

THE CHELSEA SOCIETY  
REPORT

2010



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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 22 November 2010

The Vice President of the Society, the Worshipful the Mayor of the Royal Borough of Kensington and Chelsea, Councillor James Husband, took the chair at 6.30pm and welcomed members to the AGM. He then welcomed the guests of the Society including Councillor Terence Buxton, Chairman of the Planning Committee. The President, The Most Hon. The Marquess of Salisbury was unable to attend and sent his apologies. The Vice President then introduced the Chairman of the Council of the Society, Stuart Corbyn, the Honorary Treasurer, Christy Austin, the Honorary Secretary, Dagmar Von Diessl and the other members of the Council of the Society.

The Minutes of the Annual General Meeting of the Society held on 23 November 2009 were approved by the meeting and the President signed them as a true record.

Christy Austin, Richard Melville-Ballerand, Andrew Thompson and Dagmar Von Diessl were declared elected as Members of the Council.

The Vice 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 2010. She reported that the Society had had a surplus of £3,398.00. The Treasurer further reported that the Society's new Chairman had helped guide the Society's activities to ensure that the finances remain sound and that Kathy Roll, a member of The Chelsea Society, had helped keep the books in order. The Treasurer concluded by stating that the Society will continue to preserve and enhance Chelsea's unique community. There being no questions from members, the accounts were approved unanimously.

## THE ANNUAL GENERAL MEETING

The Chairman of the Council, Stuart Corbyn, delivered his Annual Report to Members. The Vice President thanked Mr Corbyn and then invited questions from the floor.

The following questions were raised by Society members.

*Renovations of Albert Bridge:* The Society was asked whether it has any information on the renovation of the Albert Bridge. A member stated she had recently received a letter stating that due to unforeseen circumstances the renovations will be extended to September 2012 (instead of September 2011). The letter also stated that some works of a non-noisy nature will take place on a Sunday. Councillor Ian Donaldson, responding from the audience, stated that his information was that the project was due to complete in 2011.

*Iranian Embassy site on Queen's Gate:* The Society was asked whether it would get involved in the development of the Iranian Embassy. Terence Bendixson (the Chairman of the Society's Planning Committee) stated that the Society will not get involved because the site is solidly in Kensington.

*Publish List of Planning Applications in Society's Newsletter:* A request was made that the Society publish a list of pending planning applications referred to by the Chairman in the Society's Newsletter.

*Use of Shawfield House:* A Society member asked about the use of Shawfield House and queried the use as a gallery. The Chairman replied that, as far as the Society is aware, it will be used as a house.

Some 90 members were present. There being no other business the meeting was declared closed at 7:05 p.m.

## Chairman's Report

To mark David Le Lay's retirement at last year's AGM, after a remarkable 22 years as Chairman of The Chelsea Society, the Council felt it entirely appropriate to invite David to become an Honorary Vice President, which he has accepted.

On a sadder note our other Honorary Vice President Lesley Lewis died earlier this year. Leslie had served the Society as Hon. Secretary and Chairman for many years. Sir Simon Hornby, President from 1994 to 2000, also died.

One of the tasks David put to all potential candidates for the position of Chairman was to set out their Vision for the Society when making their presentations to the Council. At the beginning of the year, each of the members of the Council put forward their own visions, which you will be pleased to know was essentially to continue very much as before. We have however agreed to review the Constitution to ensure we are acting in accordance with all relevant charitable and statutory requirements. During the year Patricia Sargent undertook a review of the membership which now stands at 1119. One of the principal objects of the Society is to 'stimulate interest in the history, character and traditions of Chelsea' and in furtherance of these aims the following events were arranged.

### Lectures

The 31st season of Winter Lectures was arranged by Serena Davidson.

*18 January:* Sir Donald Insall, a locally-based architect with an outstanding reputation for his work on conservation, spoke on *Living Buildings, Architectural Conservation – Philosophy, Principles and Practice*, the title of his recently published book.

*8 February:* Don Grant provided an introduction into the history and some of the characters of the London Sketch Club in Dilke Street.

*22 February:* Natalie Cohen of the Thames Discovery Team of the Museum of London spoke of the Investigations of the Chelsea Foreshore

*11 October:* We had the third in a series of lectures given by people directly involved in development in Chelsea. Paul Davis, who has led his own locally based architectural practice for 30 years, gave a resumé of a few of the many refurbishment and development schemes, in particular in Chelsea and Belgravia, with which he has been involved, and expanded on his views for the future.



## THE CHAIRMAN'S REPORT



*Members of the Society at the Annual General Meeting at Chelsea Town Hall.*

### Visits

Paulette Craxford has organised three visits this year.

The first, on 21 April, was to the relocated Heatherly School of Art, in its new purpose built accommodation.

On 3 November there was visit to Leighton House following the completion of a major refurbishment of this extraordinary mid Victorian House, home of Frederic, Lord Leighton PRA.

Finally on 25 November there was a visit to the new Chelsea Academy in Lots Road.

### Exhibition

From 19 to 31 October we held a mini exhibition at the Library in Chelsea Old Town Hall. *The Best of Chelsea's Actors or Musicians from Mozart to Mick Jagger* took the best from the exhibition held in 2008 and arranged the material thematically instead of chronologically. This was curated by Carolyn Starren.

### Publications

Carolyn Starren produced, once again, an excellent and informative *Annual Report*. Michael Bach edited the newsletter that was published in May, and is preparing this year's second newsletter that will be available before the end of the year.

### Social Events

A reception was held on 3 December at the former Chelsea Library in Manresa Road, now the GEMS Hampshire School, to mark

## THE CHAIRMAN'S REPORT



*The new Chairman, Stuart Corbyn with David Le Lay at the Exhibition in October. Below is the Chairman with the Mayor of the Royal Borough of Kensington and Chelsea, Cllr James Husband.*



## THE CHAIRMAN'S REPORT



*The Mayor with the winner of the Doggett Coat and Badge Race, Daniel Arnold.*

David Le Lay's retirement. 220 members were present attended.

Our summer event, a dinner for 80 members, took place in the State Apartments at the Royal Hospital.

On 15 July we participated in Doggett's Coat & Badge and the Mayor & Mayoress of the Royal Borough, James and Munna Husband, welcomed the participants at Cadogan Pier.

Another of the principal objects of the Society is to encourage good architecture, town planning and civic design. The responsibility for this, often controversial, subject falls to the Society's Planning Committee, whose members this year have been: Martin Andrews, Michael Bach, Martyn Baker, Alicia di Sirignano, Andrew Thompson and Gina Warre, with Giles Quarme as Vice Chairman.

Terence Bendixson, the Chairman, commented that: 'Perhaps the most notable planning event of the past year, like Conan Doyle's dog that failed to bark in the night, was developments that failed to start'.

I would like to take this opportunity to thank Alicia, Gina and Martin, who have each stepped down from the Council this year, for their contribution to the work of the Society over the last few years.

The Planning Committee has not however been sitting on its hands. Over the past twelve months, the Hon. Secretary (Planning) has written 52 case letters to the Town Hall, responded to ten more applications, taken part in four written appeals against decisions of the Borough Council, and attended nearly thirty meetings. Two of these involved representing the Society before the Borough Planning Committee.

A brief review the highlights of your Committee's work.

## THE CHAIRMAN'S REPORT



*Cremorne Wharf.*

### **The sewage tunnel**

Thames Water's proposed sewage tunnel under the river will, if and when it goes ahead, be the biggest exercise in civil engineering to hit Chelsea since Bazalgette built the Embankment Sewer that now needs to be supplemented. Happily most of the work will, on this occasion, be underground but two construction sites will be created in the river close to Chelsea Bridge and at Cremorne Wharf. Your Society supports Thames Water in its plan to stop sewage overflows into the Thames with, at present, two qualifications: we would like the proposed extension to the River wall by Chelsea Bridge to be integral with the design of Bazalgette's Embankment, and we believe that both extensions should be located and shaped to create attractive additions to the Thames Path.

On 12 July we hosted a public meeting at the Royal Hospital for Thames Water to present their proposals for the Thames Tunnel. This case is still open, but a refinement that has become apparent since the documents were published is that it is now possible that Cremorne Gardens will not need to be used during the construction process.

Interestingly, the Royal Borough of Kensington and Chelsea seem less convinced about the prospect of the Tunnel. They have issued a statement that includes the following comments, 'The Cabinet of the Royal Borough of Kensington and Chelsea remains deeply uneasy about the proposed Thames Tunnel'.

## THE CHAIRMAN'S REPORT

### South Grounds of the Royal Hospital

Your Society has for years been concerned about the use of the South Grounds of the Royal Hospital for temporary events. With the Flower Show evolving into a major national event, and the introduction of other fund-raising events, the riverward side of Wren's Royal Hospital is nowadays covered for a considerable part of the year by, what some people describe as, ugly plastic prefabs. This is not an attack on the Royal Hospital, an institution that is far more a part of Chelsea than your Society. Nor does it reflect a failure to understand how vital it is for the Royal Hospital to raise funds. It is a cool assessment of the disamenity caused to a national architectural monument by the current array of events.

Happily, here too, this cloud has a silver lining. The Hospital has a vision, which surfaced during the past year, of having only two events per year, running them back to back and even having them occupy the same structure. This would drastically reduce the occupancy of the South Grounds and the turmoil of erecting and striking temporary buildings. Your Society warmly supports this prospect.

### A new Borough plan

The new *Local Development Framework*, which is about to come into force, will affect us all. For Chelsea probably the most significant shift in emphasis concerns changes of use to housing of buildings of almost any other land use. This will become more difficult. The old plan gave support for most such conversions. The new plan puts more emphasis on variety and keeping a mix of land uses. Shops, offices, schools, colleges and hospitals are thus, in future, much less likely to be converted into houses. But to a significant extent this is shutting the stable door after the horse has fled.

### Other matters

Civic societies are supposed to be reflexively against all change. This can be true but an application for new signs for the Chelsea Cinema, no different from the sombre ones now in place, seemed to demand a more creative response. Why not celebrate with lights outside, the silver screen inside? In the days of the Odeon – now Habitat – the façade did glitter. So your Society approached Curzon Cinemas, the new owners, Councillor Daniel Moylan and Jonathan Bore, the Planning Officer, to see what could be done. The outcome remains to be seen – but the managing director of Curzon Cinemas was astounded and delighted.

Outdoor advertising firms are quick to put billboards on any wall that

## THE CHAIRMAN'S REPORT

faces a flow of traffic. Over the years the Borough Council has worked away at extinguishing them but, overnight, new ones sometimes appear. Your Society has this year reported two in Fulham Road.

On a more positive note, today saw the formal opening of the Chelsea Academy in Lots Road, the first secondary school built in the Borough for over 50 years. Whether or not the simplicity of the external elevations is your idea of architectural elegance, the interior is an exercise in space utilisation. As the driver behind this project, RBK&C will be rightly pleased with the finished product. Others might be interested in the amount of accommodation provided underground.

Another of RBK&C's projects this year has been the gradual removal of most of the barriers at crossing points in the King's Road and associated paving works. This is a considerable improvement, and in line with views expressed by the Society over the years. The new lighting columns in King's Road, referred to by David in his report last year, are almost complete, and have stimulated much interest and debate over the year.

Reverting to Terence's comment about developments that have failed to start this year, only the Chelsea School of Art site in Manresa Road and Waldron House, a former office building in Old Church Street, have seen activity on site. Other schemes that have been actively in the pipeline for some time are:

*View from the roof of the new Chelsea Academy, looking towards Fulham.  
(Photo courtesy of Tim Crocker Photography for Feilden Clegg Bradley Studios)*



## THE CHAIRMAN'S REPORT

### Chelsea Barracks

After the Prince of Wales scuppered Lord Rogers' design of an avenue of towers in glass and steel, Qatari Diar brought in a new team of architects. They have shown that London can still be designed in the form of terraces of houses, garden squares (one to be planted with vegetables) and mansion blocks. Your Society warmly supported this approach. An application in outline will shortly go to Westminster City Council. Indicative façades show, not pastiche Georgian, but modern variations of traditional modelling.

### Lots Road Power Station

The developers talk of being out to tender at the moment for the basement and foundation work on the Fulham side of the Creek, with a potential start on site early next year. However there are also suggestions of an imminent revised planning application.

Other possible developments that are still in the pipeline include Alpha Place in Chelsea Manor Street, the Sorting Office and Post Office in Chelsea Manor Street and King's Road, Chenil Galleries in King's Road, Jamahiriya School in Glebe Place and Kingsgate House, 536 King's Road. We have been advised of consultations by Cadogan of their intended redevelopment of Granville and Liscarten Houses in Sloane Street, described as a 100,000 sq ft scheme, and by Affinity Sutton of a major rolling redevelopment programme for the Sutton Estate in Cale Street that will involve 350 of the existing flats. The Brompton Hospital is considering options for the redevelopment of parts of its site to provide significant improvements to the hospital, and have mentioned a consultation in the middle of next year. Peter Jones' old Clearings building in Draycott Avenue and the NCP car park at the north end of Pavilion Road continue to be of interest to developers, and it is probable that other major schemes are being considered.

How any of these will be influenced by our new Government's proposed changes to the planning system remains to be seen. Last week there was an announcement about new reforms to give more of the benefit of development to communities. Any day now the Government is expected to publish its Decentralisation and Localism Bill, which has been described as the most radical reform of the planning system since 1948. Whatever pause for breath there may have been over the last year or so, it is entirely likely that your Planning Committee will be kept occupied next year.

I would like to take this opportunity to thank all the members of the Council for their hard work this year.

## 'The Wednesday' and other bad nights

Chelsea at war - an interview with Juliet Gardiner, author of *The Blitz: The British Under Attack* - including some lengthy quotations from the book.

### The Blitz

**T**he Blitz ran for eight long terrifying months from 7 September 1940 until the 10 May 1941 - and up until 3 November the sirens wailed every night in London. But even after that lull the Luftwaffe returned repeatedly to the Capital. Hitler called off the blitzkrieg, and turned his efforts to the Russian front when he realised that Britain's (and particularly London's) will could not be broken.

According to Juliet Gardiner, Chelsea was hit on the first night of the air war and often thereafter but the casualties were nothing like as heavy as in the East End. Not only were the houses generally better built than those in poorer boroughs but many had basements, which could be reinforced and used as shelters, and many families were able to retreat to houses or friends in the country.

Nevertheless by the end of May 1941, 876 people had been killed or seriously injured in Chelsea. In only two other boroughs, Westminster and Bermondsey, were the proportions of casualties higher. And the number of houses destroyed was 562; another 320 were damaged badly enough to require more than 'first aid' patching.

Why was Chelsea so badly hit? First, it was beside the Thames, which Juliet Gardiner calls 'a fifth column which glittered in silver, could not be blacked out and led the bombers to their targets'. Second, it was home to Lots Road Power Station, the source of electricity for the Underground. It was typical of the infrastructure the Germans were trying to destroy. Civilians were not targeted. They just got in the way of bombing that, from up to 25,000 feet, was far from being an exact science.

During the Blitz the Borough suffered particularly on two nights. One was the 12 November 1940 when Sloane Square Underground Station



## 'THE WEDNESDAY' AND OTHER BAD NIGHTS

was hit just as a train was pulling out. The other was the 16/17 April 1941, one of the worst nights of the entire war. In the course of seven hours of bombing 1,180 Londoners were killed and, in Chelsea, the Old Church was gutted, pensioners were killed at the Royal Hospital and a post occupied by fire watchers was obliterated.

### Sloane Square Underground Station

'The bombing of Sloane Square station is rarely reported,' Juliet Gardiner said. 'It is the underground calamities at Bank and Balham that are best known.' Yet the story of Sloane Square is a terrible one. 'A 2,000 pound bomb hit the station and a moving train at 10.15 in the evening. Many in the rear two carriages were killed while others who were sheltering on the platforms, leaving the station, or in an all-night, underground canteen for bus drivers also lost their lives.'

Irene Haslewood, an off-duty driver for stretcher-bearers, was a witness. Gardiner quotes her: 'I believe the utter carnage of the disaster beggared description. Some of the men working on the job tried to tell me about it. They hardly got anyone out alive. Most of the poor bodies had been stripped of their clothing from the blast.....They never found out how many dead they collected, because there were so many small bits and pieces.....The men collected these gruesome pieces in dustpans - and then of course the question arose of what to do with them? They

*Sloane Square station shortly before the bombing.*



## 'THE WEDNESDAY' AND OTHER BAD NIGHTS

did not know whether to send them to the mortuary or to Durham's Wharf - where all the refuse is taken away in barges down the river. I am glad to say they decided on the latter.'

21.50 "One heavy at Sloane Square way". Heard later it had hit the Underground Station. All went digging in Sloane Square. etc... All .....(?)!

7.20 all clear  
Heard about the Sloane Square Trouble. A big HE hit the Station and also a train in it. Number of dead in train and on platform is unknown. All of us digging before our own work. At 11 o'clock today - death roll is 30 and 50 wounded, 2 fires broke out - one a gas main. Some wounded were taken to South Ken Station in the damaged train. The whole of the station which has just been rebuilt collapsed on to the line and the mess looks hopeless. Nothing is left except a few iron uprights. Court Theatre, Willets and the Pub had broken window One DA bomb is in Royal Hospital Grounds again.

*Extract from wartime diary kept by Miss J M Oakman and deposited at Chelsea Library.*

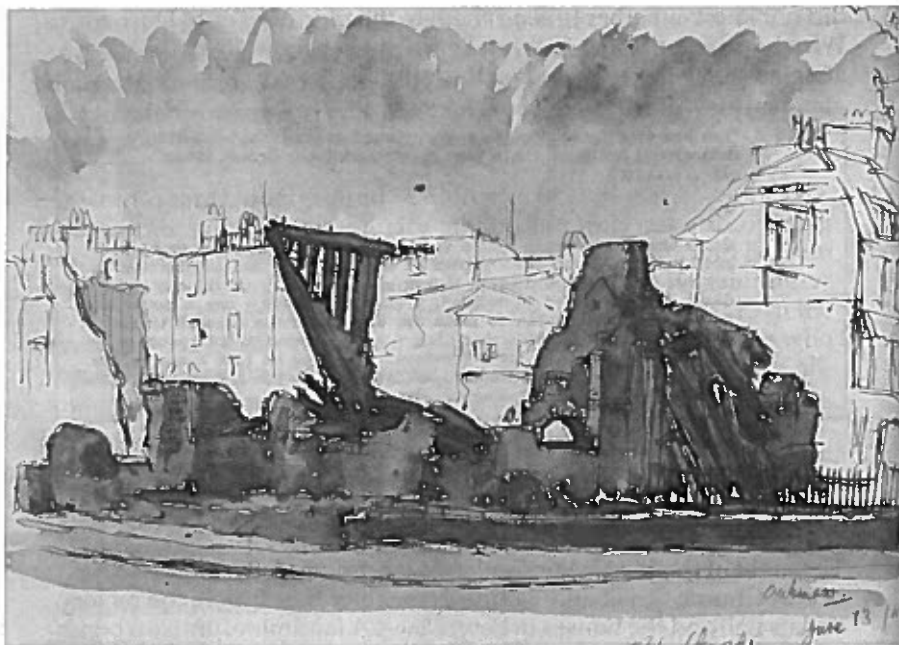
### 'The Wednesday'

The night of the 16/17 April saw two landmines fall near the bottom of Old Church Street and demolish much of the church, the rectory and its hall and the houses in Petyt Place. A landmine, unlike a bomb which fell at speed, penetrated buildings and caused concentrated damage, floated down by parachute, went off when it touched something and spread its blast over a wide area. It was derived from naval mines designed to be dropped in the sea. On the same evening another bomb hit exactly the same ward in the Royal Hospital as had been bombed by a Zeppelin in the First World War. Nine pensioners were killed including one aged 101.

Theodora Fitzgibbon, an artists' model and aspiring actress, was in bed with the painter Peter Rose Pelham in King's Mansions, Lawrence Street when the Old Church was hit. '....there was a thud as if a gigantic sack of coal had been dropped, making the room shudder, almost immediately another thud, and a tremendous explosion. The window blew in and a dense cloud of greenish dust moved slowly through a gaping hole, forming the shape of a weird monster. Peter flung himself on top of me.....'

'All the furniture had moved, not far, it had just moved around about a foot, except for the chair with my clothes on (it) which was under the window. There was no sign of that.' One of them then noticed that the church clock was invisible. 'I can't see the church either. I think it's gone,' said Pelham. They slid down the stairs on their bottoms to the street.

## 'THE WEDNESDAY' AND OTHER BAD NIGHTS



The bombing of Chelsea Old Church, depicted by Jo Onkman and below a photograph of the time. (Royal Borough of Kensington & Chelsea Library Services)



## 'THE WEDNESDAY' AND OTHER BAD NIGHTS

The front of the Cross Keys had been blown in and the couple who ran it were sipping brandy. The top floor of the nurses' home of the Cheyne Hospital for Children had gone. 'The church was nothing but an immense heap of timber and stone, flames licking through it...' People were dug out of the rubble. In one case a young woman poked a tin on a stick up through the debris and rattled it. She was rescued by a war reserve policeman.

'Young and old brought buckets of water to supply stirrup pumps to douse fires. The dust was like a great fog. Charred papers and smouldering wood choked the helpers. Still the raid continued with whining bombs, cracking, thudding guns, droning aeroplanes, both German and our own night-fighters,' wrote Theodora Fitzgibbon. 'Huge chandeliers of flares hanging in the sky like Roman candles illuminated the bombers' targets. Our hands were cut and bleeding.....' (From *With Love* (1982) by Theodora Fitzgibbon and quoted in *The Blitz* on page 334.)

Yvonne Green, a newly married Canadian, lived in Old Church Street and was a part time Auxiliary Fire Service Driver. 'On 15 April she and her husband "dug for victory in the garden", as she wrote to her mother. "I have carrots, beets, onions (which were in very short supply, since before the war, most had been imported from the Netherlands, Brittany and the Channel Islands). Lettuce and tomatoes perhaps".'

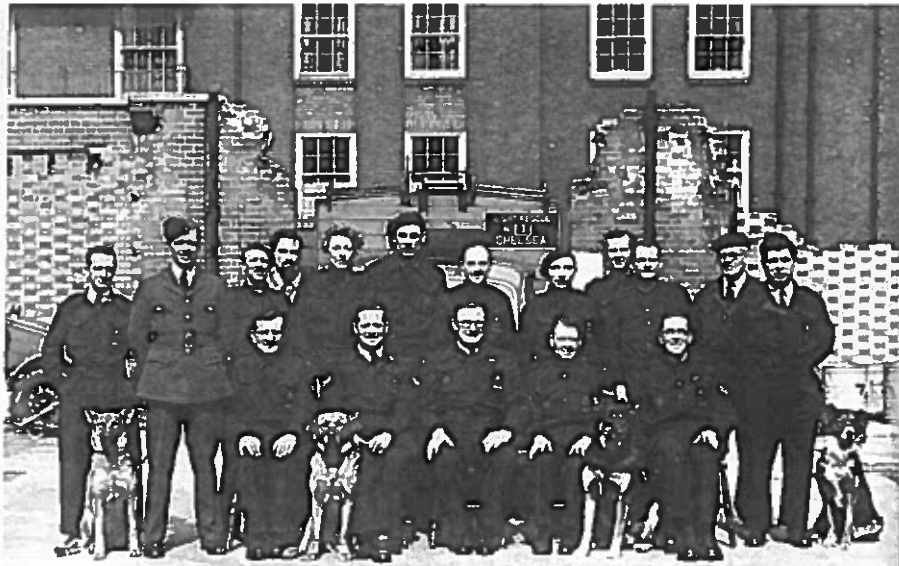
'The next day, though not on duty, Mrs Green went along to the wardens' post in Petyt Place to see if she could help. She was one of the six killed in the raid. All that was ever found of her was a sad list of torn clothes and '1 lipstick, 1 lighter.... 6 stamps and 2½d.'

Thus was Chelsea affected by one of the worst days of the Blitz. In the eight and a half hours that the raid lasted, German bombers made 685 sorties, some planes shuttling to and from France three times. The tonnage of bombs dropped was 890 including 151,230 incendiaries. Most of the capital was affected. St Paul's received a direct hit.

Three days later saw an even heavier attack with the docks downstream of Tower Bridge being the main London target. Yet only three weeks later 93,000 people crammed into Wembley to watch Preston North End play Arsenal in the FA cup final. It was a draw.

### German tactics and the role of Air Raid Precautions

Every raid began with the dropping of incendiaries. These were intended to light fires that could act as beacons for bombers dropping



*Members of a Chelsea Light Rescue team with their search and rescue dogs c. 1941.*

high explosives. Fire watchers, who started off as volunteers, thus had a dual role – protecting property and thwarting German strategy. 'After the raid of 29 December 1940, in which the City was the main target and St Paul's was hit many times, Herbert Morrison, Home Secretary, made it compulsory to have fire watchers,' Juliet said. 'In fact part of the story of the Blitz is how things that were voluntary became compulsory.'

'The ARP service was meant to be local,' she went on. 'There was one post for roughly every five streets. They were in church halls, front rooms and special shelters, and wardens were supposed to know their areas – that Mrs Smith was away on holiday or that Mrs Jones was in bed with a gammy leg. They were also socially mixed. You could find an architect or a lawyer working alongside a bus conductor. Often they were the first to get to a bombed building. Many of them had a pretty terrible time.' Nowhere was this truer than in Chelsea.

Terence Bendixson

Juliet Gardiner's book *The Blitz: the British Under Attack* was published by HarperPress on 7 September 2010 ISBN-13-978-0007240777.

## *The Cheyne Place Bomb* by Carolyn Starren

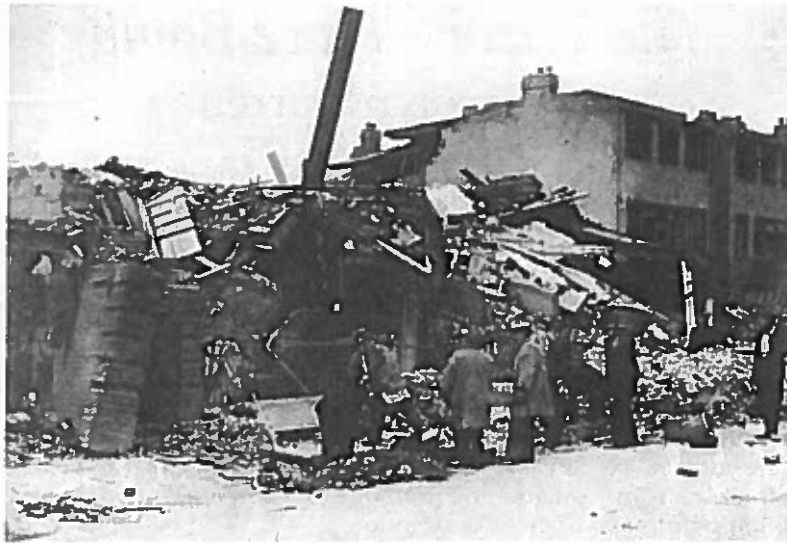
Author Frances Faviell, a pseudonym of Olivia Parker (1913-1959), lived with her husband Richard at 33 Cheyne Place as the Second World War broke out. She worked as a Voluntary Aid Detachment nurse at a first aid post and wrote an account of her experiences in '*A Chelsea Concerto*'.

At the end of August they had a lucky escape as an unexploded bomb landed near their house but their luck, along with so many others, came to an end on the night of 16/17 April known as the 'The Wednesday'. A parachute mine fell on numbers 25 to 43 Cheyne Place (the north side of Royal Hospital Road between Tite Street and Flood Street) causing considerable damage as can be seen from these photographs and Frances' description.

'The All Clear had sounded at five minutes to five: it had been one of the longest raids we had known – all but eight hours. In the cold pale morning light we surveyed the appalling havoc of what had been our

*Cheyne Place bomb site. The outline of 29 can be seen against the block of flats and what once was Frances' home 33 Cheyne Place stood where the man is seen standing on his own*





*The bomb site looking east, today a block of flats and two houses numbered 35-43 Cheyne Place*

small colony in the Royal Hospital Road. How we ever emerged from the mess that was our home seemed incredible – it was one huge pile of rubble, and more had fallen since we left it...but close at hand a blackbird was singing gloriously.

Picking our way across the piles of glass was perilous, and when I saw in the mess something which looked like a garment and found it was a very old camel coat of mine I fell upon it as if it was the most valuable mink. It was indescribably filthy – but it was a coat, an old friend, and as far as I could see we had no material possessions left in the world.'

That night in Frances' 'small colony' many lives were lost and buildings destroyed. Thirteen died in the Royal Hospital Infirmary and the Canadians billeted in the flats above Elms Garage, off Royal Hospital Road, suffered appalling casualties when high explosive bombs landed on the garage. As well as the houses 25 to 43 Cheyne Place, the Auxiliary Fire Station at number 21 was in ruins as were the shops 68 and 69 Royal Hospital Road (today Gordon Ramsay's restaurant).

Frances was deeply affected. She wrote, 'A terrible aching emptiness, a feeling of acute hopelessness and futility came over me as I surveyed the appalling devastation of our little colony. It all seemed so senseless'.

## *School of Shining Light - The Chelsea Academy*

An interview with architect John Southall  
of Feilden Clegg Bradley

Last September the new Chelsea Academy opened its doors to 300 children and 65 staff. When the school is up to its full complement, 810 seven to elevens and 250 sixth formers will go there. This means that the Academy needs to be a big building, but though it fits tightly onto a small site facing Lots Road, light floods into it. Even when the sky is grey, daylight falls through a succession of wells right down to rooms and corridors on the ground floor while big windows give horizontal views to the outside. The school feels open and expansive – but it is not a greenhouse. There are lots of protecting walls.

The architects of the Academy are Feilden Clegg Bradley, a firm which has worked for the public school at Oundle as well as Chelsea. John Southall, who led the design team, stresses the importance they put on connecting the school to its setting. This goal shaped the massing of the different parts of the building and led to the use of generous classroom windows – more Georgian than 'picture' in their dimensions – that allow the children to see out.

'Context is all,' he said when I asked him to explain the form of the building. 'It is very different if you are designing a school in a field. If you don't have any constraints it is more difficult. Constraints are positive; they provide something to react against.' In the case of the Academy the context is both overwhelming and modest. To the south stands the towering red brick cliff of Lots Road Power Station while to the north and east lie rows of tiny late Victorian or Edwardian houses – all gables, bays, mouldings and crockets – architectural embroidery. A stronger contrast could hardly be imagined and it led to a school that goes to seven floors at the power station end but, where it confronts the houses, comes down to their height. The result is a building that neither cowers under the cliff nor dominates the houses.

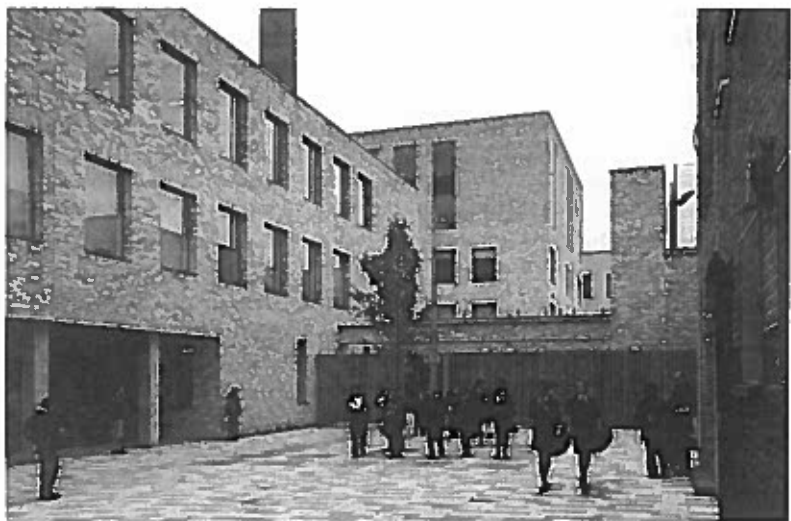
Another influence on design was 'where the children were going to



## THE CHELSEA ACADEMY



*Views of the new Chelsea Academy.  
(Photos courtesy of Tim Crocker Photography for Feilden Clegg Bradley Studios)*



## THE CHELSEA ACADEMY

come from.' Given that most of them walk to school and approach from the King's Road side, the southern end of Tetcott Road has been transformed. Granite and York stone paving has replaced tarmac and concrete slabs to provide a surface used by the children, people going in and out of the adjacent design offices and some vehicles.

The architects could have made a further connection by using red bricks but they chose instead ones that are a soft mix of brown and pink. I think it was a good decision. The pale bricks make the big building less heavy. And the use of lime mortar to bond them adds further to softness. A darker but shiny accent is added by golden brown aluminium window frames. This is a building of forms, textures and contrasts: there is nothing that could be called decoration.

The Academy is currently arranged as three houses: sciences, performing arts and design technology. All three have their own atriums and outdoor yards. The labs, which need most room (and are the Academy's speciality), are stacked up by Lots Road. Performing arts lie in the middle and the studios for design technology look out over Burnaby Street to the north.

The three 'houses' are also distinguished by the colours green, magenta and yellow which appear on doors and in washrooms. If this sounds like the children's department at Peter Jones, forget it. 'We take the view,' said John Southall, 'that the building is the background. Bear in mind that the pupils themselves, as they move around in their black blazers and berry coloured jumpers, are quite colourful. And a school like this can be overloaded with colour. It is more important to have natural light creating different effects in the different spaces.'

It seems that this attitude to shining light played some part in Feilden Clegg Bradley being awarded the job. The Chelsea Academy is, as is well known, a Church of England School, and when architects for it were being interviewed, they were asked by the London Diocesan Board for Schools: 'How would you imbue the new building with spirituality.' Feilden Clegg Bradley's response was that spirituality lies within individuals. It is not visible but it can be made manifest by form, materials and especially light.

Southall smiled wanly when I asked him about the beam that continues the façade of the school across a courtyard facing Upcerne Road. Remembering similar 'structural decoration' on the top of 1960s buildings, I unkindly asked whether it was an example of what was then lampooned as 'built in bomb-damage'? No, it was asked for by





One of the atriums at the new school.  
(Photo courtesy of Tim Crocker  
Photography for Feilden Clegg Bradley  
Studios)

planners at the Town Hall. They were concerned that the courtyard would detract from the 'corridor' effect of Upcerne Road. Architects have to be philosophical about such things.

As far as residents in the surrounding streets are concerned September saw the end of a long period of lorries, noise and nuisance. Yet Southall speaks very highly of the skill of Wates the main contractors. 'They did a very good job managing a difficult site.' They were skilled at scheduling the delivery of all the materials and, given the 200 or more people working on the building, expert at health and safety. They also produced quality.

Walking around inside the school, it is hard not to be struck by how plain, almost raw it is. Great horizontal expanses of white wall give way, in the

atriums, to tall vertical planes of smooth grey concrete. John Southall and I discussed these undressed surfaces and he agreed that they cry out for paintings, tapestries and children's work. Amidst all that newness it seemed to me too that there is also a need for oldness. Perhaps someone could spirit into the school coffee bar some of the sofas and armchairs on show at the nearby Lots Road Auction Rooms? And perhaps parents could start to donate textiles to hang on the walls?

Chelsea has gained two new school buildings over the past decade. The first was Garden House School in Turk's Row and now the Lots Road triangle has its Academy. Both buildings fit into the existing street pattern and look built to last. Garden House is smaller and cosier but the Academy stands out for being open and filled with light. Such qualities matter. As John Southall says: 'A school is an important building. It is the first place where children experience public life.'

Terence Bendixson

## Boy with a Dolphin: The Life and Work of David Wynne

by David Elliott

It is said that David Wynne has more public sculptures in London than any other 20th-century artist. Four bronzes are in Chelsea. *The Dancers* (1971) and *Girl with Doves* (1970) in Cadogan Place Gardens; *Dancer with Bird* (1975) in Cadogan Square Gardens, and the familiar landmark, *Boy with a Dolphin* (1974), on the corner of Cheyne Walk and Oakley Street, which lends its name to the title of David Elliott's biography.

Following his own advice to a young sculptor - 'Don't go to art school, learn from life. Look at nature. If you want to work with steel, go to a foundry; if you want to carve go to a stonemason'. He was encouraged from early in his career by the patronage of a few wealthy collectors and industrialists. It was they who bought his work and introduced him to those who were in a position to commission some works of monumental proportions. One example being *Teamwork* in 1958 which he made for Taylor-Woodrow. This involved bringing a vast piece of granite from Cornwall to London. It was reported (by the *Daily Telegraph*) to be the largest work created from a single block of stone since the Pyramids were built. His more manageable pieces were in demand. His soaring birds, fish, dancers and swimmers are to be found worldwide. His busts of eminent figures include those he made of the Queen and Prince Charles. One commission, from Prince Michael of Kent, brought him what could be described as some notoriety. He was asked to design the Queen Mother Gates in Hyde Park. The furore that followed that particular unveiling will be long-remembered.

Published as a 'coffee-table book', this beautifully illustrated biography is rather more than that. David Elliott has collaborated with his subject over the last four years and the result is an affectionate and at times moving account of the man and his work - work which is still in



*The Dancers by David Wynne in Cadogan Place North Garden.  
(Photographer Alice Rosenbaum)*

progress. David Wynne is now in his mid-eighties and his latest lifesize sculpture, that of the Beatles, will be unveiled at Stowe, his alma mater, next year.

Jane Dorrell

ISBN-13: 978-0704371859 224pp Quartet Books £35.00

## *Three Mansions* by David Le Lay

It is not easy nowadays to realise the impact the building of the Royal Hospital, between 1682 and 1692, had on Chelsea. The village of Chelsea at that time was small, just a cluster of buildings around the Old Church. Apart from a few modest houses of the aristocracy, such as Shrewsbury and Lindsey Houses, Thomas More's House and Henry VIII's Manor House, its buildings were rarely more than two storeys, somewhat ramshackle and decidedly rustic. The Royal Hospital was monumental, conceived on a grand scale, much taller than anything around and occupying a vast area. Once completed, it put Chelsea 'on the map' and was one of the reasons for the large influx of wealthy residents that descended upon it. It is significant that all the early eighteenth-century development outwards from the core of the village, such as Cheyne Row and Cheyne Walk, was in an easterly direction towards the Royal Hospital. Development also took place on the Hospital's doorstep, including three large mansions that were built along the riverbank, between it and Chelsea Physic Garden.

This part of Chelsea belonged to the Lord of the Manor but, as can be clearly seen from historic maps, the land was originally divided up into narrow fields leading down to the river, possibly a vestige of a mediaeval field system, and this pattern was retained in later development.

The mansions, which were all built at the beginning of the eighteenth century, were Gough House, Turret House and the Swan Inn. Gough House survived until 1966 so its appearance and history is well recorded but much less is known about the other two mansions. Fortunately there are at least three panoramic views of the Royal Hospital which date from the mid eighteenth century and include these three mansions. A feature of the mansions is that each incorporated a pair of charming summer houses at the river's edge, similar, and perhaps in imitation of, those on the river frontage of the Royal Hospital. This part of the Chelsea riverside must have been quite enchanting, with its elegant houses, formal gardens and summer houses almost overhanging the water's edge and it is not surprising that it made an appealing subject for topographical artists.

### THREE MANSIONS

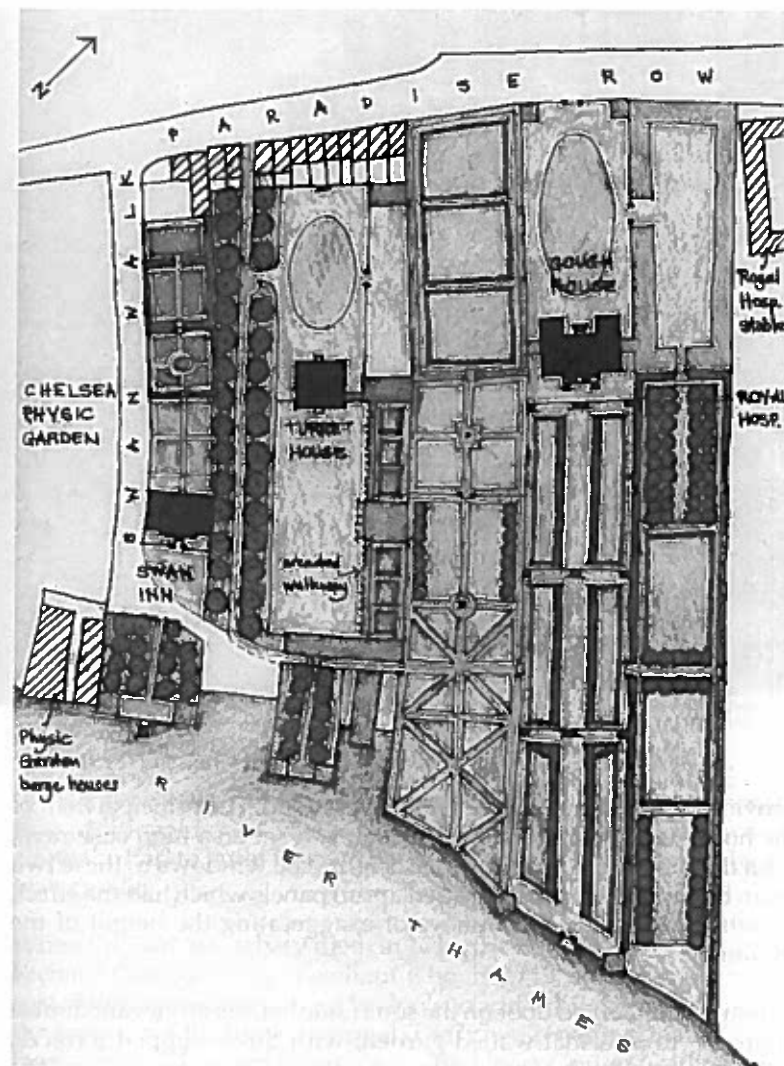


*View of Royal Hospital and Chelsea (part); oil painting by Peter Tillemans, early 18th-century. (Royal Hospital Chelsea)*

The three views are a painting by Peter Tillemans, an engraving of a drawing by John Maurer, published in 1744, and a painting by Antonio Canaletto of 1746-8. Each of these three views is not only of high artistic merit but shows the Chelsea riverside in great topographical detail. In each view the middle mansion, Turret House, is easily identified.

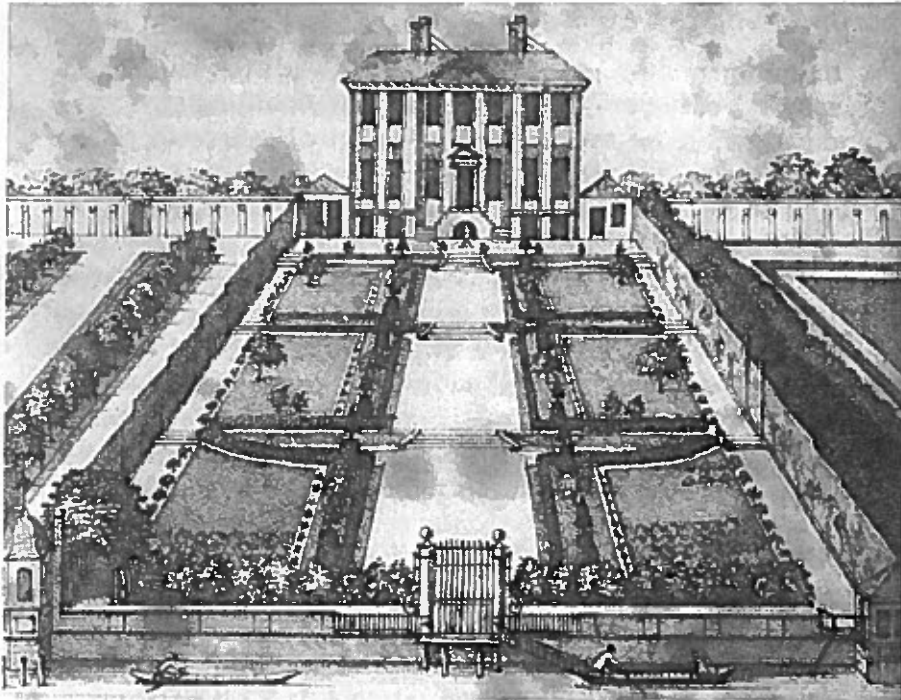
Gough House was built in about 1704 by John Vaughan, 3rd Earl of Carbery. He was born in 1639 and having made a fortune in Jamaica, where he was Governor during the reign of Charles II, he built the house in which to enjoy his retirement. It was seven windows wide and three windows deep and set in extensive grounds. It was approached via flanking lodges from what is now Royal Hospital Road, but was then called Paradise Row. There was a spacious oval carriage drive leading to the pedimented front door, set between projecting wings, each two windows wide. The central three windows of the garden front were set forward slightly, surmounted by a pediment incorporated as part of the steeply pitched roof. The roof seems to have been modelled on that of the Royal Hospital, having a lead flat on the top and four excessively tall chimneys. In fact, each of the chimneys was strengthened with a sloping iron tie on the east side to

### THREE MANSIONS



*Map showing the three mansions in the early eighteenth century (partly conjectural).*

### THREE MANSIONS



*Gough House in 1720;  
an engraving from Thomas Faulkner's History of Chelsea (1829).*

provide support from the prevailing west wind. The principal floor of the house was the ground floor which was set on a high basement, with the first floor being of lesser height. The windows to these two main floors incorporated recessed apron panels which had the effect, together with the tall chimneys of exaggerating the height of the building.

Another pedimented door on the south side led, via an elegant double staircase, to a formal walled garden, with three stepped terraces, leading gently down to an ornate iron gateway with stone piers at the river's edge. All this is shown in a drawing of 1720, now lost, but reproduced in Faulkner's History of Chelsea (1829). The drawing also shows that there were further walled gardens on both sides of the central garden, some of which would probably have been kitchen gardens and orchards.

A Deed of 1707 provided for another access road from Paradise Row

### THREE MANSIONS



*Gough House, entrance front. Watercolour by Mrs Rush c.1810.  
(Royal Borough of Kensington and Chelsea Library Services)*

to the most westerly of the walled gardens. Quite what the purpose of this additional access was is difficult to fathom; perhaps it was to allow the Earl to build his own barge-house and landing place by the water's edge.

When the Earl of Carbery died, in 1713, the house was bought by Sir Richard Gough, a City merchant who, in 1719, sold the land to the east of the house to Sir Robert Walpole to add to his own house within the grounds of the Royal Hospital. The house remained in the Gough family until 1747 when it was sold by Sir Henry Gough-Calthorpe but Sir Henry retained the land to the west of the house. This he sold in 1792 for the development of a new street called Calthorpe Place. By 1802 the house had become a private school for girls, run by Maria Pemberton, one of many such schools that flourished in Chelsea at that time.

In 1866 Gough House became part of the Victoria Hospital for Children



### THREE MANSIONS



*Part of the Victoria Hospital for Children showing Gough House, with floor added and new entrance onto Tite Street. Photograph 1908. (Royal Borough of Kensington and Chelsea Library Services)*

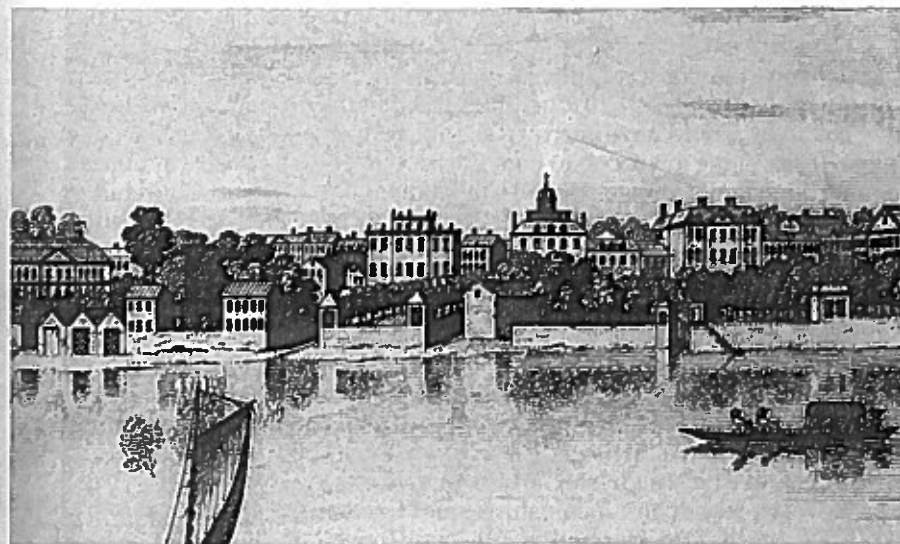
and in 1874, Tite Street was formed to give access to the riverside for the building of Chelsea Embankment, with the east side of the street being hard-up against the west wall of Gough House. In 1904 an extra floor was added, though following the style of the original house and its front door was moved to the side, directly off Tite Street. Although much altered, the house remained as part of the Hospital until 1966 when it was demolished to make way for

St. Wilfred's Home for the Elderly; just one of the many of Chelsea's historic buildings that were sacrificed at this time to allow for the expansionist plans of the Royal Brompton Hospital.

Turret House, with its balustraded flat roof and central cupola is typical of a building of the late seventeenth century. There are however instances of this type of house being built in the early eighteenth century, such as Eagle House in Mitcham. It seems likely that Turret House was also built then, at much the same time as Gough House. The only image of Turret House, other than those in the panoramic views, is an engraving in a prospectus produced when the house was used as a school for boys. The engraving, like the panoramic views, shows the house to have been five windows wide but it also shows narrower 'windows' at each end of the façade. Usually, these were in fact imitation windows used to 'fill-up' what would otherwise have been a wide expanse of plain brickwork. It is a device often found in buildings of the Queen Anne period, for example, in Cheyne Row, and is a further reason for dating the building as eighteenth rather than seventeenth century.

The first occupant of Turret House that can be positively identified is the Reverend Mr. William Rothery who established a school for boys there from about 1730 until 1756. As advertised in the prospectus, 'Young Gentlemen' at the school were 'Boarded and Qualified for the University or Businesses'. William Rothery was elected Parish Lecturer in 1735, a desirable post as it was a permanent Church appointment that included a substantial annual retainer. He was said to have been

### THREE MANSIONS



*A view of Chelsea (part), drawn by J Maurer, engraved by I. Vivarez, 1744. (Royal Borough of Kensington and Chelsea Library Services)*

an excellent schoolmaster but his sermons were not particularly polished. Towards the end of his life he suffered from alcoholism, which cannot have helped his sermons, became bankrupt and died in 1759.

The engraving of the prospectus for the Reverend Mr. Rothery's School shows that the house was at that time linked to a single storey building, directly opposite the south façade, by means of an arcaded walk of no less than 31 arches. This arcaded walk was on the line of the present day Paradise Walk and indeed one of the arches still survives as part of number 19. Planning permission has just been granted for the demolition of this last remaining fragment of what was once a remarkable arcaded walkway. Behind the central five-arch wide part of the arcade was the principal classroom of the school. Although enlarged and re-built this is still part of Paradise Walk (nos. 20 and 21) and still features an arcaded front, though the three central arches were modified to just two when the building was divided. This arcaded walk might have been constructed by William Rothery so that the 'young gentlemen' could walk to their classroom under cover, or it might have been part of the original design of the house with the classroom being used as an orangery or summer house.

The single storey building between the house and the river could also



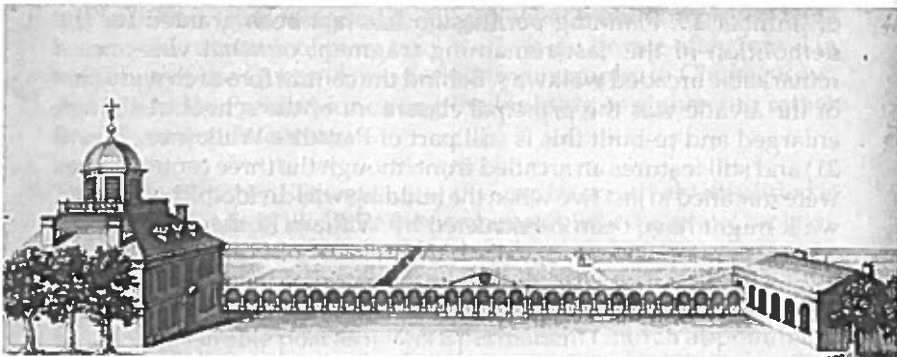
### THREE MANSIONS

have been an orangery or a garden pavilion. It would have bordered the north side of the access road to Gough House with the riverside garden belonging to Turret House to the south of the access. It is possible there was a bridge linking the house to this garden as the roadway would have been at a significantly lower level. The Deed of 1707, granting this access to Lord Carbery, refers to the roadway cutting through land to the north and south belonging to Robert Churchill. It is therefore possible that he was the builder of Turret House, though his name does not appear in the rate books. Other possible owners, prior to William Rothery, whose names do appear in the rate books, are Edward Fowler, Bishop of Gloucester (1711) and Edward Howard, 8th Earl of Suffolk (1727).

From 1761 Turret House was owned by Mrs. Sarah Banks, born in 1720 as Sarah Bate, the mother of the famous botanist and scientist, Sir Joseph Banks, who gave many plants collected on his numerous travels to Chelsea Physic Garden. Mrs. Banks moved to Chelsea from Revesby Abbey in Lincolnshire upon the death of her husband. By this time the street known as Bull Walk (now Paradise Walk), a short cul-de-sac off Paradise Row, was extended southwards from Turret House, along the line of the arcaded walk. The former schoolroom was then used as one of the first non-conformist chapels in Chelsea and remained as such until about 1870. Sarah Banks died in 1804 and in 1816 the house, described by Chelsea's historian Thomas Faulkner as a 'capital mansion', was demolished.

The last of the three mansions is the most difficult to identify. All three of the panoramic views show a grand and imposing mansion, seven

*The Reverend Mr. Rothery's School, Turret House, Paradise Row (part), drawn by Gadesby and engraved by Thorowgood, c. 1740. (British Library).*



### THREE MANSIONS



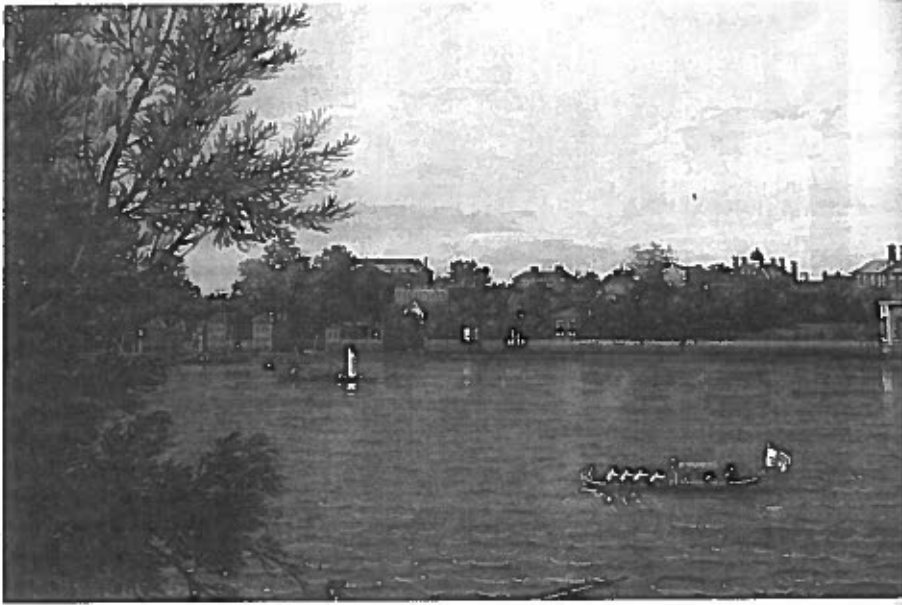
*19-21 Paradise Walk, with remains of the arcaded walk shown in the British Library engraving. That to the left (soon to be demolished) is an original fragment, whilst to the right is the projecting 5-arch central section, probably rebuilt, with the central three arches reduced to two. The building was used as a schoolroom and later, as a chapel.*

windows wide, very close to Chelsea Physic Garden yet this building has never been identified. From a careful study of the rate books it is possible to deduce that this mansion was in fact the Swan Inn. For example, in 1727 there are only three properties in the Swan Walk and Paradise Row area with high rateable values, two can be identified as Gough House and Turret House and the third was owned by Anthony Abbott. A contemporary trade directory identifies Anthony Abbott as being a licensed victualler and owner of the Swan. Similar correlations can be made for all of the eighteenth century.

There seems to have been a riverside tavern on this spot since at least the mid seventeenth century, but at first it was probably a small establishment restricted to the riverside only. It was not until the beginning of the eighteenth century that it was re-built into the large building that can be seen in the three panoramic views. This building was situated on the north side of the road that gave access to a landing place for boats, with its riverside garden to the south, a similar arrangement to that found at Turret House.

Like Gough House, there was a centrally positioned, pedimented front

### THREE MANSIONS



*Chelsea from the Thames (part), oil painting by Antonio Canaletto, c.1747)*  
(The National Trust)

door and the central three window section projected slightly, being surmounted by an additional floor with prominent decorative finials or urns to its corners. The roof of this extra floor might possibly have been used as a viewing platform. The Tillemans painting shows the building with a flat-topped, steeply pitched roof around the extra floor but the later view by Maurer shows the pitched roof removed and the still later Canaletto shows the additional floor removed as well. Perhaps the viewing platform was so popular with patrons that it was extended to cover the whole roof the building.

The Swan's riverside garden with its pair of summer houses was similar to that of Turret House. The landing place to the east, where boats could draw-up out of the river, was important to the Swan, as a significant part of its trade would have been from passing river traffic. The size of the building was such that it would have not been a place just to have a drink but a proper inn where one could eat and sleep overnight.

By the 1730s Richard Doody succeeded Anthony Abbott as owner and for the next 45 or so years it was owned by various members of the

### THREE MANSIONS

Doody, Glass and Tool families. These families all seem to have been related as they were buried in the same vault in the churchyard of Chelsea Old Church. In 1780 the Swan was converted into a brewery, probably contracting to its original site on the riverside and it was then that the mansion was demolished. A new Swan was opened to the west of the Physic Garden and all the many views of the Swan at Chelsea are of this later incarnation, not of the Swan Tavern to the east of the Physic Garden.

The Swan is famous as the destination of Doggett's Coat and Badge Race, founded by Thomas Doggett in 1715. This race, which was originally always held on 1st August, was for single boatmen who rowed from the Swan at London Bridge to the Swan at Chelsea. When the Chelsea Swan moved in 1780 to the west of the Physic Garden, so too did the destination of the race. This second Swan inn and the Swan Brewery were casualties of the building of Chelsea Embankment in 1874. However, the race organisers were less flexible than their predecessors and did not alter the finishing line, the pier next to Albert Bridge being an obvious alternative, so the end of the race is still that point in the river opposite the second Swan inn.

The 1780s marked the industrialisation of the Chelsea riverside, including this delightful part of it, with the river becoming a vital means of transport for goods and materials. As we have seen, the Swan became a brewery and then a large timber yard was formed to the west of Turret House. Soon, the large gardens of our three mansions were being swallowed up for profitable development. The final 'nail in the coffin' was the building of Chelsea Embankment which cut off this once breathtakingly beautiful part of Chelsea, including its three mansions, from its *raison d'être* – the river Thames.

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Edited by Patricia E. C. Croot, Boydell & Brewer, 2004

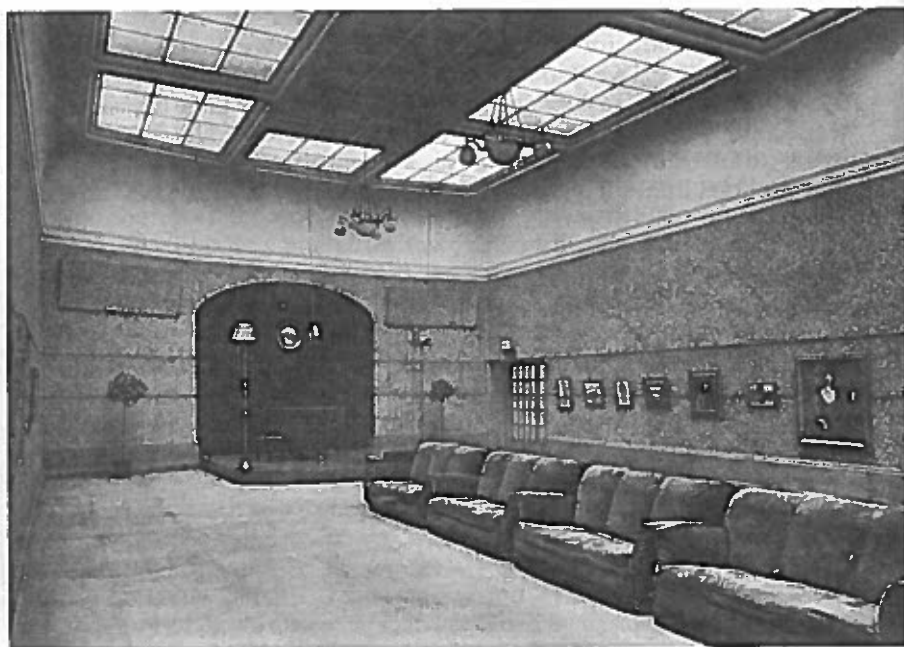
# Music at the Chenil Gallery

by Andrew D Roberts

In the last Report, Carolyn Starren and Kit Wedd drew attention to the musical life of the Chenil Gallery in the King's Road. When Jack Knewstub, the leaseholder, had the place rebuilt in 1925, he intended, they observe, 'to provide Chelsea with a complete integrated arts centre'. Thus the new gallery included a small concert hall, seating 250, and a music committee, mostly of Chelsea residents, was formed. This included the tenor John Coates, the baritone John Goss, and five composers: Eugene Goossens, Philip Heseltine (Peter Warlock), John Ireland, E J Moeran and Ralph Vaughan Williams.<sup>1</sup>

Between June 1925 and June 1927 over eighty concerts and recitals

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



## MUSIC AT THE CHENIL GALLERY

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Friday, 27th November, 1925, at 8.15 p.m.  
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(With Gossop and Virens)

Thursday, 17th December, 1925, at 8.15 p.m.  
CHRISTMAS and FESTIVE SONGS  
(With Gossop and Virens)  
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At the Piano: BERKELEY MASON  
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In view of the limited accommodation, early application is advisable.  
Parking Ground for Cars, Manor Gardens, near of Town Hall.

Two song recitals given by John Coates in 1925. (Royal Borough of Kensington and Chelsea Library Services)

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CHENIL CHAMBER  
ORCHESTRA

Conductor  
JOHN BARBIROLI

SECOND SERIES OF FOUR RECITALS

Thursday, January 21st  
THE ORCHESTRA

Thursday, February 4th  
Solo Piano: RICARDO VIRENS

Thursday, February 11th  
BACH CONCERT  
Singer: DORA LABRETTE

Friday, March 12th  
Solo Piano: RAE ROBERTSON

At 8.30 p.m.

1926

John Barbirolli conducts the Chenil Chamber Orchestra in 1926. (Royal Borough of Kensington and Chelsea Library Services)

were given in the Gallery.<sup>2</sup> Several performers, notably Coates and Goss, were veterans of the concert platform in the Town Hall next door. In October and November 1925 there were four dances, for which a Chenil Dance Orchestra played. In December the Dolmetsch family gave three concerts on old instruments; these were followed by an evening of 'Sociable Songs' given by John Goss and the Cathedral Male Voice Quartet: the flier announced that 'Smoking will be permitted'. Early in 1926 the eminent pianist Kathleen Long appeared three times: once with an all-women string quartet and once with the Music Society Quartet. This last ensemble was led by André Mangeot (1883-1970) who lived in Cresswell Place, Brompton, and appears as M. Cheuret in Christopher Isherwood's memoir *Lions and Shadows*.

Isherwood drew vivid pen-pictures of the Mangeot quartet. The 'cellist, Forno, 'held the 'cello as though a very beautiful young girl had fainted in his arms', though in lighter pieces his instrument 'became an Italian barrel-organ'. This was John Barbirolli, and it was he who, more than any other musician shaped the musical life of the Chenil Gallery in the 1920s. Barbirolli played in the Kutcher Quartet, who gave the opening concert, and soon afterwards Goss appointed



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 1926

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 Singer: STEUART WILSON

Monday, May 3rd  
 THE MUSIC SOCIETY STRING QUARTET (Augmented)  
 Oboe: LÉON GOOSSENS

Monday, May 17th  
 ARTHUR CATTERALL and JOHN WILLS  
 Singer: TOM GOODEY

Monday, May 31st  
 THE AEOLIAN PLAYERS  
 Singer: ANNE THURSFIELD

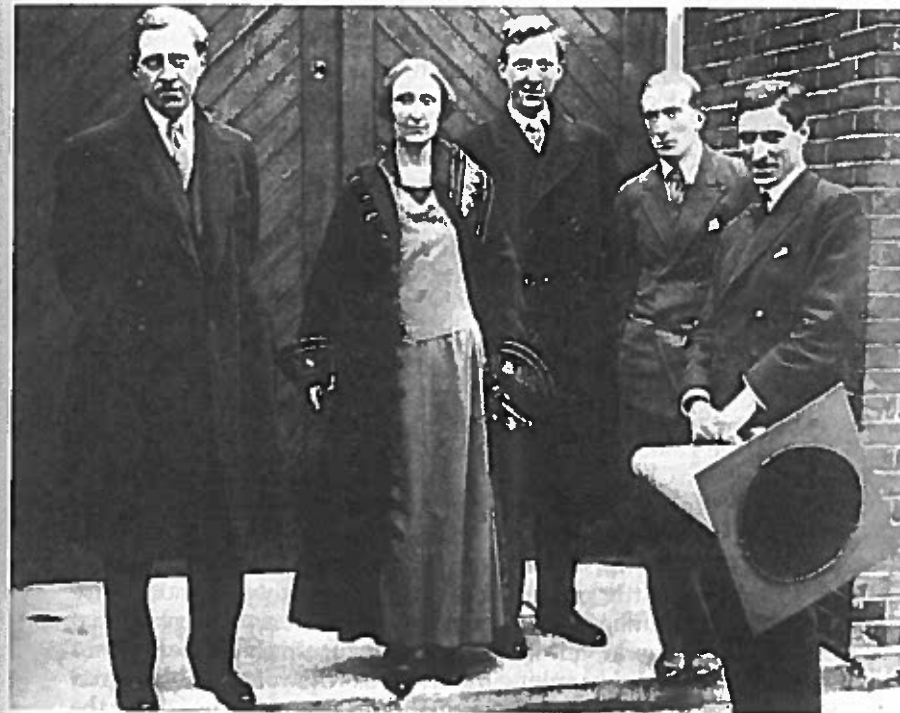
Monday, June 14th  
 JOHN BARBIROLI and THE CHENIL CHAMBER ORCHESTRA  
 Singers: VIVIENNE CHATTERTON and DOROTHY HELMRICH  
 THE WIRELESS LADIES' CHORUS

Monday, June 21st  
 THE VIRTUOSO QUARTET  
 Singer: DALE SMITH Harp: SIDONIE GOOSSENS

AT THE NEW CHENIL GALLERIES (BY THE TOWN HALL) CHelsea  
 At 8.30 p.m. sharp

The BBC series of concerts from the Chenil Gallery included Leon and Sidonie Goossens, John Barbirolli and the Wireless Ladies' Chorus. (Royal Borough of Kensington and Chelsea Library Services)

him conductor of the Chenil Chamber Orchestra, a re-grouping of a dozen string players. This gave four concerts in the autumn of 1925, and a columnist in the *Sketch* reported that 'not only intellectual Chelsea but Bloomsbury comes all the way to hear Mr Barbirolli and his delightful orchestra'. Despite being engaged by the British National Opera Company, Barbirolli conducted at the Gallery in November 1926 and January 1927, when he gave the premiere of Arnold Bax's *Romantic Overture*. Altogether, the Chenil Chamber Orchestra gave fourteen concerts in the Gallery, and it was with them that in 1928 Barbirolli recorded Elgar's *Introduction and Allegro for Strings*.<sup>3</sup> Meanwhile, the BBC, recognising the 'excellent acoustic qualities' of the Gallery, had presented six concerts there in the spring of 1926.<sup>4</sup> At the first, Anthony Bernard's London Chamber Orchestra



Osbert, Edith and Sacheverell Sitwell, with William Walton and Neil Porter (holding the Sengerphone) outside the Chenil Gallery before the second public performance of *Façade* in April 1926.

gave the English premiere of Bloch's *Concerto Grosso*, and in June Barbirolli conducted another premiere, Dorothy Howell's *Nocturne*, and directed the Wireless Ladies Choir in Pergolesi's *Stabat Mater*.

One event at the Gallery caused a minor sensation: the performance on 27 April 1926 of *Façade*, an 'entertainment' comprising poems by Edith Sitwell to be recited with music by William Walton for five wind instruments, trumpet, 'cello and percussion. One antecedent, if not quite a model, for *Façade* was Schoenberg's song-cycle *Pierrot Lunaire* (1912). Its first English performance took place in Kensington Town Hall in November 1923 and the Chelsea Music Club arranged a performance two days later in Chelsea Town Hall. The original version of *Façade* preceded these concerts: it was first tried out in 1922 in the Sitwell house in Carlyle Square. Its public premiere was in June 1923 at the Aeolian Hall in Bond Street. This was poorly received, but poet and composer worked on the piece, and by 1926, as Walton later recalled, 'we finally seemed to have got it right'.<sup>5</sup> The distinguished



## MUSIC AT THE CHENIL GALLERY

audience included Arnold Bennett, then living in Cadogan Square. He noted 'Crowds of people, snobs, high-brows, low-brows, critics and artists and decent folk. I enjoyed the show greatly'. Cecil Beaton was also there, standing for want of a seat. Beaton reported that 'half the audience seemed nicely arty and the other half merely revoltingly arty'. A clamour for encores was led by the *Sunday Times* music critic Ernest Newman, who declared that Walton had 'a humorous musical talent of the first order'. At a second performance on 29 June, Edith Sitwell's fellow-reciter was her neighbour Constant Lambert; the audience included Serge Diaghilev.<sup>6</sup>

*Façade*, however, was a freak event. All too often concerts and recitals, though well received by the press, were poorly attended. When in November 1925 the Kitcher Quartet played Dvorak, Mozart and Schubert, the *Times* was driven to exclaim, 'How few musical people there must be in Chelsea when such an ideal programme draws barely a hundred people to the little hall.'

In March 1927 the *Musical Times*, while praising Barbirolli's 'select and musicianly little orchestra', warned that 'these concerts are endangered by public neglect'.<sup>7</sup> Only eight concerts took place that year; the last was a 'cello recital by Barbirolli. Nor were other activities in the Gallery making money. Jack Knewstub was declared bankrupt. By October the Chenil Gallery was in the hands of the receiver, and in December it was sold.<sup>8</sup>

A brief if brilliant chapter in the Gallery's history had closed, but it was soon to make a further contribution to the musical life, not only of Chelsea but of the nation at large. The Gallery had already served as a broadcasting studio; early in 1929 a seven-year lease was bought by the Decca Record Company, the recent creation of a young stockbroker, Edward Lewis, who was to run the company for the next fifty years. By February, recording in the Gallery was under way.<sup>9</sup>

Decca began boldly. Well ahead of the Delius Festival in autumn 1929, they put in hand the first recording of *Sea Drift*, words by Walt Whitman, with the baritone Roy Henderson, later teacher to Kathleen Ferrier. This was the highlight of Decca's first issue, in July 1929, which also included Percy Grainger's *Jutish Melody*, foxtrots from the bands of Bert Ambrose and Billy Cotton, and several light 'vocals'. Later in the year, the Swiss conductor Ernest Ansermet began recording the twelve concertos of Handel's op.6, while the tenor Stuart Wilson recorded Vaughan Williams' song cycle *On Wenlock Edge*. In November, Edith Sitwell and Constant Lambert returned to

## MUSIC AT THE CHENIL GALLERY

the Gallery to record *Façade*. More popular fare was provided by the Chenil Orchestra and the Chenil Military Band.

A colourful picture of Decca's early days at the Chenil Gallery is given by the quondam double-bass player Spike (Patrick) Hughes, son of the music journalist Herbert Hughes and half-brother of Angela Hughes, author of *Chelsea Footprints*. Early in 1930, aged 21, Spike, who had been classically trained, was playing at the Café de Paris in Coventry Street and living in Edith Grove. He was a good friend of William Walton, who now introduced him to Decca's recording manager Philip Lewis, a violinist and theatre conductor.

Lewis indeed had already recorded a band of his own, the Rhythm Maniacs; he now got Spike Hughes to convene a five-man band. 'We modelled ourselves deliberately on the intimate jazz of Joe Venuti and his Blue Four...'<sup>10</sup> In March 1930 Decca issued the first records of Spike Hughes and his Decca-dents. They soon dropped this facetious name. Spike made himself almost indispensable to Decca as orchestrator and composer as well as player and leader. In November 1931 he recorded his own *Harlem Symphony*, dedicated to Duke Ellington, and was working with a ten-piece band which included the oboist Leon Goossens and his sister Sidonie, the harpist. She was married to Hyam Greenbaum, Decca's music director up to 1932.

However, the market for Decca's records was sharply confined by the Depression and in any case the firm suffered from managerial and technical weaknesses. Spike Hughes considered Decca 'pretty shaky' on technical matters. Late in 1932 a 'reconstruction' scheme was undertaken, in the course of which Philip Lewis resigned. Hughes made his last Chenil Gallery recording in May 1933.

Decca were clearly not entirely happy with the Gallery as a recording studio. In the winter of 1932-3 they tried the Town Hall, but as Hughes remarks 'Where Chenil Galleries had produced the acoustics of an



Cover of Decca catalogue for records made at the Chenil Gallery. (Courtesy Decca Music Group Ltd and British Library Board)



overcrowded cabin on a troopship, the Town Hall recordings sounded as though they had been made in an empty swimming-bath.<sup>11</sup>

Indeed, in June 1933 Decca took over from the BBC a studio in the City in Thames Street, near Cannon Street Station, and this was preferred by the engineers. When Duke Ellington and his orchestra visited London in July 1933 they recorded four items for Decca at the Chenil Gallery: two Ellington compositions, *Harlem Speaks* and *Hyde Park*, as well as *Chicago* and *Ain't Misbehavin'*.<sup>12</sup> Thereafter, Decca made little use of the Gallery. An Eight-Piano Symphony was recorded there on 17 September 1933<sup>13</sup>, but when the Boyd Neel Orchestra, in 1935, began their long association with Decca, they went to Thames Street. They made only two records in the Chenil Gallery, in January 1936: Vaughan Williams' *Tallis Fantasia*, and a Sibelius *Romance*.<sup>14</sup> In March the recording studio was finally closed: Decca's lease had run out and in 1937 Decca began recording in Broadhurst Gardens, West Hampstead. Spike Hughes, who must have known the Chenil recording studio better than any other musician, looked back on his time there caustically: 'The studio never produced a good recording. It was not the fault of the engineers or even of their recording gear: Chenil Galleries were obviously never intended by the Almighty to be anything in music but a labour ward for *Façade*'.<sup>15</sup>

The Chenil Gallery came back fitfully to musical life in 1949.<sup>16</sup> The initiative was taken by the violinist Andre Mangeot, who up to 1951 took part in at least four concerts of baroque chamber music. Valda Aveling gave two recitals on the clavichord, while 20th-century music was played by members of the Boyd Neel Orchestra. Up to 1953 there were at least 43 concerts and recitals, of which twenty took place in 1952, when there were usually two on the same evening. In October 1949 Thea King, who became a leading clarinettist, played the piano; in October 1952 Colin Davis played the clarinet. During the winter season 1952-3 the pianist Joyce Hatto appeared three times.<sup>17</sup>

In August 1953 there was a 'small but attentive' audience for an American pianist, Rudolph Hokanson, playing American music. But in 1954 there were only seven concerts, and in 1955 Mangeot bowed out. From 1955 to 1965 perhaps only nineteen musical events can be attested. The last musical performance in the Gallery seems to have been in May 1965, a Lieder recital by Margaret Manella with Ernest Lush (the BBC's senior accompanist) at the piano. Thus ended four decades of intermittent but varied and sometimes distinguished music-making in the Chenil Gallery.



Decca records made at the Chenil Gallery featuring Duke Ellington.

1 1925 circular, Kensington Public Library; cf. Michael Kennedy, *Barbirolli: conductor laureate* (1971), p 44.

2 For the first year, there are numerous programmes in Kensington Public Library and also in the pianist Kathleen Markwell's collection in The Centre for Performance History, Royal College of Music; thereafter, *The Times* is indispensable.

3 Kennedy, *Barbirolli*, pp 44-5, 56.

4 Jennifer Doctor, *The BBC and Ultra-Modern Music* (1999), pp 366-7; cf 92-3, 422. No programmes for these concerts survive at the BBC Written Archives, Caversham, but there is a set in the Kensington Public Library.

5 John Pearson, *Façades* (1978), p 205.

6 The fullest account of these events is by Stephen Lloyd, *William Walton: music of fire* (2001), pp 49-51.

7 *Times*, 20 Nov. 1925; *Musical Times*, March 1927, pp 261-2.

8 Kennedy, *Barbirolli*, p 53.

9 There is no general history of Decca, but the foundations have been laid by the late Michael Smith, *The Decca Record Co. Ltd: Decca 78 rpm records 1929-1954* (2002) and *The Decca Record Co. Ltd: Royal Blue and Gold: 'F' series, 2 vols* (2003).

10 Spike Hughes, *Second Movement* (1951), p 61.

11 *Ibid.*, p 166.

12 Jim Godbolt, *A History of Jazz in Britain 1919-1950* (2005), p 116; cf. Smith (2002), p 165.

13 Smith (2003), I, p 123.

14 Boyd Neel, *The Story of an Orchestra* (1950), p 22.

15 *Second Movement*, p 59.

16 Information from *The Times* and the monthly *London Musical Events*.

17 Joyce Hatto ceased playing in public in 1976, but after her death in 2006, she achieved brief notoriety when it emerged that her too-zealous husband had attached her name to numerous recordings by more celebrated artists. *Private Eye*, 16 March 2007; *Gramophone*, April 2007, p. 26.

## *Boutique London A History: King's Road to Carnaby Street* by Richard Lester

Richard Lester's wonderfully evocative book *Boutique London* tells the story of the heady days of the boutique revolution in the King's Road and Carnaby Street. Undoubtedly it is the images that first catch the eye, beginning with Sean Connery modelling matelot vests and blue jeans and ending with teenagers posing outside BOY on the King's Road in 1979. Most of the images, showing the clothes, the interiors and the characters, will be unfamiliar even to connoisseurs but they are by no means inferior to the iconic pictures that adorn most books on the 1960s. Examples include Jane Asher wearing an Ossie Clarke paper dress, Joanna Lumley modelling a Foale and Tuffin dress and panoramic views of the King's Road showing boutiques nestled next to old Chelsea staples such as Blakes and the House of Bewlay.

Lester's passion for his subject and his detailed research shines through the text with its in-depth profiles of 30 boutiques and details on a further 50, many of which may have been forgotten. In his introduction Lester reminds us that the King's Road was an unlikely place for fashion to flourish. Although the area had always attracted creative, artistic people, money was the key factor in this new era. Retail premises could be leased and even purchased relatively cheaply and the further from Sloane Square the cheaper it became, thus the King's Road became a natural 'catwalk'. All came to see and be seen promenading down the King's Road on a Saturday afternoon.

The revolution was led by Mary Quant and John Stephens who were the first to combine design, production and sales in one shop. The retail boutique came next symbolised by the World's End boutiques with their eclectic mix of vintage, military, modern design, psychedelia and Art Nouveau such as Granny Takes A Trip. The boutique revolution finally polarised into either more mainstream commercialism such as Biba in Derry and Toms building and Way In, in Harrods or to those seeking to scandalise such as Vivienne Westwood and Malcolm McLaren at SEX in 430 King's Road.

For those of us lucky enough to have lived in Chelsea during its so called 'heyday' this book will take you on a magical ride down memory lane. For others it may help to explain the nostalgia felt by many for the King's Road of the 60s.

Carolyn Starren



*Jane Asher in a King's Road shop, wearing an Ossie Clarke paper dress.*

*Boutique London* by Richard Lester is published by ACC Editions, 2010, ISBN 9781851496495 280pp, 150 col. and 55 b&w illustrations, price £24.95

# Wendy Toye CBE A Dancer in Chelsea

by Malcolm Burr

If the description 'Destiny's Tot' had not already been applied to the young Noël Coward, it could have fitted Wendy Toye. She danced in a children's troupe at the Albert Hall at the age of three, won a Charleston competition, with Fred Astaire among the judges, at nine and arranged the choreography for a schools' anthology to the music of Scarlatti at the London Palladium when she was ten. Before she was sixteen she had played Peaseblossom in *A Midsummer Night's Dream* at The Old Vic, toured Denmark with the British Ballet under Adeline Genée and appeared in Max Rheinhardt's *The Miracle* at The Lyceum. The following year she was with the Alicia Markova-Anton Dolin Company. No wonder her entry in *Who's Who* reads 'educated privately'.

She went on to direct plays and musicals for the stage, choreographed ballets and revues, directed films and television dramas. In fact, again, like Coward, there seemed to be nothing she could not do in the realm of show business. Furthermore she was a good friend of Coward and produced the midnight matinee at the Phoenix Theatre to celebrate the Master's 70th birthday in 1969.

She was born in London in 1917 and given the alarming set of Christian names Beryl May Jessie, none of which she ever used. Her mother was dance mad and gave Wendy every chance to develop her abilities as a dancer; a chance which she grasped, so to speak, with both feet. Ninette de Valois, who had an uncanny knack of spotting young talent, invited her to become a dancer in her Young Vic-Wells Ballet Company which later became the Royal Ballet. Five years later, aged 17, she was the principal dancer in *The Golden Toy* at the Coliseum. She then performed a non-dancing role in *Love and How to Cure It* at the Globe Theatre, now the Gielgud.

She was still only 20 when, to her delight and astonishment, she was approached by the impresario George Black to choreograph his new show *These Foolish Things*. She was so successful that she went on to arrange the dances for all his shows for the next seven years including

## WENDY TOYE CBE - A DANCER IN CHELSEA



Wendy Toye the ballerina.

*Black and Blue* (1939), *Black Velvet* the following year, in which she was also a leading dancer, *The Lisbon Story* and Cole Porter's *Panama Hattie* in 1943. These shows, like Ivor Novello's, provided romance, colour and glamour to the war-ravaged civilian population of London and to troops home on leave.

In 1940 she married Edward Selwyn Sharp but, like many wartime marriages, it was short-lived. Thereafter she lived on her own, firstly in Audley Square, Mayfair and then for more than 50 years in and around Chelsea.

After arranging the choreography for *Gay Rosalinda* at the Palace Theatre Wendy, not yet 30, was asked by C B Cochran to direct a new musical by A P Herbert and Vivian Ellis which he was putting on at The Adelphi. She did such a good job on *Big Ben* that Cochran asked her to direct the next two musicals by the same duo, *Bless The Bride* (1947) which ran for more than two years and then *Tough At The Top*, probably the least good of the three plays. Meanwhile, involved though she was in three shows at The Adelphi, she found time to play Winnie Tate in *Annie Get Your Gun* at The Coliseum which, with *Oklahoma!* were the American musical comedy sensations of post-war London.

In 1950 she went to New York to direct, with John Burrell, a production of *Peter Pan* with the inspired casting of Boris Karloff (in reality an erudite Englishman called William Henry Pratt) as Captain Hook. Back in London she was immediately busy with dance arrangements for *Joyce Grenfell Requests the Pleasure* at the little Fortune Theatre.

Now, in her mid-thirties her career took a new turn and she began directing films, first for Sir Alexander Korda and then for J Arthur Rank. She had begun, in the 1930s, to arrange dance sequences for films such as *The Thief Of Baghdad* and later for Carol Reed's *The Young Mr Pitt* (in which this author had the minutest of child extra walk-on parts which finished on the cutting room floor) and then *Piccadilly Incident* with Anna Neagle and Michael Wilding. *The Stranger Left No Card* (1952) was Wendy Toye's first film as a director. She made it on a budget of £3,000 and it won the award for the best short film at the Cannes Film Festival.



Wendy Toye directing Clement Freud in *True as a Turtle*, released in 1957.  
(Courtesy of the Freud family)

She went on to make eleven more films, which was a remarkable achievement for a woman at that time. They were, unfortunately, mostly insubstantial thrillers and comedies though one was a work of distinction which was nominated for an award at the Venice Festival. She not only made *The Twelfth Day of Christmas* in two days but also appeared in it herself playing the increasingly alarmed recipient of the endless and repetitive stream of gifts as described in the 'Partridge in a Pear Tree' song.

In the dozen years between 1959 and 1971, when England was changing, London was enjoying The Swinging Sixties and King's Road Chelsea was the centre of the universe, Wendy Toye continued to stage a wide variety of productions. They were interesting, varied and, in the main, successful: *As You Like It* at the Old Vic and a touring production of *A Midsummer Night's Dream* with Ralph Richardson; *Die Fledermaus* at The Coliseum and *Orpheus In The Underworld* and *La Vie Parisienne* at Sadler's Wells. Then there was *Robert and Elizabeth*, the love story with music of Robert Browning and Elizabeth Barrett at The Lyric in 1964, June Brownhill in *The Great Waltz* at Drury Lane and finally a new production of Jerome Kern's *Show Boat* at The Adelphi in 1971 with Cleo Laine, who remained a great friend, as Julie. It had a cast of 90 and ran for two years.

Wendy Toye had made such a success of the midnight matinee in December 1969 when 'le tout show biz' turned out to honour Noël Coward that Bernard Miles thought her the ideal choice to direct an evening of Coward's work at The Mermaid Theatre in Puddle Dock. The original title was *Cream of Coward* but Noël didn't much like it and suggested *Cowardy Custard* and although no-one else liked that either, that's how it remained and the show ran for a year. She later directed a similar production of Cole Porter's work, *Oh! Mr. Porter*.

During the 1970s she staged five productions at the Chichester Festival Theatre including Vanbrugh's *The Confederacy* (1974) and *Once More With Music* with Cicely Courtneidge and Jack Hulbert two years later. Thereafter her work was rather a mixed bag.

Throughout this period she lived first in Chelsea Manor Street, between King's Road and the Thames, and then in Barclay Road, just outside the Chelsea boundary, where she loved to give parties for her enormous circle of theatrical friends. It is said that John Betjeman's poem *Indoor Games Near Newbury* relates to one of them. In time she developed a fancy for tea parties though the tea was a rather rushed affair because Wendy couldn't wait to get on with the games, which she adored: card games, party games, team games all of which she organised and controlled. Judi Dench recalled a team drawing game (no letters, words or figures allowed) when she was required to draw the title *The Unbearable Lightness of Being*. She could think of no way to draw it, her team never guessed it and so they lost. The games were very competitive.

In her mid-70s, as her mobility became more restricted, she moved to a flat in Lower Sloane Street, a small portered block with a lift, where she spent some 17 happy years. The stream of visitors and the games continued.

Her production of *The Italian Girl in Algiers* in 1982 for the English National Opera was a great success but her involvement in the musical *Ziegfeld* at The Palladium could not save it from being an expensive flop. Later she was at The Palace Theatre, Watford for J B Priestley's *Laburnum Grove* and Somerset Maugham's *Mrs Dot*, then at Sadler's Wells again for *The Sound of Music* with Liz Robertson as Maria.

Her last work was at The Watermill, Newbury with productions of William Douglas-Home's *Lloyd George Knew My Father* and the farce *See How They Run*. But her last real triumph of ingenuity was a tribute to Flanders & Swann at The King's Head in 1994 entitled *Under Their*

## WENDY TOYE CBE – A DANCER IN CHELSEA

*Hats* when one of the high points was Susie Blake hanging upside down singing *The Sloth* song.

As she drew towards 90 even the convenience of 95 Lower Sloane Street became too much for her. Her health declined and her mobility reduced still further. It was time to move to Denville Hall, the home for retired actors in Northwood. She died in 2010 at the age of 93. Everyone I have spoken to in the preparation of this article, from family to theatre and dance colleagues, mentioned not only her energy, brilliance and enthusiasm for everything she undertook, but also her warm-heartedness, generosity and encouragement particularly towards younger performers. One remarked that, like Ninette de Valois, she could spot young talent as quickly at 80 as she could at 20.



Wendy Toye in her flat at 95 Lower Sloane Street.

*The Times* got it right when she was described as 'tough, charming, inexhaustibly energetic...the esteemed professional of professionals, never daunted and always calm under stress'. She could be sharp in her critical comments during rehearsals but always declined to write her memoirs, not wishing to criticise her friends in print.

A celebration of Wendy Toye's life was held, suitably, at the Noël Coward Theatre on 25 May 2010. Among those who spoke, acted, danced or sang in Wendy's honour were Patricia Routledge, Judi Dench, Cleo Laine and Derek Jacobi. As one of Wendy's friends remarked afterwards, 'What a wonderful send-off for Wendy – and what a cast. They could have charged £50 a ticket'.

Wendy loved Chelsea and the view of the Royal Hospital from the curved drawing room windows of her third floor flat and she loved the local cafés, shops and restaurants: Carafini was a particular favourite. Chelsea should be proud to have had such a multi-talented and engaging person of the theatre among its residents for so long. But, in truth, her heart was probably nearer to Shaftesbury Avenue.

## *The Legacy of Sir Hans Sloane* (1660-1753)

by Rosie Atkins

Curator (2002 to 2010) Chelsea Physic Garden

**T**his summer Chelsea Physic Garden contributed to the local celebrations to mark the 350th anniversary of the birth of Sir Hans Sloane with a series of summer talks.

Hans Sloane was born in the country village of Killyleagh in Northern Ireland, of Scottish parents. As a boy he developed a lifelong love of nature and an adventurous spirit. At the age of 27, having just qualified as a physician, he accompanied the new Governor of Jamaica, the Duke of Albermarle on his voyage to the Caribbean. Albermarle died the following year. After just 15 months in Jamaica, Sloane returned to Britain with a wealthy widow whom he later married, the pickled corpse of the Duke and a recipe for a drink of milk and chocolate, something he had seen Jamaican mothers use to settle their sick children. He also recorded many observations of plants and animals which he turned into a two volume book called *My Voyage to Jamaica*.

Sloane became President of both the Royal College of Physicians and the Royal Society and his collection of natural curiosities and books became the nucleus of the British Museum. He was so successful he bought the manor of Chelsea from Lord Cheyne, and this estate included Chelsea Physic Garden.

The Worshipful Society of Apothecaries who founded the Garden in 1673 had been unable to raise the £400 for the freehold but in 1722, Sloane enabled them to continue to use the Garden to train their apprentices for an annual rent of £5. Without Sloane's cleverly worded deed of covenant it is unlikely Chelsea Physic Garden would have survived.

In 1983 a new charitable trust was formed to run the Garden and it opened its gates to the public for the first time. Today the Garden welcomes over 40,000 visitors a year and nearly 3,000 children from London schools. In 2007 it was decided to let the public enjoy the Garden every Wednesday evening during June and July with the evening talks providing an added attraction.



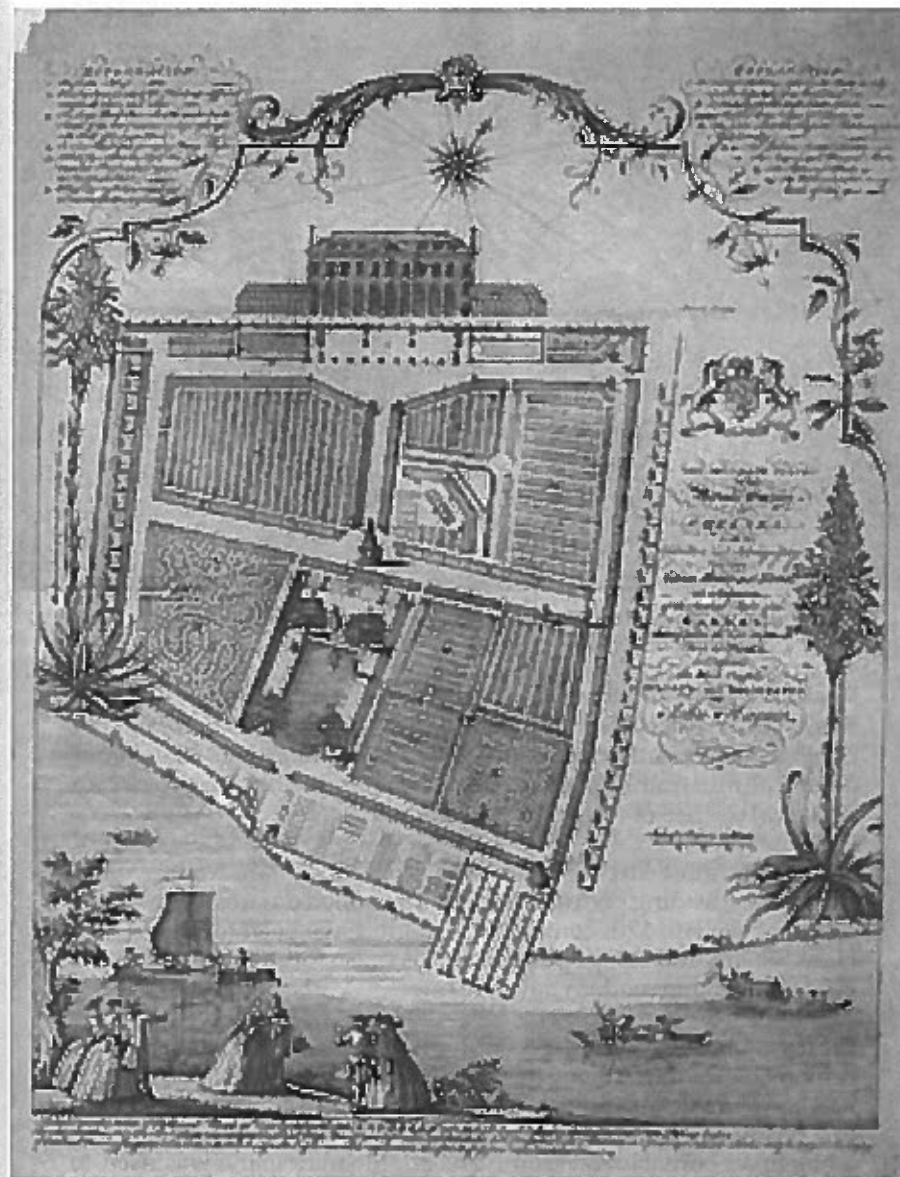


Sir Hans Sloane.  
(Royal Borough of Kensington and Chelsea Library Services)

This summer's series got off to a lively start with Professor Lisa Jardine's talk on Sir Hans Sloane: *Entrepreneurship and Science in the 17th Century* where she argued it was Sloane's commercial ingenuity, typical of his age, which underpinned his career.

The following week Dr Charlie Jarvis, an international authority on the Swedish botanist Carl Linnaeus, who visited Sloane and Chelsea Physic Garden in 1736, gave a fascinating glimpse into the 'Cocoon', the iconic new conservation area at the Natural History Museum in which its rarest collections are kept, including Sloane's Herbarium. Dr Jarvis showed examples of the original specimens from Sloane's Jamaican journey.

Dr Timothy Cutler, who serves on the Advisory Committee of Chelsea Physic Garden, gave a wonderful insight into aspects of Sloane's career as a physician, while Dr Phil Cribb focused on Sloane's enduring interest in botanical illustration. Retired from Royal Botanic Gardens



'An Accurate Survey of the Botanical Gardens at Chelsea'.  
Drawn by John Haynes, 1751.  
(Royal Borough of Kensington and Chelsea Library Services)

## THE LEGACY OF SIR HANS SLOANE



*The cedar trees in the gardens of the Apothecaries' Company, painted by James Fuge.  
(Royal Borough of Kensington and Chelsea Library Services)*

Kew, Dr Cribb, an Honorary Patron of the Chelsea Physic Garden Florilegium Society, highlighted the associations that Sloane and the Chelsea Physic Garden had with Britain's most important 18th-century botanical illustrators, and explained the enduring importance to botanical science of illustration in classification.

Perhaps the most surprising talk was given by William Andrews and John Bailey, leading perfume makers. They filled our nostrils with the scents of the late 17th century that might have been familiar to Sir Hans Sloane, and still popular today. We also found out about what goes into making modern day perfumes.

Professor James Delbourgo exploded the myth that Sloane was responsible for introducing the recipe for milk chocolate to Britain. He had seen Jamaican women mix cocoa with milk and sugar as a cure for consumption and he prescribed it to the diarist, Samuel Pepys, as a hangover cure. However, it turns out Sloane's name was used to market the product shortly after his death in 1753. There is still a brand of chocolate made that uses his illustrious name.

Dr Sloane prescribed quinine or Jesuit's Bark to patients who were

## THE LEGACY OF SIR HANS SLOANE

suffering from fevers. Professor Monique Simmonds, an expert on ethnobotany working at Royal Botanic Gardens Kew brought us up to date with the pioneering work scientists are doing to find new plant based cures for malaria.

Colin Tudge's talk about biodiversity loss in the 21st century and the importance of keystone species reminded us of the continued relevance of Sloane and other pioneer botanists in making people aware of the vital importance of caring for the world in which we live.

The finale was a talk given by Dr J D Hill, Head of Research at the British Museum, entitled *From Sloane to A History of the World in 100 Objects: Sloane's Museum Then and Now*. Tracing the making of this acclaimed BBC Radio 4 series, it returned Sloane and his collections, the foundations of the British Museum, to the centre of modern museum practice.

Sir Hans Sloane's passion for collecting and appreciation of the power of plants has so much resonance in his 350th anniversary year. His legacy lives on in the Chelsea Physic Garden which he insisted should remain for 'the study of useful plants'.

### *Footnote on Chelsea Physic Garden*

The charity was most grateful to the speakers who waived their fees, in return for a wonderful supper provided by the ever popular Tangerine Dream Café. The programme was much enhanced by the new facilities in the lecture room, thanks to a generous donation from the John Murray Foundation. By becoming a Friend of the Garden you can visit all year round and get news of the exciting adult learning and events programme planned for 2011.

For further information contact [www.chelseaphysicgarden.co.uk](http://www.chelseaphysicgarden.co.uk).

# Chelsea Art Society

## 1910 - 2010

### Carolyn Starren

Founded in 1910, The Chelsea Art Society celebrated its centenary this year. It is the oldest and sole survivor of the many art groups that once blossomed in the area at the turn of the twentieth century. The Society's founder was Sir James Dromgole Linton (1840-1916), a historical painter, watercolourist and lithographer. He was born in London, studied at J M Leigh's Art School and initially worked as an illustrator for *The Graphic*. A frequent exhibitor at the Royal Academy and at the New Watercolour Society, he became an associate of the Royal Institute of Painters in Watercolours and their President from 1884 to 1898 and again from 1909 to 1916. He was knighted in 1885. Several of his eleven children became artists, most notably the miniaturist Violet Linton who lived and worked in Chelsea. Perhaps it was this connection that led him to form the society in Chelsea as he lived from 1875 at 35 Steele's Road in Belsize Park, Hampstead.

The Chelsea Art Society was brought back to life in 1946 primarily due to the efforts of the portrait and landscape artist, Alfred Egerton Cooper (1883-1974). Egerton Cooper was a distinctive and well known local resident, especially in his later years when he sported a black eye patch. He lived at 12 Jubilee Place from 1908 and shortly after his marriage to Irene Clements in 1920 they moved to no. 14. Redevelopment forced them to move to 4 Oakley Gardens just before their golden wedding anniversary. The event was celebrated in some style at his studio at 27 Glebe Place in November 1970.

Early that year, on the eve of his final exhibition, he gave an interview to

*Egerton Cooper (in the background) with artist Stanley Grimm outside the Cheril Gallery. (Photo John Bignell. Royal Borough of Kensington and Chelsea Library Services)*



## THE CHELSEA ART SOCIETY BALL

### A NIGHT IN CHELSEA

CHELSEA TOWN HALL

THURSDAY 17th MAY, 1956 — 9 pm - 2 am

Evening Dress	ONE GUINEA including Buffet	Artists Corduroys & Cravats
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*A ticket for the Chelsea Art Society Ball in 1946. Note that artists were expected to dress rather more flamboyantly than others, no doubt so that they could be identified. (Royal Borough of Kensington and Chelsea Library Services)*

the *Evening News* during which he related the story of a meeting with the artist John Sargent. Shortly after graduating from the Royal College of Art in 1911 he entered a competition to design a mural for the proposed new Dublin art gallery, a gallery which Egerton Cooper noted wryly in 1970 'has not been built to this day'. Although he didn't win, he later received a letter from Sargent inviting him to lunch at the Hyde Park Hotel. From there they went to Sargent's Tite Street studio where he was told that although he had won Sir Hugh Lane gave the prize to someone else. Egerton Cooper went on to relate, 'then to my astonishment Sargent pulled a cheque out of his pocket and handed it to me. It was for 500 guineas signed John Sargent. I told him I couldn't possibly take it but he put it in my pocket'.

The President for the past 20 years is the renowned

*Invitation from the LCC to an early post-war exhibition of work by members of the Society in 1945. (Royal Borough of Kensington and Chelsea Library Services)*

#### LONDON COUNTY COUNCIL

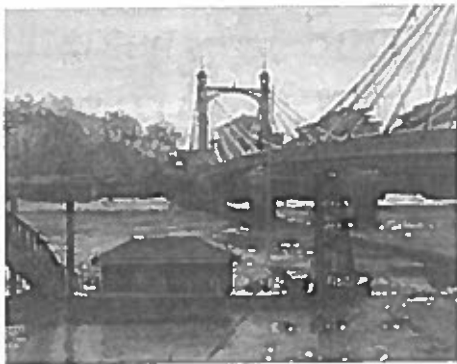
##### "The Art of the People."

The honour of your Company is desired at the Marlborough Institute, Draycott Avenue, Chelsea, S.W.3, at 8 p.m., on Wednesday, 13th June, 1945, 20th to view the drawings and paintings by the Members of the Chelsea Arts Society, Students of this Institute.

Mrs. Helen Bentwich, M.A., L.C.C.,  
has kindly consented to be present.

The Exhibition will be open daily from 5 p.m. to 9 p.m., except Saturday and Sunday, until 29th June, 1945.

Admission Free.



*A view of Albert Bridge. Painting by Julian Barrow.*

artist Julian Barrow, best known for his landscapes and paintings of country houses, conversation pieces and interiors. Julian arrived in Chelsea 50 years ago initially living and working in a studio in Upper Cheyne Row costing £2 a week. Then in 1961 he moved to Tite Street, first to a studio in no. 48 and then in 1965 to no. 33 where he has remained ever since. The studios were once occupied by Sargent, Whistler and Augustus John. Julian's work is exhibited all over the world, most recently last November in New York but he continues to show at the annual Chelsea Art Society exhibition.

The Society also has a distinguished list of patrons including The Earl Cadogan DL and the Mayor. In the past such local luminaries as Lord Olivier, Joyce Grenfell, Lord Thornycroft and Lord Rawlinson of Ewell QC have been patrons.

From 1947 annual exhibitions were held at the Chenil Gallery, but when this was sold in 1977 they moved to Chelsea Sports Centre till 1988 and since then the show has been held at the Chelsea Town Hall.

Today the Society has some 100 members, most of whom live in the borough. Artists are invited to join the Society through having shown exceptional work at the exhibition over three years. At the centenary exhibition some 500 varied works were on show both by established and aspiring artists – figurative, abstract, oil, watercolour, print and sculpture. Plans are already afoot for the exhibition next year. Long may the Chelsea Art Society flourish!

## *Remembering Lesley Lewis*

Lesley Lewis (née Lawrence) joined The Chelsea Society as a life member in 1966, became Chairman in 1982, resigned in 1987 (before as she said, she 'became too long in the tooth') then served as Vice-President until her death in 2010.

She came into the world unexpectedly early. Two months premature she was hastily christened in a rose-bowl at home, it being feared she would not survive the journey to church, and it could be said she left it unexpectedly late – just two months before her 101st birthday – leaving her family and many friends with unforgettable memories of an erudite and engaging companion.

Born in 1909 she was one of four children of a well-to-do Lincoln Inn's solicitor and his wife. She was brought up in the family home, Pilgrim's Hall in Essex, which she described in a book published in 1991, *The Private Life of a Country House*, written in part to record the traditions and mores of an ordinary upper middle-class family which might be unfamiliar to future generations. She mentions only in passing that in the gardens of this house there were two ponds where, as a 10-year-old, she played with a little boy of the same age, David Lewis, the son of the local rector, who even at that age had what she later described as 'a hopeless addiction to ponds'. Taught by a succession of governesses she said that she had received 'a quite useful substitute for an education'. It was the last of these who inspired her interest in art history. In 1928, aged 18, she came home from the obligatory French finishing-school and was presented at Court. Then in 1931 her quiet life of picnics, tennis, house parties and involvement in local good works was to change dramatically. She read in *The Times* that a new honours degree in the History of Art was to be established at the University of London. She persuaded her reluctant father to let her try to matriculate by means of a correspondence course. With this qualification – for, as we would expect of Lesley, she passed – she was accepted as one of the first four students at the newly formed Courtauld Institute. She followed her undergraduate degree with a post-graduate thesis on 'The Rise of Neo-Classical Architecture'. But she once said ruefully in later life, 'Although I did belatedly acquire University degrees true academics always smelt a rat instantly and knew that I was not one of them'.

Her first job, in 1939, was as Registrar of the City and Guilds of London Art School. Then after war broke out she worked as a 'stop-gap' managing clerk in the family law firm replacing the staff who had



## REMEMBERING LESLEY LEWIS



Lesley Lewis in her garden in 1991. (Photo: Jane Dorrell)

been called up. She commuted daily to London from Essex throughout the blitz – volunteering as a firefighter through much of it. Then in June 1944 as the first flying bombs, the V1s, began terrorising London, she received an aerogramme from her old friend David Lewis. His passion for pondlife undiminished – he would become one of this country's most distinguished entomologists – he was then working for the Sudan Medical Service, carrying out research into the transmission of tropical diseases from insects to humans. Six years since she had last seen him, he was coming home on his first leave. This is her laconic record of what happened next: 'He came to see me and after a few days we got engaged to be married.' And so, after a few days spent dodging the doodlebugs, they were. Lesley was able to accompany him back to the Sudan at the end of his leave when she was offered a job as a librarian at the Agricultural Research Institute at Wadi Medani.

They were based in Sudan for the next eleven years, David's research involving much arduous travelling through inhospitable terrain. It was particularly arduous for Lesley as she was required to act as a 'biting service' – offering her arms to lure mosquitoes and sandflies so they could be captured in test tubes. One of these unfortunate insects is apparently still to be found in the British Museum (Natural History).

## REMEMBERING LESLEY LEWIS

But these were happy years and the source of some of the stories she loved to tell: the night they nearly shot their canvas bath in the mistaken belief it was a leopard slithering down the side of their tent; the night they were camped in a village where it was rumoured two missionaries had been eaten by cannibals. Contemplating a similar fate she wondered how long it would be before the Lewises ceased being a family tragedy and became a family joke. 'Not long', she decided. Surviving such vicissitudes with her customary aplomb, in the last years before Sudanese independence she felt she had time on her hands and, 'to stop her brain from atrophying', she embarked on yet another correspondence course, this time in law. Much to her surprise – because, not knowing the answer to one question, she wrote that if she were in chambers she would just look it up – she passed. She was called to the Bar in 1956 when she and David finally returned to England and settled in Whitelands House in the King's Road.

But the years in the Sudan had not dimmed her interest in art history. She found a mass of unpublished material in the Public Records Office about chicanery in 18th-century Rome. She wrote to Anthony Blunt, then at the Courtauld, telling him she was planning to write a book about homosexual art connoisseurs spying for the Court of St James's in the eighteenth century and asking for his help with her research. Not a good move as it turned out. Fifteen years later she understood why he had ignored her request. The book, *Connoisseurs and Secret Agents in 18th Century Rome* was published in 1961. Its success led to her election to the Society of Antiquaries in 1964. In 2002 she was awarded the Society's medal for outstanding services. I remember seeing her on the morning of the ceremony, happily ironing the dress she was going to wear that night.

She never practised law but for fifty years she was to give generously of her time and expertise to the Societies and causes that were so important to her. The Chelsea Society was extraordinarily lucky to have such a doughty and talented figure as its chairman. Two particular achievements stand out. In 1987, the year in which, sadly, David died, she organised a charity auction for the Physic Garden which raised £31,000. Then when Crosby Hall, which had previously been a hostel for Women Graduates, was sold to a private individual, the Society was concerned about the future ownership of a painting it had given to the Hall. This was a copy of Holbein's painting of Thomas More and his family. With great tact Lesley diffused what might have become a difficult situation by setting up an independent trust to care for the painting. As a result the huge canvas was moved to the Chelsea Town Hall where it now hangs for all to see.

## REMEMBERING LESLEY LEWIS

These verses, taken from a Litany read at her memorial service recall, delightfully, some of the organisations she was associated with for so long, and some of the things closest to her heart.

*For civilising institutions, the Courtauld, the Physic Garden,  
Sir John Soane's Museum, the Society of Antiquaries,*

*For Georgian architecture, for great art, for Thomas More  
and for Chelsea,  
For good stories, for a sense of the ridiculous and for  
peals of laughter,*

*We give you thanks. Bless us and keep us O Lord.*

Amen to that.

Jane Dorrell

*The copy of Holbein's painting of Thomas More and his family, which now hangs  
in Chelsea Town Hall. (Courtesy Thomas More Picture Trust)*



## Sir Simon Hornby

Simon Hornby, who died on 17 July 2010, was President of The Chelsea Society for the full six-year term 1994-2000 and during that period contributed much towards the Society's progress. Reference to each succeeding *Annual Report*, presented by the Chairman, shows how helpful Sir Simon had been during the preceding year. In particular his Chairmanship of the Society's conference 'The Future of Chelsea'; a Millennium conference, on 20 April 1998 contributed much towards its considerable success as did Sir Simon's chairmanship of its successor conference on 7 November 2000 under the title of 'A vision for Chelsea'. As many of us know the choice of a Chairman is quite often the key factor in the success of an important meeting with high powered speakers.



*Sir Simon Hornby.  
(Photo: Ian Jones)*

But Simon Hornby came from a family well trained in taking responsibility. He was the grandson of one of the founders of the W H Smith business empire and spent his working life steadily climbing the company ladder, taking the appointment of Chief Executive and then as Chairman in his final period with the

company from 1982 to 1994. Other important public interests included The Design Council, the National Trust and the Royal Horticultural Society where he was president from 1994 to 2000. Sir Simon had a clear idea of the support he should give those he led, but if advice was sought he was always ready to give it.

Simon did not live in Chelsea but just outside and some found this a touch troublesome. However a glance of the first editions of the *Annual Report* of this Society shows that the first Chairman was one who held that position for sixteen years. His name was C H St. J Hornby and he was Simon's grandfather! A pedigree indeed!

Ian Frazer

## Charles Kyrle Simond, MBE, 19 April 1919-11 April 2010

Kyrle Simond returned from North Africa during the campaign against Rommel to find that his parents' Chelsea house at No.1 Petyt Place had become a pile of rubble. It had been hit on the same night that the Old Church was gutted. It was not Kyrle's first encounter with the Nazis. When in Munich in the 1930s he attended, by chance, one of Hitler's notorious rallies and was later wounded at El Alamein.

After leaving Stowe school in 1936, he discussed the idea of learning a foreign language with his father, a Swiss-born lawn tennis champion and originator in 1904 of Fussell's condensed milk. His mother was Scottish. French was a possibility but it was agreed that, for a career in business, it would be better to learn German. In 1937 Kyrle accordingly accompanied his father by train to Munich where exchange visits had been arranged with the family of Baron von Schreck.

Munich was by then the centre of National Socialism and the atmosphere was highly militaristic. Hitler's 'Brown Shirts' roamed the streets. Makers of the shirts included Hugo Boss, now with a shop at Sloane Square. Kyrle was given lessons by a fierce, middle-aged German woman whose hatred of the humiliating Treaty of Versailles introduced him to the emotional underpinnings of Nazism. When not with his teacher he spent time with young Germans bicycling, playing tennis and marching over the Bavarian hills singing patriotic songs. In the city he saw Jews being beaten up and taken away in plain vans and one weekend, while picnicking, he and his companions



Charles Kyrle Simond.

## CHARLES KYRLE SIMOND

looked down on a camp. He was told it was for the advancement of Jewish culture. The place was called Dachau.

On another occasion he accompanied his young German friends to a political rally where, sitting in a hypnotised crowd of many thousands, Kyrle heard one of Hitler's ranting theatrical speeches. As it grew dark lights came on to illuminate hundreds of red, black and white Swastikas while searchlights swept the sky. Suddenly all illumination was cut. When the lights came on again they were focussed on der Fuhrer, Goebbels and their cavalcade. There was total silence. Kyrle was within shooting distance of Hitler – fifty yards – but was in the midst of an enraptured crowd singing *Deutschland Uber Alles*. Later, as Hitler raged at his audience they responded with ever more emphatic cries of Sieg Heil! Seig Heil!

Simond next encountered the might of Nazi Germany as an officer in the London Rifle Brigade in the North African desert. When he joined his regiment his commanding officer told him to 'be prepared to be away for some considerable time.' Simond took part in the battle of Alam Halfa and was wounded by shrapnel at El Alamein. With the left side of his jaw wired together, he was ordered to attend a prisoner of war camp outside Algiers. There he found himself taking charge of, and signing for, General von Sponeck, commander of the 98th Light Division, General Liebenstein, who had commanded an army division outside Calais in 1940, and General Broich, who had a division named after him. Under his signature he noticed the words: 'Received 3 German generals and 3 ADCs in good condition'.

Simond flew with the prisoners in a DC3 to Iran and then Gibraltar where the battleship *Nelson* awaited to take them to Devonport. He found that von Sponeck, a regular soldier, was kind but that the ADCs, all young Nazis, were difficult. He also recalled that he was able to take solace in *Nelson's* wardroom. Gin was thruppence for a first tot but tuppence for a second.

Simond was born in Kensington but brought up in Chelsea. He could remember riding his tricycle down the King's Road in the 1920s. When he returned to London after the war with the rank of Lt. Colonel he found that the family had received £6,000 in compensation for the loss of their house at No. 1 Petyt Place and that his father was living in a hotel. Simond needed a job and when John Spedan Lewis invited ex-officers to train as managers, he applied. For two years he was assistant to the general manager at Peter Jones after which he went to manage the Oxford Street shop. While at Peter Jones he noted that a senior department head was paid £7.13s.10d a week or £400 a year.



*A shop window at Peter Jones, at about the time that Kyrle Simond worked there. (Photo: John Bignell, Royal Borough of Kensington and Chelsea Library Services)*

Later he went into advertising and became chairman of Charles Barker.

Simond never left Chelsea. In 1948 he married Anna Foster and not long after they bought a house near the top of Old Church Street. It had a huge studio in the garden – one of many in which Augustus John worked – and as it was without heating any winter entertaining in it took place under eiderdowns. In 1956 the Simonds converted the studio into a place for themselves and moved out of the house at the front.

Kyrle Simond, a tall, friendly and charming man, died on 11 April 2010. He is survived by his wife Anna and two children, Sarah and Timothy.

Terence Bendixson

## *Treasurer's Report*

It has been another interesting year for me as Treasurer of The Chelsea Society. 2010 has had a modest surplus of £3398.00. Stuart, our new Chairman, has helped guide our activities to ensure the finances remain sound. Kathy Roll, a member of the Chelsea Society, has helped me to keep the books in order.

As ever, we will continue to preserve and enhance Chelsea's unique community. It has been a pleasure to serve its members for the past five years.

Thank you for your support.

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

Christy Austin  
22 November 2010



## 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

Stuart Corbyn (Chairman) Appointed December 2009  
David Le Lay (Chairman) resigned December 2009  
Nigel Stenhouse (Vice-Chairman)  
Dagmar von Diessl (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  
Martyn Baker  
Richard Melville Ballerand  
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 2010, the Society has total funds of £56,077, comprising £41,605 on the General Fund and £14,472 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 15 November 2010.

Stuart Corbyn  
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 2010, which are set out on pages 92 and 93.

#### 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 2010

**THE CHELSEA SOCIETY**  
**STATEMENT OF FINANCIAL ACTIVITIES**  
**FOR THE YEAR ENDED 30 JUNE 2010**

	2010	2009
<b>Income and Expenditure account</b>		
<b>Incoming resources</b>		
Annual membership subscriptions	12,652	12,175
Donations received	100	250
Advertising revenue from annual report	4180	2,920
Sponsorship of exhibition	—	250
Interest received on General Funds	11	343
Interest received on Life Membership Fund	75	466
Income from lectures, meetings and visits	5,483	9,747
Income from sale of Christmas cards and postcards	1,927	2,441
Mailing inserts	400	—
Income from sale of <i>Here is Chelsea</i> book	36	109
Miscellaneous	—	60
<b>Total incoming resources</b>	<b>24,864</b>	<b>28,761</b>
<b>Resources expended</b>		
<b>Direct charitable expenditure:</b>		
Cost of annual report	9,962	8,749
Cost of newsletters	2,685	2,647
Cost of lectures, meetings and visits	5,151	9,545
Cost of Christmas cards and postcards	—	2,650
Subscriptions to other organisations	679	771
Exhibition	—	71
Computer help and website	500	—
Printing, postage and miscellaneous expenses	285	490
Insurance	721	686
Jamahirya School enquiry	—	—
	<b>19,983</b>	<b>25,609</b>
<b>Governance</b>		
Cost of Annual General Meeting	577	227
Bank charges	158	158
Independent examiner's fee	748	705
	<b>1,483</b>	<b>1,090</b>
<b>Total resources expended</b>	<b>21,466</b>	<b>26,699</b>
<b>Net incoming/(outgoing) resources for the year</b>	<b>3,398</b>	<b>2,062</b>
<b>Balances brought forward at 1 July 2010</b>	<b>52,679</b>	<b>50,617</b>
<b>Balance carried forward at 30 June 2009</b>	<b>£56,077</b>	<b>£52,679</b>

**THE CHELSEA SOCIETY**  
**BALANCE SHEET AS AT 30 JUNE 2010**

	2010	2009
<b>Current Assets</b>		
Debtors	1,395	690
Balance in National Savings Bank account	29,471	29,396
Balance on bank current and deposit accounts	32,838	30,185
	<b>63,704</b>	<b>60,271</b>
<b>Less Liabilities: amounts falling due within one year</b>	<b>(7,627)</b>	<b>(7,592)</b>
<b>Net Assets</b>	<b>£56,077</b>	<b>£52,679</b>
<b>Funds:</b>		
General Funds	41,605	38,282
Life Membership Fund	14,472	14,397
	<b>£56,077</b>	<b>£52,679</b>

Approved by the Council of The Chelsea Society on

15 November 2010.

Stuart Corbyn, *Chairman*

Christy Austin, *Honorary Treasurer*

**ACCOUNTING POLICIES**

**Basis of Accounting**

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

**Incoming Resources**

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

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

**Resources Expended**

All expenditure is accounted for on an accruals basis.

# CONSTITUTION AND RULES

1. The Chelsea Society shall be regulated by the Rules contained in this Constitution.

## OBJECTS

2. The Objects of the Society shall be to preserve and improve the amenities of Chelsea particularly by:-
  - (a) stimulating interest in the history, character and traditions of Chelsea;
  - (b) encouraging good architecture, town planning and civic design, the planting and care of trees, and the conservation and proper maintenance of open spaces;
  - (c) seeking the abatement of nuisances;
  - (d) making representations to the proper authorities on these subjects.

## MEMBERSHIP

3. Subject to the provisions of Rule 7, membership of the Society shall be open to all who are interested in furthering the Objects of the Society.

## THE COUNCIL

4. (1) There shall be a Council of the Society which shall be constituted in accordance with these Rules.
- (2) The Society shall elect not more than twelve members of the Society to be members of the Council.
- (3) The members of the Council so elected may co-opt not more than four further persons to be members of the Council.
- (4) The Officers to be appointed under Rule 5 shall in addition be members of the Council.
- (5) In the choice of persons for membership of the Council, regards shall be had, amongst other things, to the importance of including persons known to have expert knowledge and experience of matters relevant to the Objects of the Society.
- (6) The Council shall be responsible for the day-to-day work of the Society, and shall have power to take any action on behalf of the Society which the Council thinks fit to take for the purpose of furthering the Objects of the Society and shall make and publish every year a Report of the activities of the Society during the previous year.
- (7) The Council shall meet at least four times in each calendar year.
- (8) A member of the Council who is absent from two successive meetings of the Council without explanation which the Council approves shall cease to be a member of the Council.
- (9) Three of the elected members of the Council shall retire every second year, but may offer themselves for re-election by the Society.
- (10) Retirement under the last preceding paragraph shall be in rotation according to seniority of election.
- (11) Casual vacancies among the elected members may be filled as soon as practicable by election by the Society.
- (12) One of the co-opted members shall retire every second year, but may be again co-opted.

## OFFICERS

5. (1) The Council shall appoint the following officers of the Society, namely:-
  - (a) a Chairman of the Council,
  - (b) a Vice-Chairman of the Council,
  - (c) an Honorary Secretary or Joint Honorary Secretaries,
  - (d) an Honorary Treasurer, and
  - (e) persons to fill such other posts as may be established by the Council.
- (2) The terms of office of the Chairman and Vice-Chairman shall be three years and those of the other Officers five years from the date of appointment respectively. Provided nevertheless that the appointment of the Chairman shall be deemed to terminate immediately after the third Annual General Meeting after his appointment.
- (3) The Officers shall be eligible for re-appointment to their respective offices.
- (4) Nothing herein contained shall detract from the Officers' right to resign during their current term.
- (5) By Resolution of a majority of its members the Council may rescind the appointment of an Officer during the term of office for reasons deemed substantial.

## PRESIDENT AND VICE-PRESIDENTS

6. (1) The Council may appoint a member of the Society to be President of the Society for a term of three years, and may re-appoint him for a further term of three years.
- (2) The Council may appoint persons, who need not be members of the Society, to be Vice-Presidents.

## SUBSCRIPTIONS\*

7. (1) The Council shall prescribe the amount of the subscriptions to be paid by members of the Society and the date on which they are due, and the period in respect of which they are payable.
- (2) Membership of the Society shall lapse if the member's subscription is unpaid for six months after it is due, but may be restored by the Council.
- (3) Members may pay more than the prescribed minimum, if they wish.

- (4) Members may pay annual subscription by banker's order or by Direct Debit.
- (5) The Society may participate in the direct debiting scheme as an originator for the purpose of collecting subscriptions for any class of membership and/or any other amounts due to the Society. In furtherance of this objective, the Society may enter into an indemnity required by the Banks upon whom direct debits are to be originated. Such an indemnity may be executed on behalf of the Society by officials nominated in an appropriate resolution.

## GENERAL MEETINGS

8. (1) In these Rules 'General Meeting' means a meeting of the Society open to all its members.
- (2) The Council shall arrange at least one General Meeting every year, to be called the Annual General Meeting, and may arrange as many other General Meetings, in these Rules referred to as Special General Meetings, as it may think fit. Notice of the date of such meetings shall be given not less than 35 days ahead.
- (3) General Meetings, the agenda for which shall be circulated not less than 21 days in advance of the meeting, shall take place at such times and places as the Council shall specify.
- (4) The President shall preside at any General Meeting at which he is present, and if he is not present the Chairman of the Council or some person nominated by the Chairman of the Council shall preside.
- (5) Any election to the Council shall be held at a General Meeting.
- (6) No person shall be eligible of the Council unless:-
  - (i) he or she has been proposed and seconded by other members of the Society, and has consented to serve, and,
  - (ii) the names of the three persons concerned and the fact of the consent have reached the Hon. Secretary in writing at least 28 days before the General Meeting.
- (7) If the Hon. Secretary duly receives more names for election than there are vacancies, he shall prepare voting papers for use at the General Meeting, and those persons who receive most votes shall be declared elected.
- (8) The agenda for the Annual General Meeting shall include:-
  - (a) receiving the Annual Report, and
  - (b) receiving the Annual Accounts.
- (9) At the Annual General Meeting any member of the Society may comment on any matter mentioned in the Report or Accounts, and may raise any matters not mentioned in the Report, if it is within the Objects of the Society.
- (10) The President or Chairman of the meeting may limit the duration of speeches.
- (11) Resolutions by members may be made only at the Annual General Meeting or at a Special Meeting as permitted under sub-section (12) of this Section of the Constitution. Any member who wishes to make a Resolution shall give notice of such Resolution by sending it to the Society to reach the Honorary Secretary at least 28 days before the date of the meeting. The Resolution, if seconded at the meeting by another member, will be put to the vote.
- (12) If any 20 members of the Society apply to the Council in writing for a Special Meeting of the Society, the Council shall consider the application, and may make it a condition of granting it that the expense should be defrayed by the applicants.

## AMENDMENTS

9. (1) These Rules may be amended by a two-thirds majority of the members present and voting at an Annual or Special General Meeting, if a notice in writing of the proposed amendment has reached the Hon. Secretary at least 28 days before such a Meeting. Provided that nothing herein contained shall authorise any amendment the effect of which would be to cause the Society at any time to cease to be a Charity in Law.
- (2) The Hon. Secretary shall send notices of any such amendment to the members of the Society 21 days before the General Meeting.

## WINDING-UP

10. (1) The winding-up of the Society shall be subject to a Resolution proposed by the Council and approved by a two-thirds majority present at a Special General Meeting.
- (2) In the event of the winding-up of the Society the available funds of the Society shall be transferred to such one or more charitable institutions having objects reasonably similar to those herein before declared as shall be chosen by the Council of the Society and approved by the Meeting of the Society at which the decision to dissolve the Society is confirmed.

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

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

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