Chelsea Town Hall as a musical venue. From 1952 onwards, it seldom presented as many as ten concerts a year. The London Mozart Players moved to the South Bank – though it should be noted that in 1954 three concerts were given in Chelsea by the Goldsbrough Orchestra, forerunner of the English Chamber Orchestra. The Chelsea Music Club continued to arrange about five concerts a year. Sir Henry Piggott died in 1951, and Lady Piggott moved to the country. Their daughter took over as secretary/treasurer and from time to time

## MUSIC IN CHELSEA TOWN HALL

persuaded a celebrity to brave the Town Hall's challenging acoustic: Schwarzkopf in 1952, Segovia in 1956, Gerard Souzay in 1958 and 1961. Eminent quartets still came, and in 1964-5 the Club fielded two young women on the edge of stardom: Janet Baker (with Geoffrey Parsons) and Jacqueline du Pré (with Stephen Bishop, now Kovacevic). But by October 1969 the Club seems to have disbanded, presumably in face of major changes in the London concert scene. The small halls on the South Bank opened in 1967, St John's, Smith Square, became a concert hall in 1969, while the Wigmore Hall gained a new sense of purpose after William Lyne took it over in 1966. It only remains to note that in 1981 some concerts were given in the Town Hall by a group of young musicians conducted by Nicholas Dodd, who revived the name 'Chelsea Symphony Orchestra'. With help from a local resident, Martin Summers, this continued to perform in the Town Hall for at least two years, while using other London venues and visiting the USA<sup>13</sup>.

- 1 Ben Weinreb et al., *The London Encyclopaedia* (3rd ed., 2008); *New Grove Dictionary of Music and Musicians* (1980; 2nd ed., 2000). The Chenil Galleries are briefly recognised as a music venue in Lewis and Susan Foreman, *London: a Musical Gazetteer* (2005) – but not the Town Hall.
- 2 Mary Grierson, *Donald Francis Tovey* (1952), ch.8.
- 3 Gerald Moore, *Am I Too Loud?* (1962), ch.4
- 4 Aldous Huxley, *Complete Essays*, vol. 1 (2003), p.316.
- 5 Sir Arthur Salter, in *The Times*, 5 May 1951; see also Lady Piggott, 'The Chelsea Music Club', *Chelsea Society Annual Report*, 1947, pp.32-34.
- 6 Joseph Macleod, *The Sisters D'Aranyi* (1969), pp.103, 142,242; cf. 171.
- 7 Richard Shead, *Constant Lambert* (1978), p.67.
- 8 Cf. Cyril Ehrlich, *The Music Profession in Britain since the Eighteenth Century* (1985), p.220.
- 9 *Chelsea Society Annual Report*, 1942-3.
- 10 George Dannatt, *Penguin Music Magazine*, 1946, p.114.
- 11 *The Observer*, 2 February 1947
- 12 *Ars Rediviva 1935-1947* (1951)
- 13 Tom Pocock, 'When a King's Road Fantasy Came True', *Chelsea Society Annual Report*, 1983, pp.2-28. The Chelsea Opera Group, founded in 1950, used the Town Hall once, in November 1956, when Colin Davis conducted its orchestra there.

*Andrew D. Roberts used to teach African History at the School of Oriental and African Studies, London. From 1945 to 1949 he lived in Stanley House (cf Chelsea Society Annual Report, 1991). His father, Michael Roberts (d.1948), was Principal of the College of St Mark and St John.*

# The Heatherley School of Fine Art

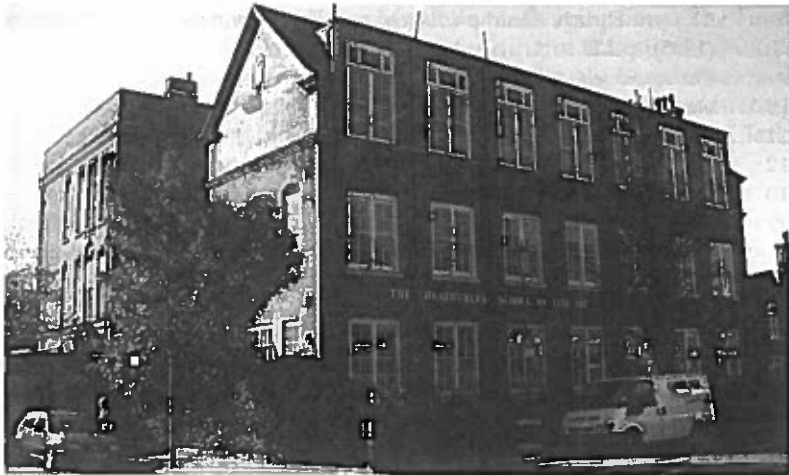
by Hugh Krall

The oldest independent school of art in London, Heatherley's is perhaps unique, certainly pre-eminent, in its concentration on traditional values and techniques in portraiture, figurative painting and sculpture.

Heatherley's was the product of a breakaway group of dissatisfied students from the Government School of Design at Somerset House in 1845. The Government School, which eventually became the Royal College of Art, was at that time orientated almost exclusively towards manufacturing art and design. The breakaways wanted fine art.

The first premises were in Dickinson's Drawing Gallery in Maddox Street, then Newman Street, when James Matthews Leigh became Principal. From the start, teaching concentrated on the human form and drawing from life. Thomas Heatherley joined the school from

*The School's old premises, the former Ashburnham School in Lots Road.*  
(© Heatherley School of Fine Art)



## THE HEATHERLEY SCHOOL OF FINE ART

1860 to 1887. Various moves followed until 1941 when war damage forced closure.

The school reopened in 1946, being then 101 years old. The old days of Proprietor-Principals and strong direction were alas gone and the school was weakened by several changes of ownership. In 1970 John Walton (member of the Royal Society of Portrait Painters and one time chairman of the Federation of British Artists) joined the school staff. He arranged for Bill Coldstream of the Slade to provide new tutors and the Inner London Education Authority (ILEA) to fund new classes, transforming the whole set up. In 1974 he purchased the name of the school from Isaac Pitman for 30 shillings and placed himself as Principal under the Charity founded by Helen Wilson (Vice Principal of the Pastel Society) now known as the Thomas Heatherley Educational Trust.

With the backing of the ILEA, the school was able to move to, and subsequently purchase, the freehold part of the old Ashburnham School in Lots Road from the London Residuary Body. This had been set up by Mrs Thatcher to dispose of all the assets of the GLC.

### The New Chelsea Science Academy

In *The Chelsea Society Newsletter* May 2002, we mentioned the Council's search for a new site for a secondary school in the southern part of the Borough.

Previously the Council had passed up the opportunity to secure the site of the College of St Mark and St John (between King's Road and Fulham Road) already in educational use. Mary Dent, then Chief Planning Officer assured the Society that there was no call for educational use in that part of the Borough. Various sites were considered and rejected but in the *New School for Chelsea, Community Newsletter*, Issue 1 of June 2004 the Council described the need for the new school and the selection of Lots Road/ Upcerne Road/ Tetcott Road as the best option.

The site was partly occupied by the Heatherley School of Fine Art. The Council very properly undertook to re-house the school. The freehold was exchanged for a site at 75 Lots Road (Christiania Wharf site) already in the ownership of the Borough with funds for new studios for Heatherley's. Anya Sainsbury suggested using the design and building team that had just completed work on the Rambert School of Ballet in Twickenham (architects Weightman & Bullen). This made it possible to achieve a purpose built school in a remarkably short time.

## THE HEATHERLEY SCHOOL OF FINE ART



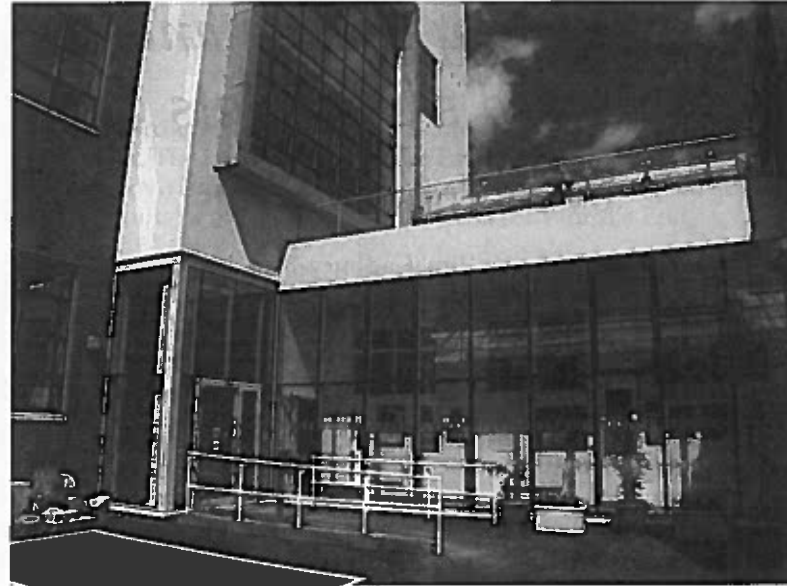
*'A deal is struck!', a photo of Council Leader Merrick Cockell and Rear Admiral Richard Burn, Chairman of Heatherley's. (Royal Borough of Kensington and Chelsea).*

Heatherley's superb new studios have now been in operation for a year. Teaching resumed without a break in 2008.

Considerable progress has been made in building the new academy school for which planning permission was granted in 2006. The first pupils started on 7 September 2009 in temporary accommodation and it is hoped will transfer into the new building in 2010. The Council elected to designate the new school an Academy specialising in science with a Church of England identity.

Heatherley's continues to flourish.

## THE HEATHERLEY SCHOOL OF FINE ART



*The new Heatherley School building. (© Heatherley School of Fine Art)*

### **Editor's Note:**

Hugh Krall retired from private practice as an architect in 1989 at the age of 65. He was persuaded by his brother-in-law, at that time Chairman of the Trustees of the Art Workers' Guild, to accept the position of Secretary. After two years a younger and 'more suitable' candidate was found and he was released. Hugh's wife picked up a leaflet in the public library advertising a part time printmaking class at the Heatherley School of Fine Art which he has been attending ever since.

# H T Cadbury-Brown and the World's End Flats

by Martin Andrews

The death of Professor 'Jim' Cadbury-Brown at the age of 96 in early July is of particular relevance for Chelsea. He was in part responsible for the design of the distinctive high-rise World's End flats at the western end of the Chelsea Embankment, completed in 1977.

Originally designed by Eric Lyons, famous for his humane low-rise 'Span' housing, it was the subject of two public enquiries and intense opposition from the Greater London Council before Lyons was able to win planning permission on behalf of his client, The Royal Borough of Kensington & Chelsea.

Now needing additional professional support for his hitherto modest architectural practice, he turned to H T Cadbury-Brown, already famous for his 1951 Festival of Britain Pavilion. Cadbury-Brown had more recently been involved with the new Royal College of Art

*The World's End Estate.*



## H T CADBURY-BROWN AND THE WORLD'S END FLATS

development in Kensington Gore and the Gravesend Civic Centre. A partnership was duly created between the two to undertake this commission.

Cadbury-Brown was a former assistant to Denys Lasdun and Ernö Goldfinger. The latter's Cheltenham Estate including Trellick Tower was already rising in the north of the Borough, designed for 317 housing units as opposed to the 774 units for World's End.

The design of seven towers of 18-20 storeys, connected by a six storey low-rise housing perimeter 'ring' and landscaped two storey car park was very much Eric Lyons' concept. The final architectural romantic texture was largely that of Cadbury-Brown and recalls his earlier work at Essex University. Indeed, the highly developed roofline of the towers (Cadbury-Brown envisaged these as studios) has a feel of the 43-storey concrete towers in the City of London's Barbican development (Chamberlin, Powell and Bon, 1962-1982\*) though at World's End they are softened by carefully detailed, elaborately modelled brickwork and balconies, still as crisp today as when completed thirty years ago.

Deemed a failure then, in part due to the emotive loss of the original 19th-century low-rise housing, perhaps now the estate deserves further evaluation with its enviable Thames-side location, views and well-supported integral communal facilities in one of the most expensive areas of the metropolis. The towers, now balanced by the Richard Rogers' *Montevetro* development on the opposite side of the Thames at Battersea, will shortly be upstaged by the Terry Farrell residential towers at the Lots Road Power Station site.

Cadbury-Brown described World's End as 'created in Eric Lyons "modern" and I felt that we could improve the architecture.....I don't know whether we did'. It is surely credit to both that they were able to accept such flexibility in its execution.

No doubt this was aided by Cadbury-Brown's embodiment of 'a very gentlemanly and English response to modernism' to use the words of James Dunnnett, responsible for the recent exhibition on him at the Royal Academy where he was Professor of Architecture.

*\*Chamberlin, Powell and Bon's main architectural office was situated in Lamont Passage, Chelsea within the shadow of the World's End towers.*

# Frederick John Pym Gore

by Terence Bendixson

Frederick Gore CBE RA, painter, Anglo-Saxon *fauve*, teacher of painting, Russian dancer (yes, that impossible knee-flicking Cossack stuff) and energetic Royal Academician, died at his flat in Elm Park Gardens at the end of August. It was the Bank Holiday and, for a man who so loved life and jollity, that somehow seems appropriate.



## FREDERICK GORE

Gore, though born in Richmond on 8 November 1913, was a Chelsea man through and through. He taught painting at, amongst other places, the Chelsea School of Art, lived for much of his life close to the King's Road, was a stalwart of the Chelsea Arts Club and could, periodically, be seen, canvas on easel, hat on head, working 'en plein air' in the streets near where he lived.

Sometimes Gore painted Battersea Bridge, Chelsea Reach or one of the other riverside set pieces. More often than not he would be in a back street when his eye was caught by trees with an idiosyncratic shape or buildings coloured red or rust. Living where he did, it was regularly a scene in Elm Park Gardens, as seen from the windows of his flat, that prompted him to take up his paint brush. As Stephen Bartley, art dealer and family friend, observed 'Elm Park Gardens was Freddy's Giverny.' So often had he painted the square that his views of it could make up an exhibition.

In 1953 Freddy married Constance Smith and four years later they took a flat in the newly renovated Elm Park Gardens. Their neighbours included John Bratby and Laurie Lee. All the houses in the square, having been requisitioned by the government during the war, were by then owned by the old Chelsea Council which, to its eternal discredit, stripped them of their porticoes. But, in those houses that were not demolished, the apartments on the *piano nobile*, with their high ceilings and big windows (and served by lifts) were an admirable combination of old and new. In time, the one occupied by the Gores was to become more than anything else a workshop in which virtually every room was occupied by paintings hanging on or stacked against the walls.

After the war Gore became one of the all-star cast of artists teaching at St Martin's School of Art - where he was later to be appointed vice-principal. He gave it a lot of time and, in order to paint, he arranged with the college that, in return for teaching two evenings a week, he could have Tuesdays off. Holidays were, of course, his time of real escape. He had long divided life between London and the south of France - in particular Les Baux de Provence. He first went there in the 1930s, met Pierre Monteux, the conductor, fell briefly in love with his daughter and, more permanently with the craggy town and its surrounding limestone landscape.

By the 1950s the Gores were going to Les Baux every summer but then France became expensive and so, during the 1960s, they moved on to Majorca. Their circle there included Robert Graves, at that time living in his memorable cliff-side eyrie at Deja.



*Freddy painting in France. Photograph by David Black.*

Life for a painter is not always easy, particularly for one with such a hot, un-English palette, and so when young Charlie Gore was sent to Hill House, paying the fees was sometimes a problem. One term, when money was particularly tight, Gore offered to pay in kind – with a painting. He proposed to do one of sports day at the Duke of York's running track. Colonel Townsend agreed and the painting still hangs in the Hill House sister school in Switzerland.

So what was the explanation for Gore's highly coloured palette and his love of red? As Hilary Spurling reports in her biography, when Matisse first arrived at Ajaccio, he was astounded by 'la lumière du Sud'. Having been born and bred in the damp semi-monotone of Flanders, the light of the Mediterranean was a shock. Was that too part of the explanation for Gore's appetite for bold colours? Was it, likewise, those vibrant colours which surrounded him at Les Baux and Majorca that Gore used to such effect in London? Certainly there is nothing English about reds and purples which turn the water of the



*'Cherry Tree' by Frederick Gore (1976). Looking along Elm Park Road towards Elm Park Mansions.*

Thames and the streets of Chelsea into planes infused by the heat of a Bessemer converter. Nor can a Granny Smith sheen be often seen on the grass in Elm Park Gardens.

But the light of the south is not the whole story. Gore, who had ambitions to be a philosopher when he was at school, and who attended the Ruskin School of Art at Oxford, also read Classics at Trinity. Unusually he was both an intellectual and a painter who responded to what he saw with feeling. He may have started with drawing, he may have loved abstraction (about which he wrote with distinction in *Abstract Art* published in 1956) but he also liked nature and landscape. And when it came to painters, those he admired were *les fauves* – Braque, Derain, Vlaminck – who pioneered the use of wild colour in order to go beyond depicting objects and evoke feelings.

As Noel Oddy said of Gore's technique in 2006: 'As the leading English *fauve*, he has that marvellous palette which sends one's spirits soaring....' Stephen Bartley added something that tells of Gore's singularity: 'There are certain colours you are not supposed to use..... but Freddy used them.' (He was referring, in particular to bright, acid greens.) Yet this was not happenstance. 'Freddy's paintings were very well informed. Everything was done with a purpose. There was a lot of thought behind them.'

If older residents in Elm Park Gardens remember Gore for his vigorous support for events like bonfires on Guy Fawkes' night - now discontinued on grounds of risk to health and safety - those who knew him recall him applying his characteristic enthusiasm to joining such events as Hugh Casson's paint-in at Battersea Bridge and Pauline Scudamore's campaign to save Albert Bridge. Gore was quick too to support the call of the Chelsea Arts Club to have a statue of Whistler set up beside the Thames.

The sculpture plan involved, among other things, a posse of fundraising artists painting Whistler's Reach from the roofs of the Chelsea houseboats. Absent house-boaters willing to lend their roofs were asked to fly blue balloons from their mastheads on the appointed day. A flotilla of balloons duly appeared, a platoon of painters stormed aboard, and much work was done.

Freddy Gore died on 31 August 2009 in the old fashioned way in his own bed with his family around him. He had been poorly for some time. On the Bank Holiday morning, Connie gave him breakfast and then he fell asleep. He never woke again. So died a man who, with his hawk-like nose, looked like a Roman pro-consul and who is remembered from his days at St Martin's, not just for being a wonderful teacher and painter, but for doing a Russian strip-tease on roller skates. He will be much missed, particularly in Chelsea, but also more widely.

*Exhibitions of Freddy Gore's paintings will take place at 28 Cork Street, WI from 8 to 13 February 2010 and from 15 to 28 February at the Richmond Hill Gallery, Richmond, TWQ 6QX*

## *Doggett's Coat and Badge Race*

*by Irene Pollock*

**D**oggett's Coat and Badge Race is sometimes said to be the oldest sporting contest in continuous existence. It began in the eighteenth century when the River Thames was an essential, busy part of London's transport system and the licensed watermen, who transported people and goods on the river, formed an important part of London's workforce. In many ways, they were the taxi drivers of the day.

The first race took place on 1 August 1715 and the Old Swan Inn, Chelsea was the original finishing point. Thomas Doggett, a theatre manager, comedian and well-known Whig, instituted the annual race to celebrate the accession of George I. The competitors were to be six young freemen of the Company of Watermen and Lightermen in the first year of their freedom and the prize a coat and silver badge. The coat was orange, the Whig colour, and the badge bore the prancing white horse of Hanover. The coat is now scarlet and the arm badge inscribed 'The Gift of Thomas Doggett'.

Doggett himself organised the race until his death in 1721. His executors were instructed to endow the race which was to be managed by Edward Burt of the Admiralty Office. Evidently, Mr Burt was unwilling to do this so the responsibility with an endowment of £300 was passed to the Worshipful Company of Fishmongers who added £50 to the fund.

The present day race is for single sculls and covers seven furlongs (four miles) from London Bridge to Cadogan Pier, Chelsea. Originally Thomas Doggett had instructed that it should always be rowed on 1 August but it is now raced in July, the exact date depending on the tides. As well as the traditional coat and badge for the winner, the prizes now include money which is given by the Fishmongers' Company to the rowing clubs of the first four contestants to arrive at Cadogan Pier.

On a remarkably chill day in July 1981 the then Mayor of Kensington and Chelsea, Councillor Arnold Stevenson, received the competitors at Cadogan Pier for the first time. A few years later on a similarly inclement day, members of The Chelsea Society were invited to watch the finish. The event is now a firm fixture on both the Mayor's and the Society's calendar.



This painting by the artist Jonathan Parker was inspired by the 296th Doggett Coat and Badge race rowed in July 2009. The artist recounts:

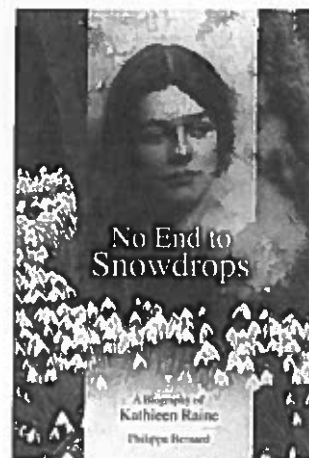
'I arrived to find Mr Blue (Tom Metcalf) calmly waiting for the off. The river is an extraordinary beast, rushing by, but there he sat for ages, seldom needing to paddle to stay put as I clambered around the slithery posts of the wharf, looking and drawing, until the race began. Once the flotilla had disappeared I made it along to Chelsea where I was delighted that my Mr Blue had won. Moreover I was able to recognise in the throng made up by the Chelsea Society a friend of my late father, Terence Bendixson, who took me to lunch at the Sketch Club where Chelsea's Mayor urged me to exhibit my "Doggett" picture.'

The picture to the right is the centrepiece of the artist's Thames pictures.



## *No End to Snowdrops:* a biography of Kathleen Raine by Philippa Bernard

Kathleen Raine, poet and literary scholar, lived in Paultons Square for some sixty years and many will remember her biographer, Philippa Bernard. Philippa and her late husband Leo ran Chelsea Rare Books in the King's Road for some 25 years during which time they became good friends with Kathleen. Unsurprisingly, Chelsea and its residents play a significant part in this thoroughly researched and fascinating book.



Kathleen was born in 1908 and determined at the age of eight to become a poet. Although she achieved her goal, it was at great cost both to herself and to those close to her. Although this is an authorised biography, Philippa Bernard does not shy away from being honest and critical about Kathleen's difficult relationships with her parents, two husbands and her children, Anna and James. At the core of the book is Kathleen's relationship with the naturalist, Gavin Maxwell, also a resident of Paultons Square, which caused much heartache and misery. The title of his book, *Ring of Bright Water*, comes from one of her poems.

Cambridge in the 1920s is vividly portrayed. Kathleen won a scholarship to Girton in 1926 and was soon caught up in the rarefied intellectual and political atmosphere. She was to return in the 1950s to continue her studies on William Blake and later W B Yeats. Philippa Bernard assesses her large body of work, and the accolades she received, in some detail as well as life at 47 Paultons Square. Her long and very interesting life came to a close in July 2003 when, aged 95, she was knocked down a few yards from her home and died a few days later.

Carolyn Starren

ISBN 978-0-85683-268-0 196pp Shephard-Walwyn (Publishers) Ltd £20

# Chelsea Footprints: a Thirties Chronicle

by Angela Hughes

This is a splendid, sparkling review of the artistic life of an Irish family in Chelsea in the 1930s.

Angela Hughes' grandparents, Herbert Hughes and Suzanne Mackernan, met as Abbey Players in Dublin and after touring and travelling with the company, married in New Jersey on 1 February 1922 and 'reluctantly' settled in Chelsea.

They moved to Old Church Street to the house previously occupied by Charles de Morgan, the famous ceramicist, and his painter wife Evelyn. It was a large family home where the author spent her childhood. Her parents and grandparents met and intermingled with the actors, writers, singers and musicians of the day.

There are descriptions of musicians composing and teaching, actors and writers working on new plays, constant visitors and spontaneous creative meetings. Frequent evening parties would go on till late – evening balls and singing. Among others James Joyce, Lionel Tertis and Arthur Bliss mingled with large gatherings of Irish writers and musicians. Late nights and revelry in Chelsea included evening walks and bottles of champagne, then strolling to coffee stalls where they drank Bovril. It all sounds great fun!

There are interesting contemporary photographs of well known names, many forming links which help the reader to weave the lively tapestry of 'Chelsea Life' at the time.

This is truly a kaleidoscope which, with a deft shake of the wrist, reveals more sparkling talents. Well supported with a thorough index and detailed bibliography, this is a book to treasure and to enjoy.

Serena Davidson

ISBN: 978-0-704371361 208pp Quartet Books £20.00

# A Party for David Le Lay

The health of David Le Lay was toasted by some 220 members of the Society and guests at a good-bye party on Thursday 3 December, 2009. The venue was the old Chelsea Public Library in Manresa Road – now the Gems Hampshire School – and the event was made possible by the generosity of Arthur Bray, the Head, and his wife Diana.

It was Chelsea at its best. Robert Salisbury, the President of the Society, spoke warmly of David and introduced Stuart Corbyn, the new Chairman who spoke admiringly of his predecessor's remarkable achievements. Alicia di Sirignano then presented David with an 1810 claret jug and a dozen Georgian wine glasses. Arthur Bray accepted a book about Chelsea.

Tim and Daria Coleridge, the Mayor and Mayoress of the Royal Borough, stayed for a large part of the evening, chatted to guests and urged all to support the Mayor's charity at a celebrity carol service at

*The new Chairman, Stuart Corbyn, Alicia di Sirignano and David Le Lay at the party.*





Guests at the party.

Holy Trinity church, Sloane Street. Amongst those present were three members of the Council of the Society – Patricia Sargent, Jane Dorrell and David Sagar – whose long service exceeded even the 22 years given by David Le Lay. John Richardson, who produces the *Annual Report*, was another very welcome face.

The hosts for the evening were all members of the Society's Council but those who did the work and made the party such a success were Paulette Craxford, Leonard Holdsworth, Alicia di Sirignano, Carolyn Starren and Gina Warre. They worked like Trojans before, at and after the event. Good parties do not materialise from thin air.

Many members expressed the hope that a winter reception might become a hardy annual in the Society's calendar. It's a nice thought.

**Terence Bendixson**

## *Treasurer's Report*

It has been another interesting year for me as Treasurer of The Chelsea Society. We have had, as last year, a modest surplus. We are welcoming in a bright new Chairman for 2010 and saying goodbye to our wonderful and respected Chairman David Le Lay, who has guided the Society brilliantly, and been a steadfast advisor to me as Treasurer. Kathy Roll, a member of the Chelsea Society, has also been a valued aid and helped me to keep the books in order.

It is a privilege to live and work in Chelsea and to serve the Society. I look forward to working with the Committee members and new Chairman to keep Chelsea residential, with retail shops and office spaces, all giving that special quality of being unique and vibrant – a community where one feels at home.

We urgently need to attract new members of every age especially from all areas of Chelsea, and then the surrounding area. I hope each of you will help us gain new members in 2010.

Thankyou for your support.

If you have any questions regarding the accounts I will be happy to answer them.

**Christy Austin**  
23 November 2009

# THE CHELSEA SOCIETY

Registered Charity Number 276264

## REPORT OF THE TRUSTEES

The Trustees present their report and accounts for the year ended 30 June 2009.

### 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)  
Paulette Craxford (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  
David Sagar  
Alicia di Sirignano  
Andrew Thompson  
Gina Warre

### 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 2009, the Society has total funds of £52,679, comprising £38,282 on the General Fund and £14,397 on the Life Membership Fund. These are considered available and adequate to fulfil the obligations of the Society. The reserve of funds is held to meet a need to fund any particular action required to protect the Society's objects, as thought appropriate by the Council of the Society.

Approved by the Council of the Chelsea Society on 23 November 2009.

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 2009, which are set out on pages 94 and 95.

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

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

### Basis of the Independent Examiner's Report

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

### Independent Examiner's Statement

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

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

- \* to keep accounting records in accordance with Section 41 of the Act; and
- \* to prepare accounts which accord with the accounting records and to comply with the accounting requirements of the Act

have not been met; or

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

Angela Ktistakis  
GMAK  
Chartered Accountants  
5/7 Vernon Yard, Portobello Road  
London W11 2DX  
18 November 2009

**THE CHELSEA SOCIETY  
STATEMENT OF FINANCIAL ACTIVITIES  
FOR THE YEAR ENDED 30 JUNE 2009**

	2009	2008
<b>Income and Expenditure account</b>		
<b>Incoming resources</b>		
Annual membership subscriptions	12,175	13,854
Donations received	250	2,554
Advertising revenue and annual report	2,920	3,460
Sponsorship of exhibition	250	6,894
Interest received on General Funds	343	962
Interest received on Life Membership Fund	466	546
Income from lectures, meetings and visits	9,747	3,535
Income from sale of Christmas cards and postcards	2,441	4,442
Mailing inserts	---	400
Income for sale of <i>Here is Chelsea</i> book	109	93
Miscellaneous	60	---
	<u>28,761</u>	<u>36,740</u>
<b>Total incoming resources</b>		
<b>Resources expended</b>		
<b>Direct charitable expenditure:</b>		
Cost of annual report	8,749	8,427
Cost of newsletters	2,647	2,319
Cost of lectures, meetings and visits	9,545	6,121
Cost of Christmas cards and postcards	2,650	790
Subscriptions to other organisations	771	101
Exhibition	71	14,284
Cost of Schools' local history competitions	---	---
Printing, postage and miscellaneous expenses	490	1,259
Insurance	686	663
Jamahirya School enquiry	---	230
	<u>25,609</u>	<u>33,964</u>
<b>Governance</b>		
Cost of Annual General Meeting	227	318
Bank charges	158	163
Independent examiner's fee	705	650
	<u>1090</u>	<u>1,131</u>
<b>Total resources expended</b>	<u>26,699</u>	<u>35,095</u>
<b>Net incoming/(outgoing) resources for the year</b>	<b>2,062</b>	<b>1,645</b>
Balances brought forward at 1 July 2008	<u>50,617</u>	<u>48,972</u>
<b>Balance carried forward at 30 June 2009</b>	<u><u>£52,679</u></u>	<u><u>£50,617</u></u>

**THE CHELSEA SOCIETY  
BALANCE SHEET AS AT 30 JUNE 2009**

	2009	2008
<b>Current Assets</b>		
Debtors	690	345
Balance in National Savings Bank account	29,396	13,391
Balance on bank current and deposit accounts	30,185	44,015
	<u>60,271</u>	<u>58,291</u>
<b>Less Liabilities: amounts falling due within one year</b>	<b>(7,592)</b>	<b>(7,674)</b>
	<u>£52,679</u>	<u>£50,617</u>
<b>Net Assets</b>	<b>£52,679</b>	<b>£50,617</b>
<b>Funds:</b>		
General Funds	38,282	36,686
Life Membership Fund	14,397	13,931
	<u>£52,679</u>	<u>£50,617</u>

Approved on behalf of the Council of The Chelsea Society on  
23 November 2009.

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, regard 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  
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MRS. ROSEMARY ALEXANDER  
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MRS. C. ALLAN  
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MRS. ELIZABETH AMATI  
C. C. ANDREA  
MISS SOPHIE C. M. ANDREA\*  
MARTIN ANDREWS  
\*THE MARQUESS OF ANGLESEY  
MISS MARY APPLEBEY, C.B.E.  
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JOHN ARMITAGE  
MRS JOHN ARMITAGE  
\*DAVID ASCHAN  
M. ASHE  
MRS. M. ASHE  
MISS C. ASSHETON  
THE HON. NICHOLAS ASSHETON  
MRS. ROMA ASHWORTH BRIGGS  
MRS. LISA ATKINS  
J. ROBERT ATKINSON  
MISS CHRISTY AUSTIN  
MRS CYNTHIA AYER

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MISS ANGELA BAIGNERES  
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MRS. B. M. BAIRD  
MARTYN BAKER  
MRS. MARTYN BAKER  
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MRS. RICHARD BALLERAND  
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DR. R. BARKER  
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MRS ANNE BARTLETT

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G. N. BATTMAN  
MRS. G. N. BATTMAN  
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MRS H. R. BRADY  
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MRS. T. BROAD  
CANON MICHAEL BROCKIE  
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MRS. STUART CORBYN  
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MRS JEREMY COUSINS  
MISS ROSEMARY COWLER

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 MRS. ALAN CROSS  
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 MRS. COLIN P. MCFIE  
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