

JOHN D WOOD & CO.

THE CHELSEA SPECIALISTS

The Sale of Houses & Flats,
Lettings & Property Management,
Valuations & Structural Surveys,
Acquisition of freeholds,
Lease Extensions.

SALES – CHELSEA GREEN
020 7352 1484
abuchanan@johndwood.co.uk

LETTINGS – KING'S ROAD
020 7352 8111
lgood@johndwood.co.uk

SALES – KING'S ROAD
020 7352 8111
mcappleby@johndwood.co.uk

www.johndwood.co.uk

CONTENTS

THE COUNCIL OF THE CHELSEA SOCIETY	...	...	19
THE ANNUAL GENERAL MEETING	...	...	20
THE CHAIRMAN'S REPORT	...	...	22
CHELSEA HIGHLIGHTS	...	...	32
THE BEAUTIFUL MISS PETTIGREWS	...	...	39
CREMORNE GARDENS IN THE NINETEENTH CENTURY	...	...	49
195-197 KING'S ROAD	...	...	60
BOHEMIAN CHELSEA ONE HUNDRED YEARS AGO	...	...	71
JEAN RHYS	...	...	82
THE MONKEY CLUB IN WAR AND PEACE	...	...	89
QUENTIN MORGAN EDWARDS	...	...	94
MARTIN ANDREWS	...	...	96
TREASURER'S REPORT	...	...	97
REPORT OF THE TRUSTEES	...	...	99
REPORT OF THE INDEPENDENT EXAMINER	...	...	100
ACCOUNTS	...	...	101
THE CONSTITUTION	...	...	103
LIST OF MEMBERS	...	...	105

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

*The illustrations on the cover are of
the River Pageant, Christmas lights in Duke of York Square and outside Holy
Trinity, and a window display at Hackett's in Sloane Street celebrating the
Diamond Jubilee.*

Photographs by Damian Greenish and Paul Aitkenhead

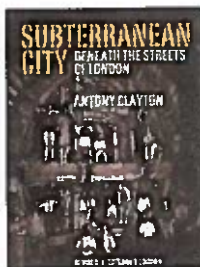
NEW BOOKS FROM HISTORICAL PUBLICATIONS



Spas, Wells, and Pleasure-Gardens were once prominent features of London life. Dotted around the capital, a few in unlikely places, they thrived as entertainments, some sophisticated, some rudimentary. This lively, comprehensive and beautifully illustrated survey is the most authoritative book on the subject.

280pp 194ills 250 x 190mm, hardback.
ISBN 978-1-905286-34-8 £25.00

The subject of this book is of constant interest to Londoners. What goes on beneath their feet? Roman remains, lost rivers, underground railways, secret tunnels, water mains, sewage systems and bunkers. This is the best and most up-to-date account of the city beneath us.



264pp 210ills (71 in colour),
245 x 185mm, hardback
ISBN 978-1-905286-32-4 £22.50

UPTOWN RESERVATIONS



Let your spare room earn you money
The exclusive Bed & Breakfast service is looking for private homes happy to offer bed and breakfast in Central London

If you are interested in a profitable opportunity and have a spare bedroom and bathroom, either ensuite or adjacent

Please contact Monica Barrington
Tel: 020-7937 2001

email: inquiries@uptownres.co.uk
website: www.uptownres.co.uk

THE CHELSEA SOCIETY

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

www.chelseasociety.org.uk

President

THE MOST HON. THE MARQUESS OF SALISBURY, PC, DL

Vice-Presidents

THE WORSHIPFUL THE MAYOR OF KENSINGTON AND CHELSEA
THE RT HON. THE EARL CADOGAN, DL
THE RT HON. GREG HANDS, MP

Hon. Vice-President

DAVID LE LAY

Council

Chairman: DAMIAN GREENISH
Vice-Chairman: NIGEL STENHOUSE
PAUL AITKENHEAD
MICHAEL BACH
MARTYN BAKER
RICHARD MELVILLE BALLERAND
DR SERENA DAVIDSON
JANE DORRELL
LEONARD HOLDSWORTH
DAVID SAGAR
ANDREW THOMPSON

Hon. Secretary
SARAH FARRUGIA

Assistant Hon. Secretary
PATRICIA BURR

Hon. Secretary (Membership)
PATRICIA SARGENT

Hon. Treasurer
TOM MARTIN

Hon. Secretary (Planning)
TERENCE BENDIXSON

Hon. Secretary (Events)
PAULINE CRAXFORD

Hon. Editor
CAROLYN STARREN

THE CHELSEA SOCIETY

36 Walpole Street, London SW3 4QS
Registered Charity 276264

Annual General Meeting of The Chelsea Society

held at
Chelsea Old Town Hall, King's Road, London SW3
on Monday 26 November 2012

The President of the Society, the Most Hon. The Marquess of Salisbury took the chair at 6.30pm and welcomed the members and guests of the Society, particularly the Worshipful The Mayor of the Royal Borough of Kensington and Chelsea, Councillor Christopher Buckmaster. He then introduced the Chairman of the Society, Damian Greenish, the Hon. Treasurer Tom Martin, the Hon. Secretary Sarah Farrugia and the other members of the Council of the Society.

The Minutes of the Annual General Meeting of the Society held on 28 November 2011 were approved and the President signed them as a true record.

Carolyn Starren and Martyn Baker were declared elected members of the Council.

The Mayor of the Royal Borough of Kensington and Chelsea, Cllr Christopher Buckmaster, and the President of the Society, the Marquess of Salisbury, at the AGM.



THE ANNUAL GENERAL MEETING



Gathering for the AGM.

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

The Hon. Treasurer, Tom Martin, presented his Report and the Accounts for the financial year ended 30 June 2012. He reported that the total funds of the Society were £65,416, an increase of £5,261 over June 2011 now including receipts from Gift Aid. The accounts, proposed by Andy Buchanan and seconded by Tim Nodder, were approved unanimously.

The President invited questions from the floor. Dr. Susan Horsewood-Lee asked whether the Society had plans to spend the balance of £65,000. The Chairman replied that the Society is looking to demonstrate how to use the funds to support the objects of the Society. Tim Nodder thanked Leonard Holdsworth for his hard work regarding sponsorship for the Summer Exhibition.

Damian Greenish thanked the President for taking the chair. He then delivered his Annual Report to Members noting this was the first occasion he had the privilege to report on the affairs of the Society since he joined on 1 April 2012.

Lord Salisbury thanked him for his full Report and expressed his sadness at stepping down as President. He noted that he was now looking forward to supporting the work of The Chelsea Society as an ordinary Member.

There being no questions, the President brought the meeting to a close at 7.15. About 100 people attended and Lord Salisbury thanked them for coming.

The Chairman's Report

This is the first occasion that I have had the privilege of addressing you on the affairs of the Society since my appointment as Chairman of the Council on 1 April this year. It was a daunting task being asked to follow such illustrious predecessors including, in particular, the immediate past Chairman, Stuart Corbyn. He only had two short years in the post but without doubt made an impact on the Society. I would like to take this opportunity to thank Stuart for all his hard work. I am of course delighted that he continues as a member of the Society.

And so my first few months in this role have been largely a learning process. I am not sure that I had formulated pre-conceived ideas of what I was taking on. What I have found is a Society in robust health and one that continues to implement the vision for Chelsea that arose from Reginald Blunt's original concept formed in 1927.

One of my initial tasks was to assist the Council in appointing a new Hon. Secretary. It is a post that has been vacant for some time, and although the Assistant Hon. Secretary, Patricia Burr and other members of the Council, valiantly and efficiently stepped into the breach, it was a post that clearly needed to be filled. I am delighted to say that we have now appointed Sarah Farrugia as the Hon. Secretary, and I have every confidence that she will prove to be most effective and successful as we strive to take the Society forward in the twenty-first century.

In addition to Stuart Corbyn, the Council has also lost two other members, Christy Austin (a former Hon. Treasurer) and Giles Quarme. We are sorry to see them go but are immensely grateful to them for all the work that they did. We are delighted however to welcome Paul Aitkenhead and I have no doubt that he will prove to be (and indeed already has proved to be) an active and valuable member.

I am sad to report that two former members of the Council died during the course of the past year. The first was Quentin Morgan Edwards, a past chairman of the Council, and the second was Martin Andrews, who was a member of the Council from 2005-2010. They were both very valued members of the Society and we shall miss them.

Sadly, I have also to report that our President, Lord Salisbury is standing down

CHAIRMAN'S REPORT



Part of the flotilla taking part in the River Pageant to celebrate the Queen's Diamond Jubilee.

this year and this is his final AGM. We are immensely grateful for the work that he has done for the Society and the way that he has so effectively and courteously conducted these meetings. The difficult task of finding a worthy successor is in hand.

It has been another immensely busy year – the summer was of course dominated by the celebration of the Queen's Diamond Jubilee and by the Olympic Games.

The Diamond Jubilee properly found Chelsea at the heart of many of the celebrations. There were street parties, royal visits and the extraordinary River Pageant. Cadogan Pier played a sumptuously prominent role in that event, and the streets of Chelsea, notwithstanding the weather, were brought alive with crowds coming to celebrate.

We had hardly caught our breath from that before the King's Road was filled once more with crowds to watch the procession of the Olympic flame. Of course we had the flame twice because not only did it pass down the King's Road, but it was also then taken down the River, once again passing Cadogan Pier, the



Felicity Kendal, Damian Greenish and Patricia Sargent at the launch of 'Chelsea - at the Heart of Gardening'

Embankment and beyond. We celebrated the Games themselves with the bicycle races passing up and down the Fulham Road with huge crowds watching.

Before all these National events, the Society had its Summer Exhibition, *Chelsea - at the Heart of Gardening*, which looked at the history of horticulture in Chelsea and ran from 22 May to 2 June. Formally opened by Felicity Kendal, by common consent it was highly successful. We owe an enormous thank you to Carolyn Starren and her loyal band of supporters for setting up and running the Exhibition. I would also like to thank Leonard Holdsworth who in difficult financial times succeeded in raising substantial sponsorship in order to meet the cost of the Exhibition. It was a wonderful opportunity for us to show people what the Society is, and what we do.

Towards the end of the summer, we had the Chelsea Festival, a marvellous celebration of the arts in Chelsea which the Society was delighted to support.

During the course of the year, the Society had its usual selection of fantastic events, again giving a real indication of what the Society can achieve and why it is so worthwhile.

This year, we have had three spring lectures and two autumn lectures. In January

the well known Chelsea artist, Ken Howard, spoke about his work and the philosophy behind his paintings in a talk entitled *Inspired by Light*. In February, the landscape architect, Kim Wilkie, came to talk to us about design around the concept of garden squares in a lecture entitled *Garden Squares, Courtyards and Public Spaces*. Franny Moyle, author of a recent fascinating biography of Constance Wilde, came to talk to us in March on *The Tragic and Scandalous Life of Mrs Oscar Wilde*.

There were two autumn lectures, the first of which took place on 1 October. Penny Olsen, author of *The History of the Sloane Stanley Estate*, talked about the family and the estate.

Finally, we were very honoured that our President, Lord Salisbury, who is Chairman of the Thames Diamond Jubilee Trust, gave us a talk on 29 October on the Diamond Jubilee Thames Pageant.

Other events were organised for members. In April we visited the English Gardening School in Lots Road to see its new home following the move from the Physic Garden. In June, David Le Lay hosted another of his famous walks. Members were taken around the Oakley Street and Glebe Place area of Chelsea.

Champagne at the end of the Doggett's Coat and Badge race. The winner was Martin Dwan, watched by the Mayor of the Royal Borough, Cllr Christopher Buckmaster.



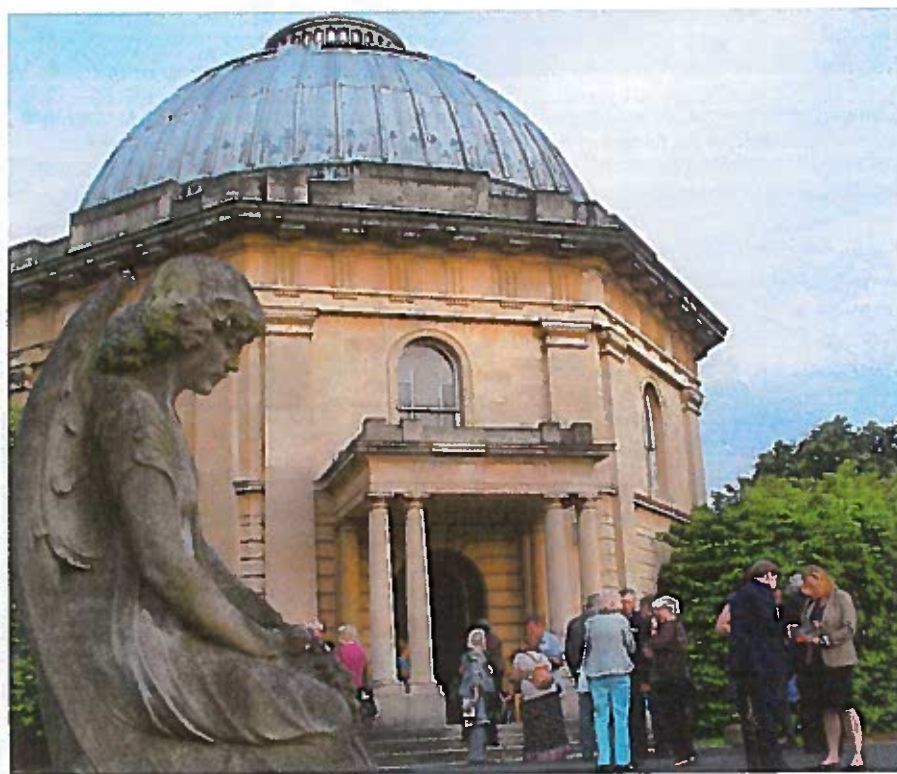
CHAIRMAN'S REPORT

The Society's summer drinks reception was held in July at the chapel in Brompton Cemetery. Almost a hundred members attended and again we were given some fascinating tours around the monuments of the historic venue.

Also in July there was the annual Doggett's Coat and Badge race. This year there was a very substantial turnout – something I hope that we can build on in future years. Members of the Society cheered the contestants as they crossed the finishing line at Chelsea. The programme for 2012 concluded in November with two visits to Watermen's Hall.

There are many people involved in the organisation of these events and I hope that they will forgive me if I do not mention them all by name. I would, however, just like to mention Paulette Craxford, our Events Secretary, who with her team of helpers works long and hard, not only to organise these events, but also to make them run so effectively and efficiently on the day.

Summer drinks reception at the Chapel of Brompton Cemetery.



CHAIRMAN'S REPORT

Communication with our members is vital. The Council is determined over the next year to look at ways in which we can be more effective in doing this. It will certainly mean that we need to embrace such modern means of communication as Facebook and Twitter.

It is also vital that we continue to grow our membership. The greater the size of our membership, the greater our strength in being able to represent the views of those who live and work in Chelsea. Working with our tireless Hon. Membership Secretary, Patricia Sargent, we are in the process of updating our membership records. You will shortly be receiving a form to complete to ensure that our records are up-to-date. We will also be seeking your views on the Society: what we do right, what we do wrong, what we are doing that we should not and what we are not doing that we should. For anyone here this evening who is not a member, I urge you to become one. For those of you who are members, I would ask you to set yourself the task of ensuring that each of you introduces one new member to the Society in 2013. If every member introduced one new member we would double our membership.

At the moment, one of our most effective publications is the *Newsletter*, and I urge you to read the most recent edition of this fine publication. Here I need to mention Michael Bach, who is largely responsible for producing it. The latest edition is, without doubt, the best yet. This year we published two newsletters, next year we are aiming for at least three.

In addition, there is the *Annual Report*. Carolyn Starren produced another brilliant *Report* in 2011. Carrie tells me that this year will be her last which I think is a terrible shame. I shall do my best to persuade her otherwise but just in case I fail, I would like to take this opportunity to thank her for all the work that she has done over the years in producing this record of Chelsea life.

I will also mention very briefly Carrie's work on the Society's Archive. Many of our precious records have now been moved to a new facility in Walpole Street and I am grateful to her for organising that. Also, one of the Society's most popular products is our cards. We owe, as usual, a great debt of gratitude to Hugh Krall for allowing us to use a number of his wonderful paintings.

Without doubt, the real engine room of the Society's work is planning matters. We are very fortunate in having a hard-working and dedicated Planning Committee, chaired by Terence Bendixson, to ensure that the Society's voice continues to be heard on the issues of the day.

The issue that has dominated is subterranean excavation. I was intrigued to learn from a recent article in the *Guardian* that over the past four years the Royal Borough has apparently granted planning consents for more than 800 basement

CHAIRMAN'S REPORT

extensions, refused 90 and has a further 20 applications outstanding. As the article points out, we live in the most densely populated borough in the country and, with little room to build upwards or outwards, the only way is down.

It seems to me that there are four main issues here.

First, we know very little about the implications of creating these enormous holes in the substrata of London and for the structure of buildings directly affected by and in the vicinity of these developments. We are all aware of the incident in Chester Row, Belgravia a year or so ago when part of the roadway collapsed into the basement of a building where a subterranean development was in progress.

Secondly, we have only a minimal idea as to the impact of these developments on the character of buildings, particularly listed buildings. Sloane House is a good example of a wonderful building where its entire character is likely to be substantially altered.

Thirdly, we need to be very conscious of the impact on open space and gardens. Current rules indicate that up to 85% of garden space can be undermined, and it seems to me that this must have an impact on the future of tree and plant growth in the Borough.

Finally, you only had to attend the meeting organised by the Society for local Residents' Associations to meet with Councillor Tim Ahern, Cabinet Member for Planning Policy, and his Executive Director of Planning and Borough Development, Jonathan Bore, to appreciate the degree of pain and misery that is caused to local residents. It was quite apparent from the meeting that the disruption to the lives of those people who live and work in this Borough is beyond acceptable.

To be fair to the Council, they are very aware of this problem and are taking some steps to deal with it. I appreciate that they are hampered by central government and by legal constraints. However, I think that we all hope that within the democratic process they will find a way to deal with the very real concerns of the people who live here.

Your Society is working very hard to help with this process. We continue our dialogue with the Council on plans to strengthen their policy. We have been working with a group of Chelsea residents and a team from the Royal Borough, planners and councillors, on a project known as Vanguard. This aims to reconcile the desire to improve and enlarge homes with the impact that this has on neighbours and the need to maintain the special architectural character of the area.

CHAIRMAN'S REPORT

Another significant issue during the year has been the loss of public houses in Chelsea. This has been a long term problem but has reached a dangerous level in recent times, fuelled by the ever rising prices of residential property in London. The Society believes that the loss of public houses is a serious issue that needs to be addressed. The same point was made by my predecessor in his report last year when he spoke about the loss of community space, in particular schools. In a rather gloomy prediction he said it would be a miracle if by now we had not seen the last pint served in the Cross Keys and in the Phene Arms.

Well, it may not be a miracle but the battle to save these iconic public houses is far from over. I am delighted to say that we have had significant support from the Council. Public houses continue to provide a unique community feature within the area and their loss must be resisted. It was a real triumph to win the planning appeal on the Cross Keys. We have recently completed planning enquiries on the Phene and on the Queens Head. We keep our fingers crossed for both of those.

Two pubs under threat: the Cross Keys in Lawrence Street, and the Queens Head in Tryon Street.



CHAIRMAN'S REPORT

I should like to pay tribute to Terence Bendixson and his team, particularly Michael Bach, for all the hard work and effort that they have put in to these issues, and I hope that their success is properly recognised. At the moment, the Society is formulating a paper to be presented to the Council setting out in forthright terms our views.

In addition there continue to be general planning matters and the Society's Planning Committee works tirelessly to deal with these on a regular basis. I could go on all evening about the various planning issues that we have to deal with. Perhaps I could mention one more – street apparatus. Large pavement cabinets for 4G equipment are in prospect and we face the possibility of having the red Gilbert Scott telephone kiosks turned into advertising hoardings and cash machines. Streetscape is important to the character of an area, and the Society will remain vigilant in staying true to its original objectives.

We have the usual, continuing issues of CrossRail, the super sewer project, the development of Battersea Power Station and the plans for Earls Court, all of which are likely to affect Chelsea. However much the Government wants to bury its head in the sand on the issue, there will also be the question of our response to London's aviation needs and the impact on the residents and businesses. In order to ensure that all these projects are considered in the context of the aims and objects of the Society, we need your continuing support.

I very much welcome and applaud the greater openness and transparency on planning matters that we are seeing from the Council and what I believe is a very real effort being made to consult and inform. I hope that other landowners will also feel encouraged to follow the recent example of the Cadogan Estate in consulting widely with all local stakeholders on major projects at an early stage of the development process.

So fear not overly for the future. The Society will continue to fulfil its obligation to educate and to provide a fascinating selection of events. We have Julian Barrow talking to us about Tite Street on 14 January 2013 and Alison Smith discussing the Pre-Raphaelites in Chelsea on 18 March. There will be a further lecture in February on a date and subject to be confirmed.

We are currently reviewing the Constitution to ensure that it is fit for modern purpose. As with most things, you cannot stand still; if you do, in reality you are moving backwards. Equally, however, we must never lose sight of the aims and objectives of the Society. We will continue to stimulate interest in the history, character and traditions of Chelsea. We will applaud good architecture, town planning and civic design, the planting and care of trees and the conservation and proper maintenance of open spaces. We will seek the abatement of nuisances and we continue to make representations to all the proper authorities. Our

CHAIRMAN'S REPORT

principal objective is to preserve and improve the amenities of Chelsea. I am sure we can do better, but then there is never likely to be a time when I would not say that. What I can say, however, is that during my first six months as your Chairman, I have been singularly impressed by the work and dedication of those members of the Council and the wider membership who really care. Without doubt we can build on that and I intend to do so.

We are truly blessed here in Chelsea. We have wonderful architecture, great buildings, unique open spaces and one of the most iconic roads in the world. We have a world class theatre, a stunning gallery amongst many, a proper Arts Club, a wonderful selection of churches, schools, pubs, hotels, restaurants, cafés, shops, public and private gardens and a concert hall of true quality. We have one of the great rivers of the world. We have a cricket pitch and tennis courts, cinemas and shops and a department store known throughout the land. And amongst all this, there are streets, roads, squares, terraces, walks, ways, closes, mews and gardens where people live their lives. All this creates a real community.

Of course, one of our primary objectives is to preserve and we must never lose sight of that. However, equally we are charged to improve the amenities of Chelsea. The Society is not and never has been against development *per se*, without development there would be no Cadogan Hall, no Duke of York's Square and no Saatchi Gallery. However, when we view development, we must necessarily ask ourselves a question. Is it encouraging good architecture, town planning and civic design, the planting and care of trees and the conservation and proper maintenance of open spaces? There is necessarily a balance to be struck between the rights of individuals and the rights of the community, but it must be the role of the Society to represent the community. I certainly intend to use my time as Chairman to ensure that it continues to do that.

My Lord President, this is the Chairman's Report for 2012 in the Chelsea Society's 85th year.

Damian Greenish

Chelsea highlights 2012

Photographs and text
by Paul Aitkenhead

Over the years, during springtime and summer, the shopkeepers of Chelsea make an extra special effort to dress their shops in celebration. Many with colourful and glorious floral displays, others with illuminations and some even humorous and tongue in cheek. This year Chelsea has been ablaze like a kaleidoscope of colour from early spring through to autumn and an extra special effort has been made to produce some spectacular window displays for the Flower Show, the Queen's Diamond Jubilee and of course, the London Olympics and Paralympics.

The week of the Flower Show was blessed with some extraordinary hot weather and the whole of Chelsea celebrated this very special time of year. This year there was a delightful competition called 'Chelsea in Bloom' organised in

A display at Savills in Sloane Street, to celebrate Chelsea in Bloom.



CHELSEA HIGHLIGHTS

conjunction with the Royal Horticultural Society the result was a splendid array of dazzling colours. In and around Sloane Square and Duke of York's Square the floral displays flourished and blossomed and the sun drenched weather brought an atmosphere of optimism and good will. Many of the shop windows were simply glorious bringing creativity to the fore and encouraging the imagination, some humorous and others patriotic celebrating this fine country we all live in.

During the Flower Show, Sloane Square confused many locals by having a maze for the first time and later in summer, even more bizarre, a strange Globe appeared overnight and without explanation, coming to rest opposite the Underground Station.

Throughout spring and summer, the Duke of York's Square confirmed its enviable reputation for being a hub for celebration. The square held a number of extremely well supported free events during spring and summer, including the Queen's Diamond Jubilee. Every day during the hugely successful Olympics and Paralympics, a large television was erected close to the running track which created a cosmopolitan atmosphere and both the opening and closing celebrations drew large and lively crowds.

Special mention of the spectacular illuminations in the shop window of Basia

One of the Gifts of the Olympic Gods – a 3m shot put fell to earth in Sloane Square in August.



CHELSEA HIGHLIGHTS



Window displays to celebrate the Diamond Jubilee at Brora in King's Road and to mark the Olympics at Kiki McDonough's shop in Symons Street.



CHELSEA HIGHLIGHTS



Above, watching the Olympics on the giant screen in Duke of York's Square, and below, Christmas lights in Sloane Square.





Christmas lights outside Holy Trinity Church, Sloane Street.

Zarzycka in Cliveden Place which were simply magical. As far as waving the flag is concerned then the tasteful and patriotic floral display of red, blue and white outside Savills in Sloane Street seemingly lasted all summer long was also eye catching.

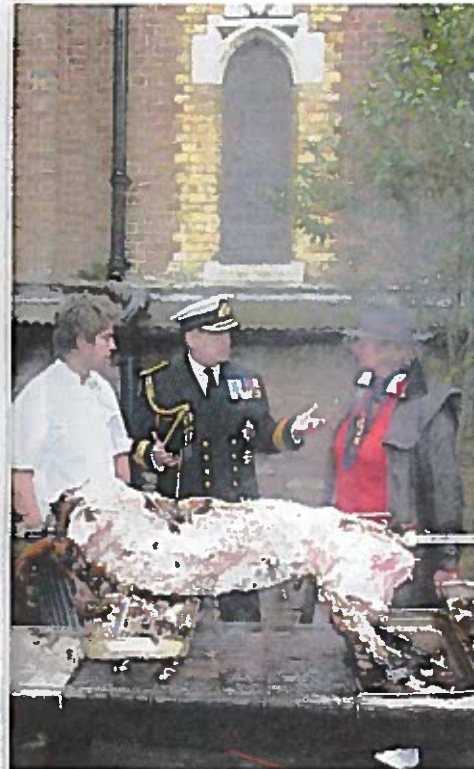
Christchurch Street Party

by Leonard Holdsworth

There were Jubilee street parties galore in Chelsea on the big day, but the Christchurch Street do was exceptional. Organised by the Christchurch Street Residents' Association it embraced not only Christchurch Street, Caversham Street, Robinson Street and neighbouring streets, but Christ Church School too.

The local pub The Surprise provided a hog roast, while free lunches were provided for local elderly people - there are several old people's homes in the vicinity. There was also jazz and a busy bar, of course!

A week or two before the event the Association Secretary had written to Buckingham Palace more in jest than hope suggesting HM The Queen drop in



Left is the Hog Roast, watched by the Duke of York. To the right are Princess Beatrice and young guests.



for a cup of tea on her way to nearby Cadogan Pier, to embark on her Thames vessel.

Several days before the Party, Buckingham Palace telephoned to say the Queen couldn't come but her son, HRH The Duke of York could - with his daughters Beatrice and Eugenie - swearing the recipients of the phone call to secrecy for security reasons. When Andrew and the girls arrived, word quickly got around - including among the thousands of Thames-side Pageant spectators, as our pictures reveal. The Duke and his family spent nearly an hour at the Party, visiting every corner of it - the Church, the Hog Roast, the Bar, the Band, the School etc before joining his mother at Cadogan Pier!



More scenes from the Christchurch Residents' Association Jubilee Street Party.



The Beautiful Miss Pettigrews

by Neil Pettigrew

Chelsea has always been renowned for its artistic connections and much has been written about the various artists who have lived and worked here, particularly in Victorian times. But relatively little has been written about the many models who sat for them. Who were they and what kind of lives did they lead? This is the story of three such models, three sisters named Hetty, Lily and Rosie Pettigrew. Their significant modelling careers began in 1884 and lasted for the best part of two decades. Within the London art world, they became celebrated and it's not hard to see why. Here were three models who were all attractive, had good figures, striking red hair, and were all comfortable posing naked. They came to be known as 'the Beautiful Miss Pettigrews'.

Their story is a rags-to-riches tale of three girls who were born in a slum but, as teenagers, found themselves thrown into the bohemian world of Chelsea's artists, a world where eccentric painters often expected the girls to pose nude, where artists sometimes fell in love with their models, and where, inevitably, one of the sisters bore illegitimate children to an acclaimed London painter.

They were the younger sisters of this writer's great-grandfather. Much of what is known about them derives from a 16-page memoir written by the youngest sister, Rosie, when she was in her seventies. The rest has been pieced together from a hundred different sources. In her memoir, Rosie writes, 'We posed to every great artist in the land, Whistler, Poynter, Onslow Ford (who was as dear to us as Millais), Leighton, whom I never admired as an artist, Holman Hunt, Prinsep, Gilbert, John Tweed to whom my sister Hetty became engaged, Sargent, etc., in fact we became the rage among artists, and it was most difficult to get sittings from us... Every exhibition had a picture of at least one of the "Beautiful Miss Pettigrews", as we were called'.

So even though some of my readers may have spotted the grammatical inaccuracy of their sobriquet which should correctly read 'the Beautiful Misses Pettigrew', it is the one used by Rosie and so I choose to keep it.

Hetty, Lily and Rosie were born in 1867, 1870 and 1872 respectively in a slum area of Portsmouth. In 1883 they were all reaching womanhood and their widowed, penniless mother feared that there was no alternative but to let her daughters drift into prostitution. Since their dwelling was situated between an



Hetty (on the left) and Lily, photograph taken by Edward Linley Sambourne in 1891.
© Royal Borough of Kensington and Chelsea.

army barracks and the naval dockyards, there was no shortage of demand for such services. But in late 1883 something quite unexpected happened.

The sisters' sixteen-year-old brother Harry was keen on art and one day his school's art master, feeling pity for the family's dire financial situation, dropped by to say he had a small commission for the young boy. The door was answered by Mother with her three daughters all clustered around her. On seeing them, he exclaimed, 'Why, you have a small fortune in these lovely little girls', and proceeded to encourage her to take her daughters to London where, he said, there were many artists who would love to paint them.

In London, the family couldn't afford to live in Chelsea, where most of the artists lived, so found cramped accommodation in nearby Fulham. The sisters' first modelling assignment occurred outside the Chelsea area but is worth mentioning as it saw all three sisters sitting for Pre-Raphaelite painter John Millais at his resplendent Kensington home. Millais was immediately taken by the girls' appearance, described by Rosie in her memoir: "Hetty... with soft straight hair, like a burnished chestnut, glorious skin, and big hazel eyes; my



An Offering to Hymen (1885):
statuette sculpted by Alfred Gilbert.
Rosie Pettigrew is the model.

sister Lily was lovely! She had most beautiful curly red gold hair, violet eyes, a beautiful mouth, classic nose, and beautifully shaped face... and a most exquisite figure; in fact she was perfection! I was the ordinary little one, tiny, with bushels of very curly bright gold hair..." The result of this meeting with Millais was *An Idyll* of 1745, which now hangs at the Lady Lever Art Gallery in Port Sunlight.

The sisters' first Chelsea assignment fell to the youngest daughter, Rosie. Alfred Gilbert was the era's most famous sculptor and his best-known work is the Shaftesbury Memorial Fountain at Piccadilly Circus – better known as *Eros*. Gilbert worked just off the Fulham Road in Avenue Studios, a collection of purpose-built artists' studios in Sydney Mews opposite the Royal Marsden Hospital. Other occupants included Edward Poynter, James MacNeill Whistler, Philip Wilson Steer and John Singer Sargent – all artists for whom the Pettigrew sisters would sit at one time or another. Gilbert planned to create a statuette to be called *An Offering to Hymen*, depicting a naked young girl holding up offerings to the goddess of marriage. It would symbolize the loss of innocence and the beginnings of sexuality, and Rosie, at age thirteen, was just the right model for the piece. The only hurdle to be overcome was whether he could convince his young model to disrobe.

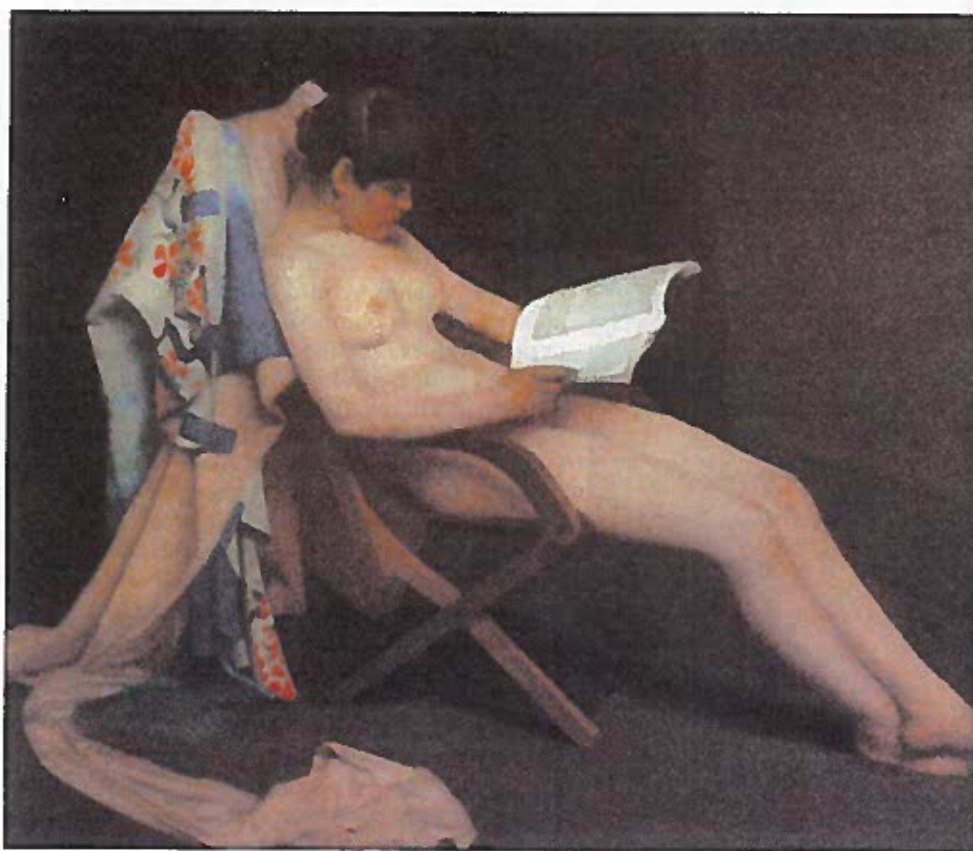
We can imagine little Rosie's horror at the prospect of having to stand naked in front of a man she barely knew. We can imagine that she refused. However, we can also imagine that Hetty, the canniest of the three sisters when it came to negotiating a fee, saw straight away that here was a chance to double the usual daily fee of half a guinea to a full guinea. We also know from the memoir that Mother was easily tempted by the lure of money and would

THE BEAUTIFUL MISS PETTIGREWS

have quickly come round to the idea. The Avenue Studios are still there. You can imagine the scene over a century ago, when the thirteen-year-old Rosie, naked, probably nervous, cold and no doubt with a few tears in her eyes, adopted the pose which Gilbert demanded.

In 1886, the sisters encountered Theodore Roussel, a French-born artist who had settled in Chelsea. He worked at the Bolton Studios on Redcliffe Road. This collection of twenty-seven purpose-built artists' studios, only built the previous year, must have been quite a hive of artistic endeavour and bohemian activity in the late 19th century. They still stand today, although transformed into expensive and exclusive private accommodation, a fact which would no doubt have amused many of the struggling artists who once worked here.

The Reading Girl (1886) by Theodore Roussel. Hetty Pettigrew is the model.



THE BEAUTIFUL MISS PETTIGREWS

Roussel took a particular shine to Hetty and over the next few years painted a series of oil portraits of her. The interest seems to have been reciprocated and Hetty became enamoured of the larger-than-life Roussel, who must have seemed to her an exotic character, with his French accent, loud voice, ostentatious moustache and hearty laugh. The most famous painting which came out of this meeting was *The Reading Girl*, a work which caused great controversy at the time because its naked model was not in a classical or mythological setting. The *Spectator* magazine called it 'vulgar' and 'a degradation of art'. It is now regarded as one of Britain's finest nude studies and is owned by the Tate.

Over the years that followed, Hetty and Roussel became lovers despite the fact that he was already married. She was his favourite model for over twenty years, being depicted in numerous oil paintings and etchings. It was the classic artist/model relationship, with the artist falling in love with his subject and showering her with money. She could afford to move out of the flat she shared with her mother to find a more comfortable dwelling with her sister Lily in Musgrave Crescent in Fulham. The relationship saw Hetty give birth to two illegitimate children, which in the 1890s was the height of scandal and shame for a woman but in the art world of bohemian Chelsea probably caused few stirs.

Around 1886 or 1887, the sisters made contact with James MacNeill Whistler and in her memoir, Rosie tells us that 'we all three posed for him'. Born in Massachusetts, Whistler (1834-1903) settled in London in 1859 and is one of Chelsea's most famous residents. As well as several fine oil portraits he produced many delicate lithographs, etchings and dry-points, and it is chiefly for these that the sisters sat.

At first, the sisters would have sat for Whistler at his studio at 454a Fulham Road, which he had leased since 1884. This was conveniently close to the sisters' flat in Fulham, a 15 minute walk away. The sisters, especially Rosie, became great favourites of Whistler, and they were often invited to his home. Rosie refers to Whistler's 'very gloomy house in The Vale, Chelsea', where the artist lived from 1885 to 1888.

In 1888, Whistler moved to a new studio in 13 Tite Street, today no. 33, described by Rosie as 'a lovely studio flat'. It was later occupied by John Singer Sargent. This is where most of the pastels and etchings of Hetty, Lily and Rosie were executed. The journey was more difficult, probably requiring two different horse-drawn buses, one along the Fulham Road and then a second bus along the Chelsea Embankment.

Whistler created a series of perhaps twenty or thirty drawings of the Pettigrew sisters, many achieved by applying pastel crayon or charcoal to brown paper. In most of them, the sitter wears a flimsy, diaphanous robe or is naked but for a



The Conversation (c. 1890-94) by James MacNeill Whistler. The models are Rosie and Lily, with their niece Edie Pettigrew. © The Hunterian, University of Glasgow 2012.

colourful head scarf. Examples from 1890-1894 include *The Arabian* (the model is Hetty), *The Fortune Teller* (the model is known to be a Pettigrew, probably Rosie) and *The Conversation* (the sitters are Rosie and Lily, and the small child is their niece Edie). These highly skilful drawings are exotic and intriguing, sensuous in line and delicate in colour.

A regular visitor to the Whistler household was Oscar Wilde. Rosie recalled, 'I loved to be there when Oscar Wilde came'. She recounted in her memoir one memorable occasion. It was probably no later than 1888 because she describes herself as having her 'curly hair tied back with bright ribbon, as all small girls did in those days'. Wilde pulled one of her curls and said, 'I would look beautiful if I wore my hair like that'. One wonders if Wilde noticed Rosie's reaction to this: 'I felt very disgusted, and never liked him after.'

Sometime around 1887 or 1888, when Rosie was about fifteen, she met Philip Wilson Steer. Steer, often referred to as Britain's first impressionist painter, is famous for the many landscapes he painted in the early years of the twentieth century. Increasingly he is remembered for a series of fine portraits of Rosie which he painted between 1887 and 1895.



The Girl in Blue (c.1891) by Philip Wilson Steer. Rosie was the sitter. Photo courtesy of a private collector.

THE BEAUTIFUL MISS PETTIGREWS

Steer has connections with Chelsea. He painted from 1894 at Avenue Studios, where Rosie had already posed for Gilbert, and there is a blue plaque at 109 Cheyne Walk where he lived from 1898. Steer executed several paintings of Rosie at Avenue Studios in 1894 and 1895. However, many of his finest paintings of her were done before this when the artist was working in Maclise Mansions overlooking the newly-built Olympia. It seems to have been the classic artist's garret at the top of a block of flats.

Steer fell in love with his model and the portraits reflect this. They include *Jouquils* (1890) and *Girl In Blue* (1891). The couple became engaged and were often to be seen together at the local dance hall. But by 1895, Rosie's love had waned: she writes of sending the engagement ring back to Steer and 'he came back with it for months, but I would never see him'. Steer was deeply affected by this loss. His style of painting changed dramatically: from now on he devoted himself largely to landscapes.

In 1890, Hetty met John Tweed, a young Glaswegian sculptor who had just moved to London. She probably sat for him but no records survive of any sketches or sculptures. What we do know is that the pair became lovers and, a year or so later, they became engaged. It is frustrating that we do not know more about this relationship, because surely it must have been a romance full of all the passion that one would expect of two young, artistic people in their early twenties.

Hetty learned much about the art of sculpting from Tweed and became a sculptress in her own right, exhibiting at galleries. But the relationship stalled and was broken off, with Tweed marrying Edith Clinton, a woman from a wealthy family. Is it cynical to suggest that he chose Edith because, unlike Hetty, she was in a position to support a struggling sculptor? Tweed and Edith set up home at 108 Cheyne Walk and today there is a blue plaque on their house.

Tweed went on to become one of the era's most highly-regarded sculptors, creating numerous large memorial statues, such as the 1923 Lord Kitchener's memorial in Horse Guards Parade. Perhaps he felt guilty about having jilted Hetty, because he spent much of his later life trying to convince the Tate Gallery that they should purchase Roussel's *The Reading Girl* – perhaps the finest painting of his former fiancée – and preserve it for the nation.

Spurned by Tweed, Hetty returned to the arms of her former lover, Theodore Roussel, for whom she once again became model and lover, a situation that was maintained for many more years.

Her sister Lily, meanwhile, was experiencing romantic entanglements of her own. In around 1888, she had met painter John William Godward, who, like

THE BEAUTIFUL MISS PETTIGREWS



St Leonard's Studios in Smith Street.

Roussel, painted in one of the Bolton studios. Godward specialised in sentimental, neo-classical depictions of beautiful young women draped in diaphanous robes, posing statically among Italianate marble villas, usually looking out from balconies and day-dreaming of distant lovers. Lily's soft and elegant features were ideal for his romantic paintings and she soon became his favourite model.

In late 1889, he bought a house in St Leonard's Terrace and around the corner in Smith Street he had his own

studio, 1 St Leonard's Studios. Here, Godward painted prolifically. He used many young women as his models but none with such frequency or such passion as Lily. It is clear to me from the paintings that he was in love with her. He painted her in exquisite close-up many times, a flattering format which his other models rarely enjoyed. This series of close-up portraits of Lily reached its pinnacle in *Idle Moments* (1895), and I defy any viewer to look at this delicately sensual painting and remain unconvinced that the artist was in love with his model. More compelling evidence of their relationship is found in one painting in particular: *Yes or No?* (1893). In this autobiographical scene the artist, seen in self-portrait, asks Lily the titular question but it is clear from her expression that she is unsure.

How do I know it is Lily in these paintings? The answer comes from a remarkable archive of photographs taken by Edward Linley Sambourne, the chief cartoonist of *Punch* in the Victorian era. He had a passion for taking photographs, particularly of naked young women. He had the perfect pretext for this questionable preoccupation. Ostensibly it was all done for strictly professional purposes so that he had images on which to base his cartoons. Among these photographs are approximately two hundred images of Hetty and Lily cavorting in every imaginable pose. The face of Lily is without question the same face that appears again and again in Godward's paintings. Many of these photos can be viewed adorning the walls of Sambourne's house which has been kept almost exactly as it was when he died in 1910. 18 Stafford Terrace is now a museum offering guided tours.

I have great admiration for my three great-great-aunts because, in an age when life was not easy for women, the Pettigrew sisters showed great spirit and courage, working in an occupation which was regarded by most people as



Yes Or No? (1893)
by John William Godward,
seen here in a self-portrait with Lily.

being barely one step above prostitution. When the time came to complete the government's census in 1891, each sister proudly listed her occupation as 'artists' model', when they could so easily have lied. In many ways, they were early feminists.



Lily (on the left) and Hetty, photograph
taken by Edward Linley Sambourne in 1860.
© Royal Borough of Kensington and Chelsea

Author's Note: Neil Pettigrew has been working for some years on his book, *The Beautiful Miss Pettigrews*, and is currently struggling to find a publisher. In it he plans to tell more about the careers of Hetty, Lily and Rosie including further examples of paintings they sat for. It will also recount what happened to them when their modelling careers ended, whether or not they married and had children and if they managed to hang on to their comfortable life styles or slipped back into the poverty from which they had sprung.

Cremorne Gardens in the Nineteenth Century

by Martyn Baker

This short article is insufficient to describe, leave alone properly explain, the phenomenon of Cremorne Gardens described in the mid-nineteenth century by the *Illustrated London News* as 'the jewel in Chelsea's crown'. There is little doubt that they became the most popular pleasure gardens in Victorian London. The small patch reclaimed in the early 1980s, at the junction of Cheyne Walk and Lots Road, is a pale reflection of these once vibrant Gardens, which unlike Vauxhall and Ranelagh remained in essence rural gardens until their abrupt closure in 1877.

On the estate of an older house, previously owned by the Earl of Cremorne and the Penn Family, the Gardens had their origins in the establishment in the early 1830s of the Stadium, a sporting club 'for the tuition and practice of skilful and

A view from old Battersea Bridge showing rural Cremorne and its pier c. 1860.
© Royal Borough of Kensington and Chelsea.

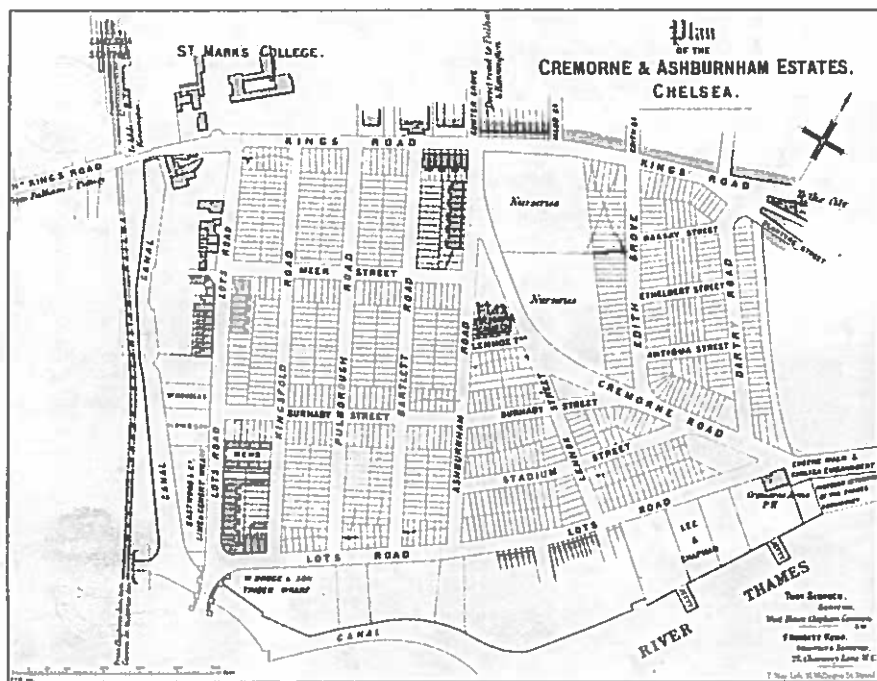


CREMORNE GARDENS IN THE NINETEENTH CENTURY

manly exercises generally'. In 1837 a music and dancing licence was obtained for the occasional gala and fête-champêtre. By 1845, following the death of the Stadium's founder, balloon ascents became a more frequent event but, as a regular pleasure garden, Cremorne only took off when purchased a few years later by Thomas Bartlett Simpson who already had some experience of various forms of entertainment in the West End.

His success enabled him to acquire not only the adjoining Ashburnham Estate in the 1860s but also extensive nurseries beyond it. When the freehold building land of the Cremorne and Ashburnham Estates was put up for sale c.1880 by Simpson's widow the plan showed that this land stretched between Lots Road in the west, King's Road to the north, Lots Road to the south and Dartrey Road to the east. It shows a square grid of intended roads criss-crossing the land, with mostly vacant plots marked out. Cremorne Road is shown cutting diagonally across the main part of Cremorne Gardens. Whilst the Ordnance Survey for 1865 shows virtually no houses adjacent to the Gardens within sixteen years of closure almost all the land had housing on it and Edith Grove had been extended down to Cremorne Road.

*Sale plan of Cremorne and Ashburnham estates c.1880.
© Royal Borough of Kensington and Chelsea.*

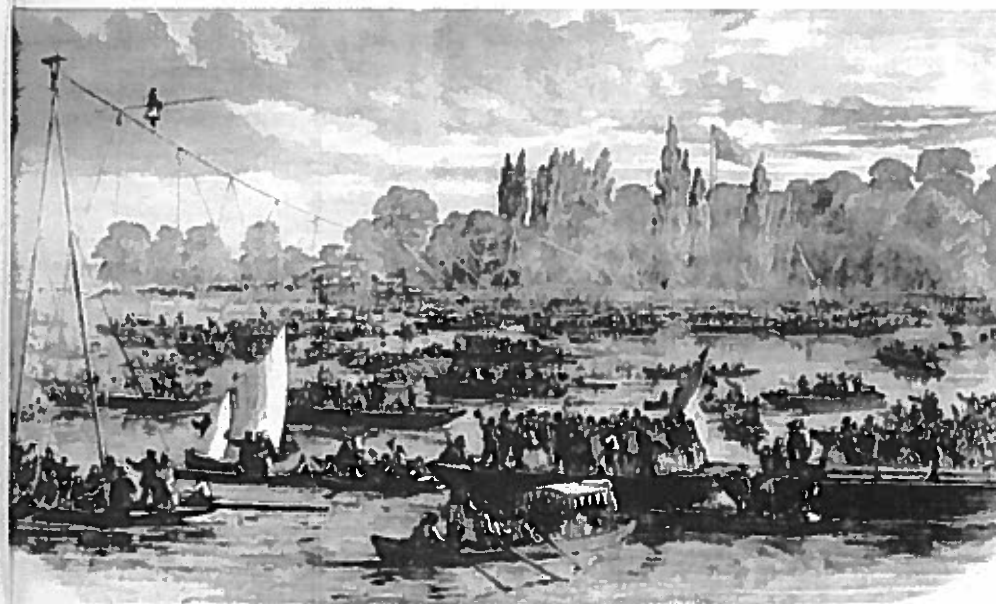


CREMORNE GARDENS IN THE NINETEENTH CENTURY

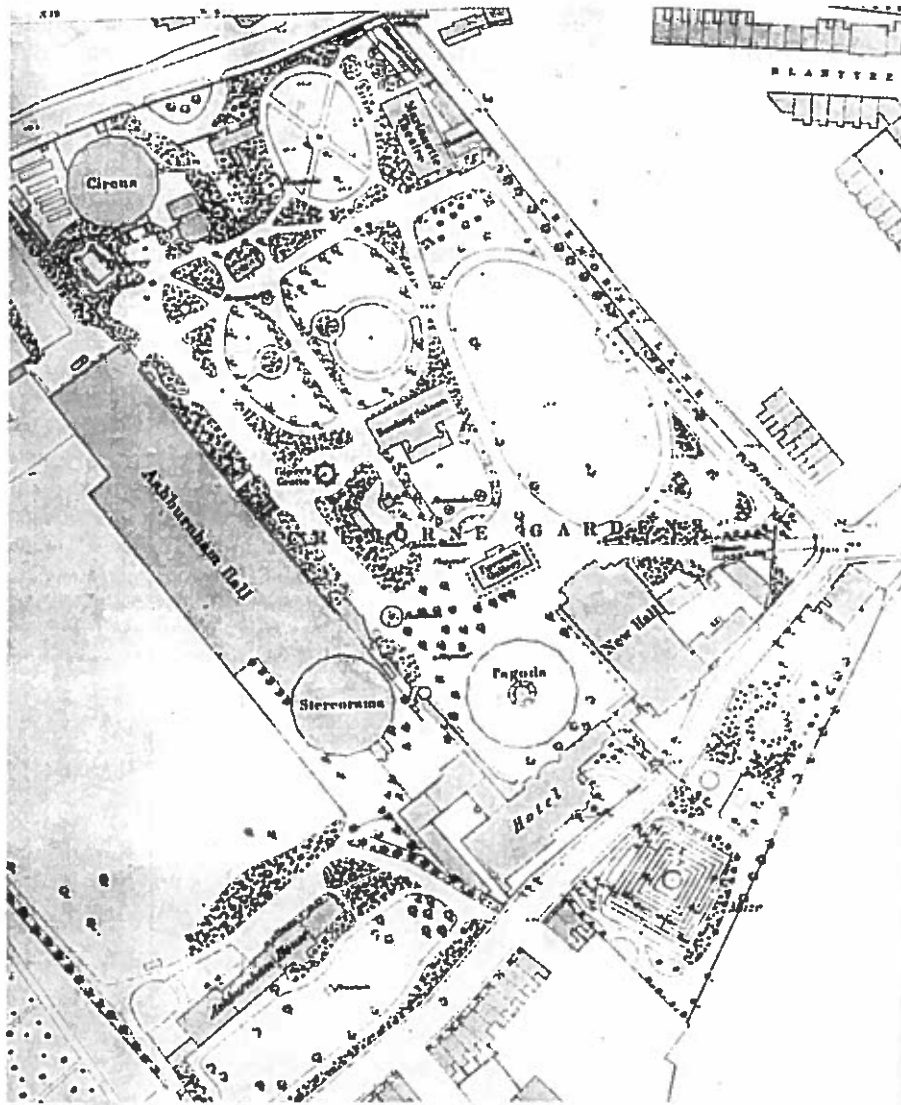
The main reasons Cremorne eclipsed Vauxhall, closed in 1859, must include its direct access to the Thames where there was an esplanade and steamboat pier. The Thames was itself a form of pleasure ground for the burgeoning population of London and, according to *Collins Illustrated Guide to London*, 'Steamers make an amazing number of trips daily between City and Westminster piers and Chelsea' and beyond. The fare was only three pence but the Gardens were also served by an omnibus and could quickly be reached from the West End by hansom cab. Because the Thames above Battersea Bridge is extremely broad this allowed the staging of aquatic events and daring tight-rope walks across to Battersea Church, watched by thousands. Even allowing for the increasingly rapid expansion of metropolitan London westward, Cremorne was extolled for nearly thirty years as a rural retreat full of mature trees and ornamental walks. It was patronised by Queen Victoria and her family on special occasions.

In the season, from April/May until late autumn, families could admire the Gardens during the day. They were then brilliantly lit at night by thousands of gas chandeliers for visitors to enjoy the grounds during evening entertainments,

In August 1861, a lady styled Madame Genevieve, or the Female Blondin, attempted to walk on a tightrope from Cremorne to Battersea, watched by thousands. Unfortunately the weights keeping the rope taut failed, but she managed to slide down a rope to a boat below. She tried again a week later and crossed in seven minutes.



CREMORNE GARDENS IN THE NINETEENTH CENTURY



A section from the 1862 Ordnance Survey map showing the locations of the various attractions at Cremorne.

CREMORNE GARDENS IN THE NINETEENTH CENTURY

the programmes for which were extensive, allowing visitors to arrive for supper or come on later for dancing and the fireworks. The proprietors who directed the development of Cremorne introduced an increasing number of popular entertainments including balloon ascents, high-wire gymnastics, medieval tournaments, maypole dancing, musical evenings, variety shows and occasional international entertainers. Marionettes were introduced from Paris. A range of more minor attractions were featured amongst the trees and walks including fountains, statues and a grotto. Historical and topographical panoramas were displayed as backdrops to theatrical performances involving mock battles with hundreds of soldiers and fireworks. The acquisition of ten acres around Ashburnham House enabled the Gardens to stage large flower shows, in particular the Grand Exhibition of American Plants attended by the Queen and Prince Albert. Dinners for up to two thousand were held in the newly built Ashburnham Banqueting Hall beside which was a specially created exhibition hall to house a vast Stereorama, painted by Walter Greaves and others, depicting a hundred and fifty mile journey through Switzerland.

By 1865 the Gardens boasted a maze on the esplanade overlooking the Thames, a circus with wild animals, the Pagoda and surrounding circular dance floor able to accommodate several thousand dancers, a hotel (the old Cremorne House), the New Hall, a theatre, an American Bowling Alley, the marionettes theatre holding a thousand people, a firework gallery and a fernery. Amongst the reasons for their popularity must have been that for several decades the daily entry cost remained fixed at one shilling, with free admittance on Sundays providing visitors bought a ticket costing sixpence to spend on refreshments. Contemporary illustrations capture the exuberant character of the place and it is worth quoting what the *Tallis Newspaper* had to say in July 1864: 'these gardens are now in full perfection... the flowers are blooming magnificently; the rockets are as superb as ever; the suppers and wines perfection. These are attractions sufficient to entice multitudes but to these may be added the dancing in the charmed circle of light, in the centre of which is stationed one of the best quadrille bands in Europe...'

An almost constant process of investment in improvements as well as searching out and introducing novelties was necessary to sustain the popularity of the Gardens in the face of growing competition from other forms of entertainment aimed at London's rapidly expanding middle class. Victorian commentators reflected on the theatrical character of London streets themselves – what Dickens called a 'magic lantern' – with ballad singers and strolling pedlars, beer shops and gin palaces, dancing saloons, unlicensed as well as licensed theatres, tavern music halls and more respectable tea gardens attached to pubs. Playbills suggest that many theatres like Drury Lane and the Haymarket produced a mixed fare of melodramas, farces and comedies, as did Cremorne.



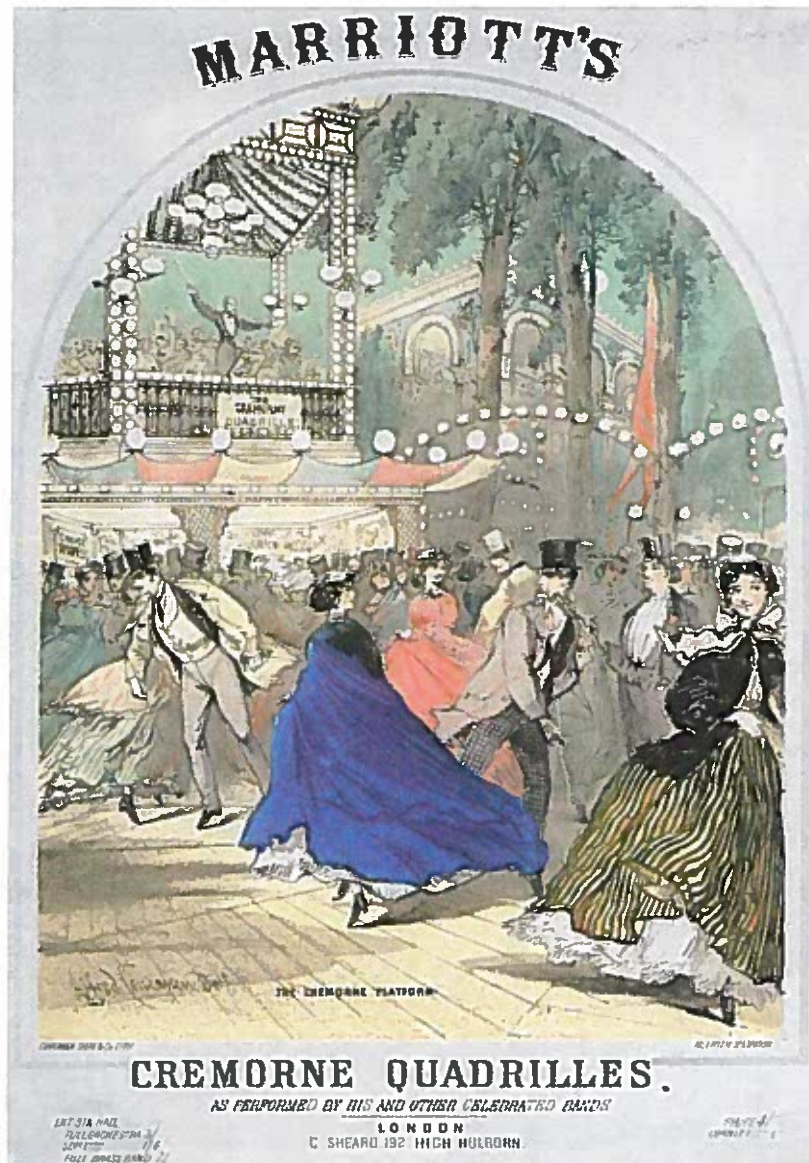
*A tournament in Ashburnham Hall in 1863.
© Royal Borough of Kensington and Chelsea.*

The Great Exhibition of 1851 dwarfed previous 'events' and fed the popular imagination with its international and imperial context so that more novelty became an increasing ingredient in the theatre and at Cremorne. The search was on for yet greater impact through the scale of spectacular shows, giant paintings and panoramas. The move of the Great Exhibition structure to Crystal Palace in 1854 was promoted as providing 'refined recreation calculated to elevate the intellect, instruct the mind, improve the hearts of and welcome the millions who have now no other incentives for pleasure but such as the gin palace, the dancing saloon and the ale house afford them'. Other rival attractions to Cremorne included the Zoological Gardens in Regent's Park and the Royal Horticultural Society's gardens in South Kensington. Battersea Park opened in 1858 replacing a swampy, nefarious area with 'far more proper and respectable sports and pursuits'.

By the 1860s the Gardens were not only facing competitive challenges but changes in the physical make up of the surrounding area. By 1866 the Battersea river bank opposite Cremorne was lined with industrial buildings including a malt house, corn mill, coal depot, oil and grease works and several chemical works including the Crucible Works. By 1863 a new bridge was opened a little upstream from Cremorne to enable the new West London Extension Railway to



*The cover of sheet music of Cremorne Polka showing the illuminations.
© Royal Borough of Kensington and Chelsea.*



The cover for Cremorne Quadrilles sheet music, showing music and dancing around the Pagoda.

© Royal Borough of Kensington and Chelsea.

connect various railways north of the river with others in the south. This route connected West Brompton with a new station at Chelsea and another in Battersea Town. Chelsea Station, sited half way between Stanley and Stamford bridges, was within easy walking distance of Cremorne. By the mid 1860s the Imperial Gasworks, driven out of central London, were also in operation just beyond the railway line in Fulham. They supplied gas for Cremorne's extensive lighting system which was so admired.

These commercial developments were clearly a mixed blessing for the Gardens' rural reputation. Immediately around the Cremorne and Ashburnham estates there was still a good deal of horticultural land with only a saw mill and two flour mills adjacent to Chelsea Creek. Pressure for speculative residential developments in Chelsea was fuelled by the building of Albert Bridge and the opening of Chelsea Embankment from Vauxhall to Battersea Bridge in 1874.

By the third quarter of the nineteenth century Cremorne faced additional challenges from new neighbourhoods to the north and east. There was a growing criticism of the Gardens voiced by local campaigners, irritated by the behaviour of some of its night time visitors. They were buoyed up by the Victorian Teetotal Movement and by the activities of other reformers alarmed by London's squalor, low life and apparent wantonness. London might be viewed as 'the most wealthy, civilised and enterprising city in the world' by the artist John Martin but he, like Dickens, devoted much of his later life to betterment schemes for London's rapidly increasing population.

As early as 1857 the Chelsea Vestry had petitioned against the renewal of a music and dancing licence, pointing to the inconvenience of the occasional late night openings agreed by the Metropolitan Police Office, the extent of apparent immoral and disorderly conduct in and outside the Gardens, and the detrimental influence on the wider neighbourhood. However the police who were on hand in some force in the evenings evidently did not oppose renewal. Because the Gardens employed a considerable staff and its proprietor was the highest ratepayer in Chelsea some members of the Vestry must have had ambivalent views about what was only a seasonal attraction. Matters however came to a head in the 1870s once the last proprietor, John Baum, took over and attempted winter openings on Boxing Day and in the New Year.

The media played an increasingly prominent role when reports of parliamentary affairs and business news were matched by columns dealing with local affairs. Accounts of proceedings in local police courts became a staple item along with articles on local 'naming and shaming' of drunks etc. Editors were only too aware of their readers' interest in the darker side of urban life. Sensational accounts of court proceedings helped to sell newspapers particularly where drunkenness and disorderly behaviour were involved.

CREMORNE GARDENS IN THE NINETEENTH CENTURY

Unsurprisingly the three volumes of archival material about Cremorne in Local Studies at the Kensington Central Library contain colourful press reports. But there are actually relatively few reported incidents of serious disorder before the 1870s, bearing in mind the thousands of visitors each week to Cremorne.

Disturbances appear to have coincided with those evenings for which a late licence was granted to enable the Gardens to attract race goers from the Derby and the Oaks. Six young gentlemen were found guilty of riotous behaviour and given stiff fines in July 1863. A few years later an MP became fighting drunk and was locked up for fourteen days. In contrast the river terrace at Somerset House which was opened for a short while in the 1870s for the public to 'promenade' on Sundays had to be closed down due to vandalism.

Following campaigning involving the Principal of the nearby St. Mark's Training College, a dancing licence was refused but a music licence granted in 1872. However the dancing licence was renewed in 1874. Despite spending considerable sums on improving the Gardens and introducing ballet to the programme, John Baum was soon losing revenue. He was also paying a substantial rent and forced to close at midnight. Much of the popular press remained sympathetic to the management who claimed that late night noise had diminished because the closing hours for local public houses had also been changed. Yet the enterprise was dogged by bad weather, a fatal accident to a Belgian in a novel flying machine and complaints about the noise of fireworks by recently arrived neighbours. Matters came to a head in 1876 when Baum was libelled in print by a local Baptist minister, Alfred Brandon, who described Cremorne as a nursery of every kind of vice. This highly defamatory case was heard in the Queen's Bench in May 1877

Programme for Royal Cremorne Gardens
featuring the new Grand Ballet c. 1870.
© Royal Borough of Kensington and Chelsea.

ROYAL CREMORNE GARDENS.
Aerial and Reception Manager: Mr. JOHN BAUM, Cremorne House, S.W.

OPEN for the SUMMER SEASON!
CONSTANT ROUND OF AMUSEMENT.

ORCHESTRAL AND MILITARY BANDS.
Conductor, H. GIBBOLD.

DANCING on the Monstre Platform.
DE VERE, the PRESTIDIGITATEUR.

A NEW COMIC PANTOMIME by LAURIS.
ENTITLED "THE COOKS OF THE KITCHEN."
AT 8.45 EVERY EVENING, THE NEW

GRAND BALLET
ENTITLED "THE BELL KING."
Directed and Arranged by EDITH E. MENZELL.

Premiere Dancouses, Madlles. E. & H. MENZELL.
Messrs. HARRY PATTER, W. STYMOUL, and 100 COMPANIES.

MADAME SANYHAN
The Distinguished and Daring Acrobat.

The Gardens Magnificently Illuminated with SEVERAL THOUSAND COLORED LAMPS.

GRAND DISPLAY OF FIREWORKS
BY WELLS.

THE HOTEL open from 12 noon. Every delicacy in French, Luncheon, Dinner
à la Carte, 1000 Rooms. Private Rooms and 4 alcoves overlooking the Amusement
The CELEBRATED RIFLES, &c. &c.

Admission up to 10, ONE SHILLING.
AFTER TWO, TWO SHILLINGS.

The Gardens are open for Promenades on Sundays. Admission by Subscription Card, SEVENPENCE.
Amusing Novelties and Treasures? W. B. BAKER.

CREMORNE GARDENS IN THE NINETEENTH CENTURY

and although the plaintiff won, the damages awarded were only a farthing, leaving him to pay his own costs. By now ill and considerably in debt Baum withdrew his application for a renewal of Cremorne's licence that October and was subsequently declared bankrupt.

In April 1878 a six day sale took place of the effects which then consisted of a hotel, a grand ballroom, four theatres, an immense circular dance platform, a firework gallery, outside bars and cabinets, a grotto, workshops, ornamental ironwork, statues, fountains, gas illuminations and other decorations. The sale included a theatrical wardrobe of over six thousand dresses, six hundred cases of wine and twenty thousand greenhouse plants. The owner of the estates, Mrs Simpson, then moved to redevelop the land. The mature elms and poplars were sold and the area cleared for house building, leaving no significant vestige of the original Gardens apart from ornamental entrance gates which were acquired by a local brewery, and finally reinstated in today's reclaimed fragment of the Gardens.

It is worth quoting from the *Daily Telegraph* of 6 October 1877. 'From an ethical point of view the Cremorne which has just passed away was ten times more moral than it was twenty years ago . . . it is possible Cremorne had become, to many of the inhabitants of its immediate neighbourhood, an intolerable nuisance . . . apart from religious and moral grounds, there were reasons why the Gardens were distasteful to an appreciable proportion of the householders of Chelsea. It was less what occurred within than what went on outside the place at night that was complained of . . . the noise of rapidly driven hansom cabs . . . and sometimes the uproar and yelling of belated revellers who had never been inside Cremorne Gardens. But the main objection to its further toleration was one that was scarcely touched on in the periodical battles over the licence before the magistrates. Cremorne Gardens like old Marylebone, old Ranelagh and old Vauxhall has become absorbed by London the irrepressible and insatiable. Thirty years ago . . . Cremorne was comparatively in the country. The most heinous offence of Cremorne has really been that it is [now] a large open space in the midst of a neighbourhood long since built over or laid out in eligible building lots. That the cause of public morality will benefit in the slightest by the disappearance of these Gardens it would simply be ridiculous to suppose. There is more harm done in a gin palace in one night than ever was done in Cremorne in a whole month. . . it is much to be feared that this enormous London will not be one wit less wicked now that Cremorne is gone.'

195-197 King's Road: A Victorian Grande Dame in Modern Day Chelsea by Tom Martin

195-197 King's Road was listed Grade II in September 2002 and is included in the Cheyne Conservation Area, designated in 1969. Today's building replaced a smaller public house, the original Six Bells, and an adjoining terraced building.

The King's Road was first laid out during the reign of Charles II in the late 17th century as the King's private road from Westminster via Chelsea to Hampton Court. In 1719 Sir Hans Sloane led property owners in successfully petitioning for access and by the late 18th century the King had granted permission for local roads to cut into it. The road was widened and subject to numerous improvements by 1869. It became the centre of building and commercial development in Chelsea moving the focus of the settlement away from the river. The more modest Georgian terraces along the King's Road were replaced in many cases by grander Victorian and Edwardian buildings on wider footprints and later by some 20th-century blocks.

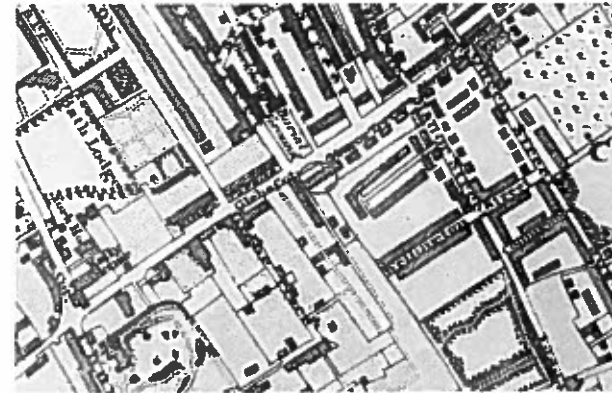
Early 18th century to early 19th century

There are records for a public house on the site of 195-197 King's Road dating back to the 18th century. The earliest known written record dates from 1722 and states that John Westerborne was licensed to the Six Bells at 197 King's Road. Horwood's map of central London 1794-99 shows development further east

195-197 King's Road today,
photograph by Paul Aitkenhead



195-197 KING'S ROAD



The area around the Six Bells as shown on Greenwood's map of 1827

along the King's Road but the site of the Six Bells remained surrounded by fields. The area on the north side of the King's Road was called Chelsea Common Field, while to the south terraced buildings were situated close to the river. Horwood's 1819 map records further development along the road with the public house flanked by buildings. Greenwood's 1827 map shows that more terraces had been erected close to the public house and that much of the existing surrounding road layout had been established.

Mid to late 19th century

The 1860-76 Ordnance Survey (OS) map is the first map to provide a detailed depiction of the building's layout. It shows that the original public house was

Extract from the 1860-76 Ordnance Survey map





Rear garden as shown in a late 19th-century drawing from Survey of London Vol. IV (1913)

narrower, explaining why it was originally listed as only 197 King's Road, and that an adjoining building on the east side was within the boundary of the site.

There were a number of projections at the rear of the public house including a wider range on the east side and a narrow extension on the west side. There were also a few small outbuildings in the rear garden. The latter are shown more clearly on the 1894-6 OS map indicating that the land belonging to the public house is approximately the same sized plot as today. The former 195 King's Road had only a small rear yard enclosed at its southern end by an outbuilding associated with the public house. The large plot of land at the rear of the public house was put to good use accommodating a popular bowling green. This is recorded in an undated, late 19th-century drawing of the rear of the building which also shows that the outbuildings were flat-roofed, trellised garden shelters providing cover for outdoor seating

The former public house incorporated a two-storey gabled rear range with a canted-bay window and a second single-storey rear addition that is mostly



Six Bells, King's Road frontage c. 1900. © City of London, London Metropolitan Archives

hidden behind the garden shelter. Adjoining the building on the east side was a narrow, slightly lower building with a gabled tiled roof. The *Survey of London* includes a description of the former bowling green by Philip Norman written on 17 June 1895: 'Seeing a strip of grass which attracted my attention I entered and found a bowling green with arbours or little summer houses, in the style of an old fashioned tea garden. Here a bowling club was in full swing.'

Two photographs of the front of the Six Bells taken shortly before the demolition of the building c.1900 show that it was a very plain two-bay, three-storey building with a stucco front elevation and parapet roof.

On the ground floor were two large sash windows with a door to the left and a second door with a simple classical doorcase on the right and an adjacent wide sash window with railings in front that enclosed a small basement light well. Number 195 had already been demolished with timbers and struts erected to support the exposed eastern elevation and the façade of the public house.

Rebuilding of the public house c.1900

The new Six Bells was constructed on the site of the former public house and 195 King's Road. The exact date of construction is unclear; the listed building



The Six Bells in 1903, photocopied from The Architect, December 1903

description states 1898, while the *Survey of London* says 1900. It is possible that the former public house was demolished in 1898 and the new building completed in 1900.

The building was designed by the architect George Rackstrow Crickmay (1830-1907) who was Diocesan Surveyor to the Archdeaconry of Dorset and completed numerous commissions there including churches, schools and private houses. Previously he worked as Surveyor to the Weymouth Estate of Sir Frederick Johnstone and as manager and surveyor of the Weymouth Waterworks for fifty years (*The Builder*, November 1907, p.591). Crickmay was elected a Fellow of the RIBA in 1884 and was a Fellow of the Institution of Surveyors. He was senior partner of the firm Messrs. G.R. Crickmay and Sons, his sons being Harry William and George Lay Crickmay.

Several of his Dorset commissions are Grade II listed, including The Royal Oak public house (c.1900) in Weymouth, Purbeck House (1876) in Swanage and the Dorset County Museum (1881-3) in Dorchester. He also designed a brewhouse and office block for Messrs Eldridge Pope's Brewery in 1880 and a lodge and several outbuildings at Cholderton Park in Hampshire, also listed.

Crickmay opened an office in London in 1890. Commissions in London include the former New Zealand House at 415 The Strand and the Grade II listed former Robinson & Cleaver building at 156-170 Regent Street (1903-4).

A photograph of the façade of Crickmay's Six Bells taken in December 1903 shows the lower half of the ground floor constructed in red brick and the upper half glazed.

The upper glazed section incorporated leaded windows with hexagonal-pattern comes (strips of lead to hold panes of glass) in addition to eight-pane, bottom-hung awning windows. Between the awning windows were two arched signs for the 'saloon bar' to the left and the 'public bar' to the right. On the first floor a row of six bells was attached to the central window bay. The bar attached to the bells included the name of the brewery company Douglas and Co.

The photograph shows that the winged devils still evident today were an original feature as were the plant pots on plinths above the ground-floor cornice. The lamps hanging from decorative brackets above the second floor no longer survive and the majority of the ground-floor frontage has been replaced. The photograph also shows the building that preceded King's Court North, the five-storey red-brick building which adjoins the pub today. The former building was only three storeys and incorporated some attractive stone detailing including a decorative ground-floor arched entrance. As stated by Mark Girouard in *Victorian Pubs* (1984, p.224), an article in *Licensing World* on Mock Antique Taverns selected Crickmay's Six Bells as the prototype of the style. It provides the following description of the original building interior, 'Cosy nooks, high-backed chairs, oil paintings, and green plush curtains abound. Everything about the place carries one's mind back to days of yore. Even the electric light fittings consist of lanthorns, and wrought-iron brackets.'

An early postcard of the King's Road shows another view of the Six Bells during the Edwardian period. The King's Road is recorded as a busy thoroughfare at this time, with several horse-drawn coaches passing by the public house.

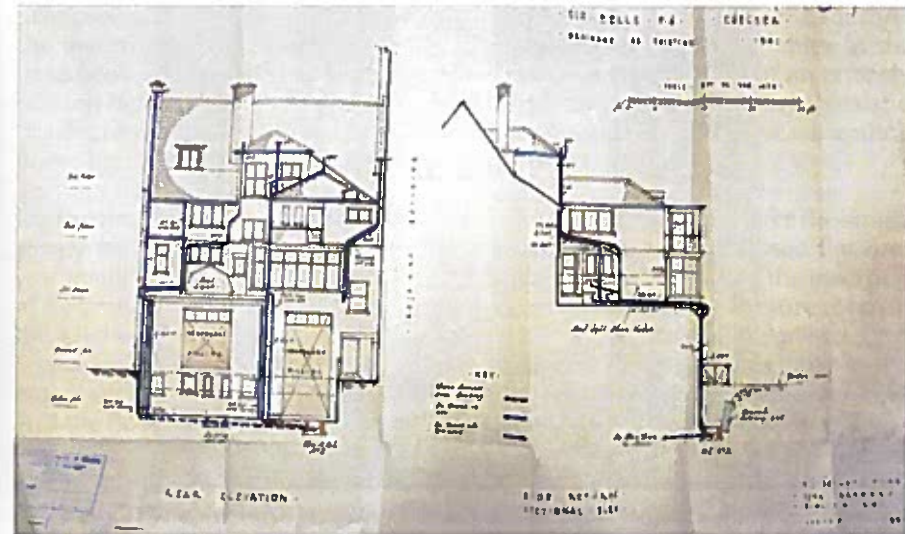
Early to mid-20th century

The 1934-40 London County Council (LCC) map shows the much simpler plan form of the existing building. All of the former bowling green outbuildings were demolished as part of the redevelopment. Three nearby buildings on the south side of King's Road had also been demolished leaving a large empty plot.

As recorded on the 1939-45 LCC bomb damage map, the public house was seriously damaged during the Second World War air raids. The adjoining building on the east side also suffered.



*The King's Road c. 1900 © Royal Borough of Kensington and Chelsea
Extract from the 1939-45 LCC bomb damage map showing the Six Bells and surrounding area. © City of London, London Metropolitan Archives*



*1941 rear elevation drawing from drainage application
© Royal Borough of Kensington and Chelsea*

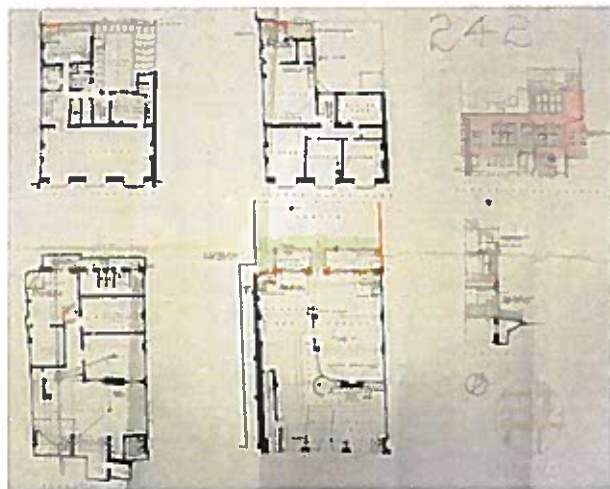
The 1949-55 OS map shows substantial change to the area surrounding the site following the Second World War, including the construction of King's Court North and King's Court South.

Mid to late-20th century alterations

A 1941 basement plan of 195-197 King's Road shows that the space was divided into six principal rooms comprising two store rooms, a cellar, a wine and spirit store, fuel store and boiler house. At the southern end of the basement were the gents' lavatories, while at the northern end were two vaults. The plan shows three existing staircases leading down to the basement, one a small spiral staircase in the north-western corner, in addition to a proposed spiral staircase in the south-eastern corner.

A rear elevation drawing of the same date shows the profile of a former roof light over the single-storey rear wing. The drawing also shows 'temporary filling' in the rear wall that may have been inserted following bomb damage (some of the drains on the drawing are marked as 'drains renewed since bombing'). The upper floors of the rear elevation have not changed significantly since 1941, although some new windows have been inserted and others replaced.

1949 plans showing proposed alterations to the ground-floor rear elevation and minor interior alterations provide a record of the building layout on the basement, ground, first and second floors.



1949 plans from drainage application © Royal Borough of Kensington and Chelsea

The basement plan shows that the staircase in the south-eastern corner on the 1941 plan was removed and new partition walls inserted at the end of the corridor. On the ground floor, the rear wall was re-built with a central doorway flanked by two tripartite casement windows. The section drawings show a proposed bridge over the light well between the rear door and rear yard. The ground-floor plan suggests that the frontage depicted on the 1903 photograph, or at least the arrangement of fenestration and doors, still survived at this time. Internally there were small private and public bars in addition to the larger saloon bar. In the single-storey rear wing the plan shows a lounge lit by a large glazed lantern. On the first floor the principal front room was a restaurant, while in the rear wing there was a sitting room, servery and lavatory. The second floor comprised two bedrooms and a lounge at the front of the building with a dining room at the rear and a kitchen in the rear wing. In 1960 a small lavatory extension was added to the rear of the building on the ground floor, a former window in the rear elevation being converted into a doorway to allow access.

According to the listed building description, the public house was altered considerably in 1959 when it was re-opened as *The Bird's Nest* at the Six Bells. It is strange that these changes are not depicted on the 1960 drainage plans which appear to be copies of the 1949 plans. It is possible that the old plans were simply re-used and not updated or that the date in the list description is incorrect.

The 1968 drainage drawings by Watney Combe Reid and Co. Ltd. show

proposed alterations to the basement, ground, first and second floors including the insertion of new partition walls, a new bar and adjoining tables in the basement. On the ground floor the plans propose the creation of an entirely revised layout. This included a centrally positioned oval bar with tables and chairs around the periphery of the floor and a wide dog-legged staircase leading down to the basement in the north-western corner.

On the first floor, the plan proposes the removal of the lantern over the single storey rear range suggesting that this is when the existing enclosed flat roof was installed. On the second floor, proposed alterations included the insertion of a partition wall in the former dining room and the creation of a store room in the kitchen. Drainage plans dating from 1982 show that the proposed 1968 basement layout probably was implemented, and that there was a bar in the basement at this time. Further partitions had been added at this level since 1968 and the floor plan no longer resembled the layout depicted on the 1949 plan.

On the ground floor a completely open-plan layout was adopted and a new conservatory added at the rear of the building. New signage, doors, windows and blinds were inserted in the shop front. On the first floor the 1982 plan proposes an opening in the south wall of the principal front room, then in use as a function room, and partitions and a new window in the room at the end of the rear wing. These first-floor features do not exist today so the changes may not have been implemented. With the exception of some new doors, no significant changes were proposed on the second and third floors.

A photograph c.1980 of the façade of 195-197 King's Road shows the ground-floor frontage following these alterations but prior to the insertion of the existing Henry J. Bean's shop front. The photograph shows that the eight-pane awning windows had been retained.

Occupation

According to the *Victoria County History*, in 1810 the Six Bells was licensed to William Bray who ran a tea garden there with his brother

Six Bells in the 1980s when called The Bird's Nest © Royal Borough of Kensington and Chelsea



John in the 1820s (2004, p.167). The *Survey of London* states that a note in the *Pall Mall Gazette* for 8 November 1900 records that the Six Bells 'had known only two hosts in a hundred years', suggesting that the public house did not change hands regularly during the 19th century.

Kelly's London Directories provide the following record of residents, presumably the landlord, at the Six Bells. From 1920 the public house changed hands far more regularly as seen in the list below.

1902 - William Douglas Henry
1909 - William Douglas Henry
1920 - John Osborne Baker
1930 - Horace Markin
1940 - William Muir
1950 - A.W. Spong
1960 - Bill Nichol

In the 1930s the Six Bells established itself as a popular 'jamming' destination for jazz musicians to meet up and play together. Its popularity appears to have waned over the war years. However in the mid 1950s it came back on the scene and was a regular venue for the leading British mainstream jazz bands. It traded under a variety of names including the Trog's Club. As well as being a jazz venue, it was also known as the Bird's Nest, a popular local disco and bar.

In 1966 legend has it that the students from Chelsea College of Art drank the pub dry one night in Rag Week. It was a popular haunt for the students of both the Art College and the Chelsea School of Science and Technology. In the early 1970s the premises was taken over by Bob Peyton to become part of his stable of American themed restaurants, Henry J Bean's.

Author's Note

Tom Martin of Martin's Properties supplied the text in collaboration with Donald Insall Associates, who produced the core historical data and located many of the images, and Ian Maund of Sandy Brown Jazz who provided background on the use of the building as a Jazz Club



*Jazz session at the Six Bells,
photograph taken by John Bignell
© Royal Borough of Kensington and
Chelsea.*

Bohemian Chelsea One Hundred Years Ago

Julia Rushbury

Sir Henry Rushbury RA, Keeper of the Royal Academy, was born in 1889, and his wife, Florence, born in 1895, lived for a large part of their lives in Chelsea. An exhibition of Rushbury's work was held in the Tennant Room at the Royal Academy in 2010.

On one of the few hot days in August I came up to Chelsea from my home in Sussex to retrace the footsteps of my parents, Henry and Florence, and to discover if the places where they once lived were still standing. They had met in 1912, a hundred years before, when my father was twenty-three years old and my mother seventeen.

I turned into Markham Square from a crowded and frenetic King's Road to look for number sixteen. The terrace of the late Georgian houses is now uniformly painted in white with iron railings and balustrades in shining black; the front doors are studded with brightly polished door knockers. Fixed to lintels are little boxes callers speak into on arrival. Basements look safely barred against intruders, impeccable pot plants and climbers are strategically arranged to lessen the impression of being beleaguered within. Behind shining window panes festoons of curtains and hangings leave no hint of what may lie behind.

On finding number sixteen I crossed to the other side of the street to take a better look, avoiding bumpers and mudguards of closely packed motor cars. There was not a soul about. I made quick drawing of the house; only a vaguely interested London cat brushed against my leg.

It was to this house that my father had come to join his friend and fellow student from Birmingham College of Art, Gerald Brockhurst who had already gone on to the Royal Academy schools, later to become a distinguished society portrait painter. They had both been amongst the most outstanding students of their generation.

With very little money but plenty of enterprise and assurance they had been determined to make a new life in London. It was both exciting and fun. Since leaving the College Henry had been working as an assistant to Henry Payne,



Henry Rushbury at 16 Markham Square in 1912.

the painter and stained-glass artist who ran his studio workshop, steeped in the Pre-Raphaelite tradition, at St. Loe's in Gloucestershire. In 1909 Payne designed and painted the mural decorations in the chapel at Madresfield Court for Earl Beauchamp. Henry and two other young men helped carry out the scheme which was to be described so beautifully by Evelyn Waugh in *Brideshead Revisited*.

For Henry, his life in Chelsea was one of new found freedom and fun despite the lack of funds. A chance meeting with Francis Dodd, while he was working on a drawing of Essex Gate, led the older artist, whom Henry had met previously at St. Loe's, into giving him a copper plate and tools as well as instruction in the art of drypoint. The buildings and the life of the city were his inspiration. James Connell, a Bond street art dealer, took his first edition of prints for the princely sum of sixty guineas, paying him in sovereigns. Having walked to Bond Street from Chelsea with his work under his arm he felt he could afford a bus ride home but an outraged bus conductor, on being offered a sovereign threw him off the bus as he could not possibly change so large a sum.

Henry with Gerald Brockhurst at
16 Markham Square.



At number sixteen Henry and Brockhurst occupied rooms on the first floor. Their landlady, Mrs Austin, was the local midwife. In those days the stucco on the exterior walls would have been a dull shade of cream, brown or grey. London soot, blowing from rows of smoking chimneys seeped into cracks, guttering and ledges. Woodwork was painted dark brown or black; windows glazed with uneven panes, some cracked, some with broken sash-cords which meant they might be left open in all weathers. Lace curtains, disintegrating in the foetid air, would hang limp in the fog that so often permeated Chelsea from the Thames.

Every evening the lamplighter would come by to ignite the gas lamps which gave off a shimmering penumbra. When there was a pea-souper, as the thickest type of fog was called, it

would be difficult to see more than a few feet ahead and all sounds became softened as if passers-by were wearing slippers. Hansom cabs would rattle along, coalmen would unload their sacks into the iron-covered holes in the pavement. Early in the morning the milkman would arrive with his cart, rattling cans and bottles; a servant would run up from the basement with a jug. The cats' meatman would come by with his tray of scrag-ends of meat balanced on his head, followed by all the cats of the neighbourhood. The two young men relished it all.

Mrs Austin the midwife was a kindly landlady who became fond of Henry. In a letter to Florence written after their marriage he describes returning to see Mrs Austin. He writes:

'At Markham Square everything is the same: same smell only stronger, same wallpaper, same furniture all stuck together, busted junk dust laden and in the midst of it all Mrs A's philosophy rises with the words, "What's the use of worrying?" So the smells remain and the dust remains undisturbed while the midwife pursues her third courtship. "Old Martin, the topmost lodger, the silly old fool, since I lost the Old Man thinks I'm lonely so he wags his false teeth at me. Now, Rushy, this is my best...." With that she hands me a battered velvet frame containing a photograph of a soldier in a kilt. "Oh he's a wacking fellow", she continued, but Zeppelin raids are bad for her trade. "So many frights and miscarriages". You will also be pleased to hear we are "building 'em at the rate of sixty a day." Furthermore it is not widely known that a fireman told Mrs A, whose wife she was attending that "they've got the Crown Prince of Germany locked up in the Tower. This is not to be talked about." So now you know.'

These conversations were quoted in letters he wrote to Florence Layzell, a beautiful girl he had noticed walking along the Embankment with a friend.

Cartoon by Henry showing his first sighting of Florence Layzell. She is wearing a black cloche hat.



Florence in 1915.

Later, a mutual friend, the Scottish artist Hamilton Hay asked them both to supper in his studio in Manresa Road. They were introduced and by the end of the evening were in love.

Florence, the eldest of five children, was born in Paultons Square although her family seems to have frequently moved between Chelsea and Battersea. She gained a scholarship to Kensington High School but rather than pursue an academic career, her true and abiding interest turned out to be painting and design. In her lifetime she did some beautiful portraits but her own work took second place to her husband's.

They were married at Chelsea Registry Office on 13 July 1914, two months before the outbreak of the First World War. There is an old photograph of them celebrating their wedding breakfast at Kew Gardens. Their witnesses were Jess Walton, Florence's school friend and Bedford College undergraduate and Job Nixon, artist and later Prix de Rome scholar. They are all smoking and no parents are present. Hay lent them his little house in Trafalgar Square (later demolished and rebuilt as Chelsea Square). Henry describes it in a letter to Florence:

'Looking back to that short time we were there I spent the happiest hours of my life. The memory of Hay's rooms stacked with nice things until they groaned under the weight; the strains of the gramophone and then Hay fiddling in the dark of his studio and then the sweet vision of my love's face. These are jewels of my memory'.

The impact of bohemian life in Chelsea was a revelation to them both. Henry always delighted in the vagaries of human behaviour and the many instances of it there. Walter Greaves, born in 1863, who with his brother had rowed Whistler along the Thames, as their father had rowed J M W Turner, was reduced to selling his drawings of old Chelsea in local pubs dressed in an ancient frock coat and silk hat, his hair darkened with boot polish which trickled down his face when it rained. The artists, Ricketts and Shannon kept an open house in



Henry and Florence in Lowestoft in 1916.

Mallord Street and Haldane McFall introduced them to Henri Gaudier and Sophie Brzeska. Sorties were made to the Café Royal where artists were at special tables. It was here and at the Chelsea Arts Club that Henry encountered Wilson Steer, D S Macoll, George Henry, Walter Sickert, Augustus John and Ambrose McEvoy amongst others.

Henry received his call-up papers in 1916, joining the East Surrey regiment at Mons Camp, Lowestoft. Florence followed him, living for a time on small boat on the river before moving to cramped lodgings in the town. The following year he was transferred to the Royal Flying Corps at Uxbridge to undertake technical drawings of weaponry, flying machines, etc., Florence taking temporary rooms



Henry, possibly either at the Slade or the Royal College, in the early 1920s.

nearby. In the meantime they had taken better living quarters at 69, Royal Hospital Road in a small row of neat Georgian houses, since demolished and rebuilt – now the site of a fashionable restaurant.

It was from here that Henry describes the shooting down of a German zeppelin in a letter he wrote to Florence, still temporarily in Uxbridge on 3 September, 1916 at 6.15 pm. Henry ends by writing: 'I am sorry you were not with me for this baptism of fire. I should have loved you to see it though it was horrible though one did not realise it at the time.'

Early in 1918 Henry was co-opted to the groups of Official War Artists. His remit was to record the effects of war on the 'Home Front'. The drawings are now in the archive of the Imperial War Museum.

Florence had returned to London and briefly moved to Heath Studios, Hampstead. The studio was cold and damp and food was short. By 1919 the long processions of hearses made their way to the cemeteries, as the 'flu epidemic was at its height. They were relieved to get back to Chelsea.

The early 1920s were spent working in France and Italy. Henry had successful exhibitions at James Connell's gallery, the Grosvenor Gallery and Colnaghi's, showing as well at the New English Art Club and the Royal Academy. His work was received with critical acclaim. Thomas Earp wrote: 'Rushbury's vision is not merely topographical; the geography becomes the artist and the traveller becomes the poet'.

When apart Henry and Florence wrote to each other every day and it is due to the care she took to treasure their letters that on her death in 1981 I was able to trawl through them and learn much about their early lives. Florence found it hard to occupy herself alone in cities abroad when Henry rose early to catch the light, carrying a stool, drawing board and paints. In 1924 she enrolled at Chelsea School of Art, meeting and befriending the young Edward Burra and his even

younger friend, William Chappell, later to become a dancer, director and choreographer. Presiding over the notorious 'tea club' which met in a large cupboard under the stairs at the Art School she would invite them both to weekends at a primitive cottage she and Henry had rented at Burton Common, Petworth for six shillings a week.

The next move was to 23 Wellington Square where so many artists and writers had lived and were to live. Jan Struther called it Sycamore Square in one of her novels. The writer, James Laver wrote of moving there in 1934, describing his house 'as little more than a slum'. Desmond McCarthy, Irish writer and conversationalist had been living there since 1900 as well as the French critic Paul Villars 'who had a large wine cellar but no bathroom'.

Number 23 is now one of the finest houses in the square. The landlady was Jemima Shoppee whose conversation was to assume legendary proportions in the Rushburys' lives. They took a set of rooms on one floor. It was there in 1927 that the news that Henry had been elected as an Associate of the Royal Academy was brought to them on foot by a male Italian artist's model. It was the tradition that on election day the models would wait for the result on the steps of Burlington House and when the names of successful candidates were announced they would race to the artist's home and the first there would be rewarded with a five pound note.

Henry was delighted with the new rooms and writes to Florence: 'It looks sweet, despite the dust, but it will be a joy to be back amongst gas stoves and "eau courrant" '.

Jemima Shoppee, proud of her status in society, demonstrated it by pointing out an array of silver-plated meat covers on a bulky mahogany sideboard, saying: 'You see the kind of people I come from'.



Florence in 1926.

In July 1924, Henry wrote:

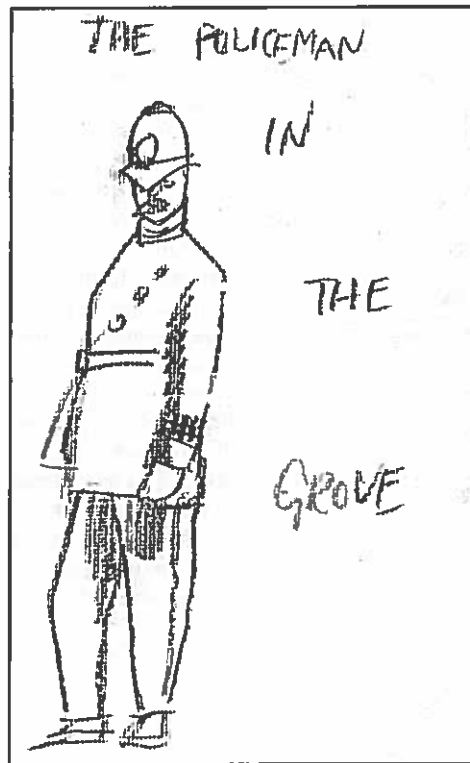
'Jemima has been "shot away" for three days and the house smells like the first blush of a saloon bar on a Monday morning. I steadied her down the first flight of stairs. On reaching the Baroness' room she lapsed into meaning laughter and poking her door, said: "ain't we a funny lot here, the Baroness lives on pickings and I live on 'bits'. What do you live on, dearie?" '.

She went on: "As God is my Judge I'm from one of the best families in Europe, one of the Le Vons but now I'm just a Shoppee. 'Ave a cocktail my dear." I've never met such a range, the accent oscillating between Mayfair and Billingsgate – from bar to boudoir. Then her trustee was announced and she almost choked herself trying to smoke to drown the smell although she could hardly stand.'

Later, writing to Florence at the Sussex cottage, Henry describes how he had arrived back one evening at no.23 to find the front door locked and bolted. 'A cheery policeman, all for adventure wanted to creep along the coping and climb in at the window through Jemima's bedroom. I didn't rise to the offer as he explained: "There are five different ways of burgling a house" and "of course there are others". It seems that to trouble even to shut a door is mere foolishness. After a combined bombardment by the policeman and a searchlight display from his lantern, Jemima appeared in a mauve nightdress without her teeth. The sight of her upset the police force, his guffaws woke the whole square. Jemima was full of apologies and went to bed.'

Meanwhile Florence had spotted an empty and derelict doss house in Lawrence Street that was for sale. As a building it could have been compared with Jane Carlyle's comment describing their nearby house in Cheyne Row as 'a right old strong, roomy brick house, a large comfortable tenement, without bugs' – though I doubt whether the same could have been claimed for the abandoned home for tramps and the homeless.

My mother had pointed it out to me one day as we walked through the old streets of Chelsea to see what was left of the Old Church. I was sixteen and the family had just moved back to London after the war. She stopped in front of this brick house with a double portico and said 'we could have bought that long ago. It was empty but could have been restored; it was lovely and I saw what could have been done with it but Henry would not think of it'. At that time he was just about to leave to work in Rome and the idea of being distracted by building works, agents and solicitors filled him with horror. He wrote to Florence giving his reasons. I suspect he felt she was disappointed. Her letters in response have not survived but the tone of regret when she told me the story leads me to think this was so. The price asked was £900. Revisiting Lawrence Street that day in August this year the house (or is it two houses now named Duke's



Cartoon by Henry c.1932.

House and Monmouth House?) are still there, looking grand. But the empty and pristine street looked ready to be used as a film set. There were no passersby, not a cat or even a pigeon, just a few forlorn torn posters and graffiti on a boarded up public house. I could but contrast this with Jane Carlyle's comments in 1862. She considered the streets intolerable with the windows open, what with the organ grinders, street vendors, poultry clucking and crowing in back gardens, fireworks let off in Cremorne Gardens that led her husband to construct a soundproof workroom at the top of the house.

Finally in 1927 my parents did buy a house in Chelsea. This was number 8 Netherton Grove. On four floors, it was typical of a period house of the 1860s. It had tall windows, elaborate cornices, a pretty staircase and a large studio in the garden and came with a large canvas of classical Roman ruins by Panini, too large to move.

The Grove could almost have said to have had a blue plaque on every house to commemorate former distinguished residents. Bernard Shaw and his mother had lived there when he first came to London, as did Arnold Bennett.

My parents let the studio to the great Australian cartoonist and war artist, Will Dyson. Over the years he became their greatest friend, dying there in 1938. Eric Kennington, also a war artist, took the studio for some time. His masterpiece *The Kensingtons at Laventie* is at the Imperial War Museum. Next door the brilliant society portrait painter David Jagger lived and worked. His son, Brian, joined the RAF and took part in the Dambuster raids in 1943. He survived and was decorated only to be killed in a training accident three months later.

At the outbreak of the war the house was left empty although Henry, on days when he needed to be in London, camped out in the ground floor kitchen shored



Henry Ruslibury by Gerald Brockhurst, 1927.
Original in Carnegie Institute, Pittsburgh.

up with heavy beams. When he had to dash out to the studio in the garden he would put on a Cromwellian helmet, a studio prop, as protection against flying shrapnel when German bombers were overhead. Chelsea Arts Club members who remained in town and artists on leave but with nowhere to go would spend nights at the Club, drinking and playing billiards to keep each other's spirits up. In a letter to Florence, now in the country, he writes that he has had dinner there with Tom Van Oss, another member. A week later he writes again to say he has just heard that Tom has been killed.

I must have been ten years old and it was April 18, 1941. We were listening to the news on the radio in the farm house in Suffolk where we were then living. There was a report of one of the worst raids on London. Four hundred and fifty bombers had attacked. There were many casualties; hospitals and churches were hit including Chelsea Old Church. On hearing the dreadful news of the destruction of a building so loved and familiar she burst into tears. I did not realize until then that Chelsea was the village of her childhood and my parents' early years.

Jean Rhys an itinerant author who stopped briefly in Chelsea

by Malcolm Burr

On a spring day in 2012 a blue plaque in honour of the author Jean Rhys was unveiled at Paultons House, at the King's Road end of Paultons Square. Jean herself would have been very much surprised. She thought most of her work mediocre and her self-esteem was always low. Her fame rests on one book, *Wide Sargasso Sea*, which was published when she was 76. Her notoriety stems from her having been a chorus girl, an alcoholic, a jailbird, the mistress of several men, and, of her three husbands, two went to prison.

She was born Ella Gwendoline Rees-Williams on the Caribbean island of Dominica in 1890, the fifth of six children of Dr. William Rees-Williams, the Welsh medical officer at the port of Roseau, and Minna, a white Creole whose grandmother was Cuban. Most called her Gwennie but she always wrote under the name Jean Rhys.

*The blue plaque at 22 Paultons House, erected in 2012.
Photo: Paul Aitkenhead*

At the age of 17 she came to England and attended the Perse School in Cambridge, where she won the prize for Ancient History and plaudits for her performances as Autolycus in *The Winter's Tale* and as Tony Lumpkin in *She Stoops to Conquer*. These persuaded her to go on the stage and in January 1909 she enrolled at the Academy of Dramatic Art (not yet Royal) in Gower Street.

Whatever her talents as an actress, there was one problem: her West Indian accent which, the Academy told her father, 'would seriously affect her chances of success in drama'. He declined to pay further



Jean Rhys is the girl on the extreme right in this photograph, which bears the words 'Liska's troupe' in her handwriting.

fees but Ella Gray, as she now called herself for the stage, was not easily put off and joined the chorus line of the provincial touring company of *Our Miss Gibbs* which was one of the great musical comedy successes of Edwardian London.

From the south coast, through the Midlands to the north of England they travelled for month after dreary month. But she learnt a lot from the other 'girls' (their ages ranged from 16 to 40) particularly how to behave when invited out to dinner by one of the gentlemen who attended the theatre, loosely called Stage Door Johnnies.

In May 1910 she changed her professional name to Olga Gray, joined a bad production of *Chanteclair*, and then returned to *Our Miss Gibbs*. It was in Southsea that she met Lancelot Smith. She was 20, he was 42 and came from a rich and distinguished banking family, though he was a stockbroker in the firm of Rowe and Pitman. Lancey, as he was called, had a grand bachelor house at no. 9 Charles Street, Mayfair and regarded himself as a patron of the arts or, more precisely perhaps, was a patron of those who worked in the arts.



The Lenglets in Vienna in 1920.

known bohemian establishment in Montmartre, spoke many languages and was, in fact, a French spy. When they married in 1919 he also became a bigamist.

They settled briefly in Paris, in Rue Lamartine, near the Gare du Nord. A year later Lenglet became a translator for the Japanese delegation at the Inter-Allied Commission in Vienna, where they lived in grand style. At the same time Lenglet began trading in currencies. In the summer of 1921 the Commission moved to Budapest and, soon after, Lenglet admitted to Jean that he had lost a lot of money: his own, other people's and the Commission's.

They fled by way of Czecho-Slovakia to Belgium, where their daughter Maryvonne was born in May 1922, and back to Paris where Jean worked as a mannequin for one of the fashion houses near the Place Vendôme.

In 1924 Jean, now 34, met Ford Madox Ford the English novelist and editor of



Jean Rhys in Vienna.

the *Transatlantic Review*, who employed the young Ernest Hemingway as an assistant. The magazine was nearing the end of its life but Ford encouraged Jean to write stories and part of her first novel, *Triple Sec*, was published in the last edition of the *Review*. Almost inevitably they had an affair which seems to have been tolerated by Ford's common law wife Stella Bowen.

At the end of December Lenglet was arrested for stealing money from his employers and sentenced to eight months in Fresnes Prison, after which he was expelled to Holland. Jean was taken in by Ford and Stella and, after a spell in Juan-Les-Pins, lived in a room in Montparnasse, which Ford found for her.

Her novel, *The Left Bank*, was published by Jonathan Cape in March 1927 and her next, *Postures*, by Chatto & Windus in September 1928. Meanwhile she lived for a few months in The Hague with Lenglet and Maryvonne and then was back in London where she met Leslie Tilden-Smith, an independent literary agent, and they lived together in Boyne Terrace Mews, near Holland Park. She divorced Lenglet in 1933 and married Tilden-Smith the following year.

His literary agency did not prosper and the income from her books drained away very quickly. All her adult life she had been a heavy drinker but now, at the age of 44, she was drinking two bottles of wine a day. But she still managed to write: *Leaving Mr Mackenzie* was followed by *Voyage in the Dark*. Shortage of money kept them on the move and they had six different addresses in two years. They also had problems with the police and with friends.

In June 1935 they were both arrested in Wardour Street for being drunk and disorderly at 4am. Not long afterwards her friend the author Rosamond Lehmann called round at tea-time but Jean was too drunk to recognise her. She didn't call again.

Paultons House, in Paultons Square, where the Tilden-Smiths lived from 1936 to 1938. © Royal Borough of Kensington and Chelsea.



From 1936 to 1938 Leslie's sister paid the rent for them at 22 Paultons House. They were happy there but the drinking continued and Jean's pattern became one of writing busily in the morning and drinking through the afternoon. On a visit to Paris in 1937 she had some kind of breakdown and had to enter a clinic at Versailles. Her novel *Good Morning, Midnight* was published, to bad reviews, in 1939. It would be 27 years before she produced another.

POLLING DISTRICT B

(No. 2, EAST STANLEY)

6728	Rw	Ow	McBain, Saranne Marie Louise	8 PAULTONS HOUSE— <i>contd.</i>
			—J	
6729	Rw	Ow	Scott-Elliot, Aydua Helen—J	10
6730	Rw	Ow	Turnell, Harriet Ellen	12
6731	Rw	—	Elwin, Eva	12
6732	Rw	Ow	Johnson, Rosa Florence	12A
6733	Rw	—	Johnson, Phyllis Marjorie	12A
6734	Rw	Ow	Aitken, Maud	14
6735	Rw	—	Aitken, Pauline	14
6736	Rw	Ow	Theed, Dorothy de Vere—J	15
6737	Rw	Ow	Monsell, Mary Harriet—J	16
6738	Rw	Ow	Tyrwhitt-Drake, Dorothy	17
6739	Rw	—	Sprackland, Ada	17
6740	Rw	Ow	Lyster, Phoebe Cecile—J	18
6741	Rw	Ow	White, Mary Gladys—J	19
6742	NM	O	aBrown, Vernon Sydney	20
6743	Rw	Dw	Brown, Constance Mary	20
6744	Rw	Ow	Atkinson, Ada Mary	21
6745	R	O	Smith, Leslie Filden—J	22]
6746	Rw	Dw	Smith, Ella Gwendolyn	22]
6747	Rw	Ow	Wallace, Mary Joyce—J	23
6748	Rw	—	Tappenden, Minnie	23
6749	Rw	Ow	Addie, Caroline Gertrude	24
6750	R	O	Smart, Tom	(Caretaker's Rooms)
6751	Rw	Dw	Smart, Henrietta	(Caretaker's Rooms)
6752	Rw	Ow	Mackinnon, Liliast Livingston	1 PAULTONS SQUARE
6753	R	O	Richards, Albert Edward	1

The electoral roll for 1937, showing apartments in Paultons House. The Tilden-Smiths were at no. 22. © Royal Borough of Kensington and Chelsea.

In February 1940 Leslie joined the administrative branch of the RAF and was posted to Norfolk. Jean followed but became an embarrassment. She was arrested in Holt, drunk and disorderly again. She was thrown out of a pub in Norwich when she shouted 'Heil Hitler' at a group to quieten them. The RAF sent Leslie to Bristol and Jean returned to Primrose Hill in London where Leslie's sister again paid for her lodging.

The only good thing about the war, from Jean's point of view, was that Leslie gave her a copy of *Jane Eyre* and she began to wonder whether there wasn't another story behind the novel. What about the first Mrs Rochester, the mad Creole woman locked up in the attic? She would think about it.

In 1945 Leslie died in a cottage they had taken on Dartmoor. There was, of course, no money but there was an executor, Max Hamer, a cousin of Leslie's,

who had worked in a legal practice in Gray's Inn. They began a relationship which led to marriage in 1947 when she was 57 and he was 65. They went to live in Beckenham and there followed several chaotic years. He dreamed up 'money-making' schemes like backing nightclubs and presenting music hall acts and she, when drunk, had endless violent rows with neighbours. These resulted in Jean's frequent appearances at the local Magistrates Court, where she was eventually sentenced to five days in Holloway Prison in 1949.

Two years later, in the same week in January, Max was arrested for larceny and obtaining money by false pretences and she was in the Magistrates Court yet again. He was found guilty at the Old Bailey and sent to Maidstone Prison for two years and the magistrates ordered Jean to leave the Beckenham area.

She logically went to live in Maidstone and took up residence, rather unsuitably at The Ropemakers Arms. Max was released in May 1952 and, after stays in London and Wales, they rented a cottage at Bude in north Cornwall, which she hated. So they moved to south Cornwall (no better) and on to Cheriton Fitzpaine near Exeter. Jean wrote 'of all the remote and frowning places, it frowns the most'.

They should not, of course, have tried to live in the country. Jean was a town person. She hated having cows so close and books so far away. Besides, she was now drinking a bottle of whisky a day. By then Max had suffered a stroke but lingered on, debilitated, until 1966.

Meanwhile, in 1957, the BBC dramatised *Good Morning, Midnight* which impressed Francis Wyndham, then with the publishers André Deutsch. He enquired whether she was working on another novel. She was. It was about the first Mrs Rochester. She signed a contract with André Deutsch and promised the manuscript in about six months.

Nine years later she delivered the text of *Wide Sargasso Sea* which was published in October 1966. It was an instant success. The reviews were good and the sales even better. In December she won the W H Smith prize giving her £1,000 and a bursary of £1200 so, for the first time in her life and at the age of 76, she had some money. It also gave her a new urge to write. She began her autobiography under the title *Smile Please* but it was unfinished at her death. She also wrote a series of short stories which were published in 1976 as *Sleep It Off Lady*.

She was awarded the CBE in 1973 and, by the time she died in May 1979 just short of her 89th birthday, she had read the *New York Times* article which appeared in 1974 and described her as 'one of the finest British writers of the century'.

The Monkey Club in War and Peace

by Felicity Owen

In early August 1944, when the fighting in Europe was at its peak, I travelled from Shropshire to London to take up my first job – a clerk in the Ministry of Economic Warfare. As usual the train was packed with young soldiers in their hot battledress and their equipment and my heavy school trunk occupied precious legroom on the five hour journey. We were just grateful that there were none of the usual hold-ups.

Apart from a short visit for Whitehall interviews during a lull in the air raids, this was my first visit to London since 1937 when my family took a house in Egerton Crescent for my sister's debutante season. Now life was very different: my father was again a soldier and our temporary base in Shropshire had already lasted four years. I longed to be part of the action.

Educated mainly at Oswestry High School for Girls, instead of staying on two years to try for a scholarship to Oxford University, I chose to save time by learning German, shorthand and typing at the strangely named finishing school, the Monkey Club. This was evacuated from Pont Street to Hartland Abbey in

Part of the prospectus for the Monkey Club.

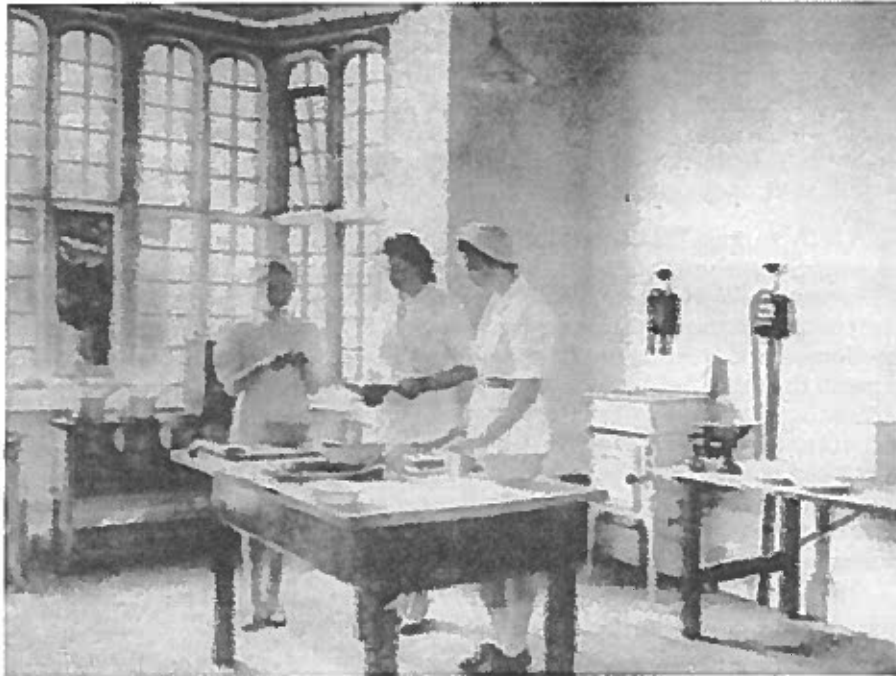
*The Three Wise Monkeys are carved over the door of a Temple in Japan.
They suggest that humanity should not absorb evil through the senses.*



The Club of the Three Wise Monkeys

PROVIDES

- (A) AN EDUCATIONAL CENTRE for Resident and Non-Resident students taking post-school education.
- (B) CLUB PREMISES where young people who have worked together in student days and who are still interested in educating themselves, may entertain and enjoy both the social and educational facilities of the Club.



A Domestic Science class at 24 Pont Street.

North Devon where Miss Marian Ellison and Miss Griselda Joynson-Hicks, a partnership of considerable weight in every sense, presided over a brilliantly versatile educational set-up. Miss Ellison provided the drive while her less voluble partner was a superb manager and her name offered an introduction to a range of society familiar with her father, Home Secretary from 1924-29 nicknamed Jix, later Viscount Brentford.

The Club of the Three Wise Monkeys was registered in 1923 at 24 Pont Street by Miss Marian Ellison to provide post-school education for girls, full or part-time, in a wide variety of subjects. Residents were charged in the 1950s 130gns a term, and brochures specified that members should be in by 11pm, unless otherwise agreed, and to limit cigarettes to four a day. Gradually the membership built from all parts of the world and, although the courses were basically to acquire either secretarial competence or a cooking diploma, innumerable variations and part time pupils helped to create a unique establishment. With languages well taught, the Club provided an alternative to a finishing school in Paris or beyond. The catering even extended to cocktail parties and coming-out dances as the Club spread into adjoining houses. Such frivolities ended with



Girls working on part of a christening cake for Prince Charles in December 1948.

the outbreak of war yet, from Devon, the management continued to provide Club accommodation for members who were war workers and I was promised a room at 23 Lennox Gardens.

In the taxi from the station I was surprised to find London looking so serene apart from Hyde Park sadly distorted by gun emplacements and barrage balloon sites. The German secret weapon was already doing damage in certain areas, while the part of Chelsea furthest from the river was to remain relatively unscathed. Lennox Gardens, a tall Victorian red brick development looking into high trees, seemed asleep. Nobody hurried to open the front door and none of the usual welcome materialised, but I pushed in. Eventually an overworked functionary rescued me from the hall having demanded my Ration Book and directed me up one floor. There, I opened the door to the refrain of 'I'll be seeing you in all the old familiar places' and the horrified occupant of a delightful double room full of photographs of a handsome RAF pilot. From Maureen, his grief-stricken fiancée, I soon learnt that he was missing over France and she just needed to be alone. Feeling totally inadequate, I promised to look for another billet, but no help came from the animated supper party downstairs and I crept back to the only spare bed; at least we had our own comfortable bathroom.

The morrow had to be better: the 30 bus from Brompton Road stopped in Park

THE MONKEY CLUB IN WAR AND PEACE

Lane by my office, Aldford House, a block of flats near the Grosvenor House Hotel. I was kindly received by the senior German translators, mostly former language teachers, and managed to make sense of the test telegram. The reward was a desk facing a blank wall and a daily supply of the least important missives, reducing in number as the industrial business of Germany succumbed to the advance of Allied Forces.

In the first months I was saved from the boredom of the 9-6 day by V-1 flying bombs passing overhead, the siren sending us down six floors to the basement for a nice chat until the all clear. Soon V-2s, noiseless rockets rendering sirens useless, became an equal menace and gave me the bright idea of pleading nerves at night so that the Club allowed me to take my bedding downstairs behind the sitting room sofa. This was not popular at weekends when a member brought a guest with other ideas for ending the evening. Luckily the Club acquired five bedrooms above the Walton Street bakery where I enjoyed the attic.

There were few pleasures in the last dreary winter evenings of the war and I usually hurried off the bus down Ovington Gardens to my now friendly base. Only once was I followed in the blackout and managed to jump on and off a bus

A dance at the Monkey Club.



THE MONKEY CLUB IN WAR AND PEACE



More House at 24 Pont Street, the home of the Monkey Club. Photo: Paul Aitkenhead

leaving my pursuer on board. Supper at Lennox Gardens was always good, though my princely earnings of £2.50 a week did not cover my Club charges and I blessed the British Restaurant in an Aldford Street house basement where volunteers produced roast lunch for one shilling. The greatest event was Christmas where the office celebrated with British sherry and an early exit, enabling me to join my sister now living in Markham Square, where a gin and lime followed by pheasant was a nice change.

With the Classic Cinema another attraction, I spent most of my time off near the King's Road and found that my Hartland friend, Penelope Harrison, had joined her sister and three more WREN drivers in the family flat at Swan Court.

This was quite a magnet for officers on leave and Penelope and I could earn a place at parties by working the kitchen. Tins of soup (unrationed) were 'improved' by chopping in winter vegetables and leftovers, spiced by Brown Sauce. Our greatest triumph was on VE night (8 May 1945) when, with over a dozen diners, we joined the crowds celebrating victory and all ended up shouting for joy outside Buckingham Palace.

Quentin Morgan Edwards: Chairman of the Chelsea Society 1976-1980

Quentin, who died in September, took over as our Chairman from Noel Blakiston in 1976 when the Chelsea Society was still a cosy coterie of friends most of whom had been part of it since its beginning in 1927. Blakiston introduced Quentin in the hope that he would broaden its appeal and open its doors to a much wider public. This he did. David Le Lay describes him as 'an innovator who gave a new lease of life to the Society'. He introduced architects, people with an active interest in local history and planning matters and he started the lectures which continue to be popular today.

There are three Chelsea landmarks which would look very different today if it had not been for him. First, The Pheasantry in the King's Road – now a Pizza Express. In the 70s it was threatened with demolition. Quentin led the fight to preserve it. The addition of the 'wings' at the side was accepted but the centre is unchanged, adorned by the blue plaque commemorating Princess Serafina Astafieva the dancer who taught there from 1916 to 1934, and the dramatic archway leading into the courtyard still stands.

The second campaign was a great deal more sensitive. Having failed to find a site in central London the large Polish community in Chicago set their hearts on erecting a memorial in the St. Luke's Church Gardens to the victims of the Katyn massacre. This was a huge moral dilemma: to respect the wishes of the Poles or refuse to allow the Church and its gardens to be swamped by a towering black marble obelisk surrounded by pine trees. In the end, largely due to Quentin's diplomacy – and obduracy – the Katyn Memorial was found a home in Gunnersbury Cemetery in 1976.

And thirdly, on a happier note, there is Dovehouse Green. In the 70s this, the former burial ground, had become a dangerous haunt of drunks and druggies. For the Queen's Silver Jubilee Quentin asked David Le Lay to design the new lay-out which you see today. It was officially opened by Joyce Grenfell in 1977. After her death, her husband gave daffodil bulbs to be planted in her memory. They survived for several years but sadly they are no more.

QUENTIN MORGAN EDWARDS



But Quentin had another love besides Chelsea. He had begun his career as a wine-merchant before training as a solicitor – a training which was to prove invaluable to him as Chairman – and his knowledge of wine and his widely regarded expertise led to him becoming Master of the Vintners' Company in 1995, an honour which, his wife Helen says, probably gave him more satisfaction than any of his other notable achievements.

Jane Dorrell

Martin Andrews

An architect – with a special interest in landscape and garden design – Martin was an invaluable member of the Council for many years, and we remember particularly the work he did for the planning sub-committee. This would meet every three weeks and Martin would always be there.



This is worth mentioning, for whereas most of us lived close by, Martin lived in Bloomsbury. Come snow or tempest he made the journey down to Chelsea.

I was amused by one of the remarks made about him at his memorial service. The speaker said that Martin was such a Luddite that not only did he not use a computer or mobile phone or any other such newfangled contraption but he thought that even something as old-fangled as a typewriter was too modern for him. Receiving copy from him when he sent articles for the *Annual Report* always promised some hours spent deciphering the rubbings out and the strange handwriting but the time was more than compensated for by the erudite and fascinating content.

The service, at Goodenough College in Bloomsbury was packed with friends and colleagues. In spite of his being, as was generally acknowledged, a 'very private person', he was held in great affection by everyone who knew him. We shall miss his infectious warm smile at our meetings very much.

Jane Dorrell

Treasurer's Report

As Treasurer to The Chelsea Society it is my honour on behalf of the Trustees to present the Society's financial report and accounts for the year ended 30 June 2012. The Accounts for the year to 30 June 2011 were submitted to the Charity Commissioners in December 2011.

2012 has been an active year for the Society, culminating in the Summer Exhibition.

The Society's principal sources of income in the year to 30 June 2012 were funds raised to support the Summer Exhibition (£24,250) and Annual Membership subscriptions (£12,071).

The generous support of sponsors enabled the Society to stage a well-attended and acclaimed Exhibition on Dovehouse Green, run over two weeks in the summer, chronicling the development of horticulture and gardens in the area.

The Exhibition cost £24,590, resulting in a modest deficit of £340 which was funded from the Society's reserves. Further detail on this is contained in a note to the accounts on the following page.

I am pleased to report the Society's accounts have been scrutinised by an Independent Examiner who found no issues with the recording of information and compliance with the Charities Act. These Accounts have been approved by the Society's Council. The Accounts will be submitted to the Charity Commission following their approval at the Annual General Meeting.

At 30 June 2012, the Society had total funds of £65,416 (2011 – £60,155), comprising

o General Fund	£50,767 (2011 – £45,595)
o Life Membership Fund	£14,649 (2011 – £14,649)

In the year to 30 June 2012, The Society accrued an increased surplus of £5,261 (2011 – £4,078).

Plans for Future Periods.

Last year we noted that Gift Aid was not being recovered on membership subscriptions, therefore new forms were issued to all members to sign in the course of 2012. I am pleased to report good progress has been made processing the Tax Reclaim, the benefit of this will be seen in the 2013 accounts. This is a real opportunity to boost revenue to the Society: the Council urges all members to ensure they have completed the authority form, copies of which are available from the Hon. Treasurer and the Hon. Secretary. Your support on this initiative is much appreciated.

TREASURER'S REPORT

A budget for the year to 30 June 2013 and a forecast for the year to 30 June 2014 are being produced currently and will be reviewed by the Council in January 2013.

The majority of the Society's funds are currently held in accounts bearing nominal levels of interest. The process of opening an interest bearing deposit account to hold the Society's Funds is well advanced, subject to meeting the bank's remaining compliance requirements. I anticipate monies will be moved before the end of 2012.

The Accounts show the Society is financially robust and well positioned to achieve its objectives.

If you have any questions regarding the Accounts please do not hesitate to get in touch. I will be more than happy to answer your questions.

Tom Martin
26 November 2012

NOTES TO THE ACCOUNTS

Exhibition income and expenditure

	2012	2011
	£	£
Sponsorship income	24,250	
Marquee power and security	(13,806)	
Hall hire		(430)
Display design and hire	(4,850)	(584)
Images	(2,837)	(368)
Publicity	(745)	(398)
Event catering	(2,352)	(565)
Total expenditure	(24,590)	(2,345)
Net exhibition deficit	(340)	(2,345)

THE CHELSEA SOCIETY

Registered Charity Number 276264

REPORT OF THE TRUSTEES

The Trustees present their report and accounts for the year ended 30 June 2012.

Constitution and Objects

The Chelsea Society was founded by Reginald Blunt in 1927. The Society's objects are to preserve and improve 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

Damian Greenish (Chairman) appointed April 2012
Stuart Corbyn (Chairman) resigned April 2012
Nigel Stenhouse (Vice-Chairman)
Sarah Farrugia (Hon. Secretary) appointed July 2012
Tom Martin (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

Paul Aitkenhead appointed March 2012
Michael Bach
Martyn Baker
Richard Melville Ballerand
Dr Serena Davidson
Jane Dorrell
Leonard Holdsworth
David Sagar
Andrew Thompson
Giles Quarme resigned May 2012

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 2012, the Society has total funds of £65,416, comprising £50,767 on the General Fund and £14,649 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 26 November 2012.

Damian Greenish
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 2012, which are set out on pages 101 and 102.

Respective Responsibilities of the Trustees and the Independent Examiner

The Trustees are responsible for the preparation of the accounts; you consider that an audit is not required this year under section 144 (2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

It is my responsibility to:

- (i) examine the accounts under section 145 of the 2011 Act;
- (ii) to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act; and
- (iii) to state 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 no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

Independent Examiner's Statement

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

- (1) which gives me reasonable cause to believe that in any material respect the requirements
 - * to keep accounting records in accordance with Section 130 of the 2011 Act; and
 - * to prepare accounts which accord with the accounting records and to comply with the accounting requirements of the 2011 Act
 have not been met; or
- (2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Angela Ktistakis, ACA, FCCA

GMAK, Chartered Accounts, 5/7 Vernon Yard, Portobello Road, London W11 2DX
26 November, 2012

THE CHELSEA SOCIETY STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 30 JUNE 2012

	2012	2011
	£	£
Income and Expenditure		
Incoming resources		
Annual membership subscriptions	12,071	12,201
Donations received	1,142	1,100
Advertising revenue from annual report	5,745	4,500
Sponsorship of exhibition (note on page)	24,250	—
Interest received on General Funds	13	12
Interest received on Life Membership Fund	89	88
Income from lectures, meetings and visits	7,024	6,201
Income from sale of Christmas cards and postcards	3,103	1,752
Income from sale of <i>Here is Chelsea</i> book	180	8
Miscellaneous	136	—
Total incoming resources	53,753	25,862
Resources expended		
Direct charitable expenditure:		
Cost of annual report	8,848	9,097
Cost of newsletters	2,355	1,094
Cost of lectures, meetings and visits	2,915	6,366
Cost of Christmas cards and postcards	2,571	83
Subscriptions to other organisations	504	151
Advertising	238	75
Exhibition see (note on page)	24,590	2,345
Printing, postage and miscellaneous expenses	5,149	487
Insurance	209	526
Miscellaneous	108	—
	47,486	20,224
Governance		
Cost of Annual General Meeting	—	613
Bank charges	174	152
Independent examiner's fee	832	792
	1,006	1,560
Total resources expended	48,492	21,784
Net incoming resources for the year	5,261	4,078
Balances brought forward at 1 July 2011	60,155	56,077
Balances carried forward at 30 June 2012	65,416	60,155

THE CHELSEA SOCIETY

BALANCE SHEET AS AT 30 JUNE 2012

	2012	2011
	£	£
Current Assets		
Debtors	785	245
Balance in National Savings Bank account	29,648	29,559
Balance on bank current and deposit accounts	42,717	38,045
	<u>73,150</u>	<u>67,849</u>
Less Liabilities: amounts falling due within one year	<u>(7,734)</u>	<u>(7,694)</u>
Net Assets	<u>£65,416</u>	<u>£60,155</u>
Funds:		
General Funds	50,767	45,595
Life Membership Fund	<u>14,649</u>	<u>14,560</u>
Total Funds	<u>£65,416</u>	<u>£60,155</u>

Approved by the Council of The Chelsea Society on
26 November 2012

Damian Greenish, *Chairman*
Tom Martin, *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:-
- 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.

MEMBERSHIP

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

THE COUNCIL

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

OFFICERS

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

PRESIDENT AND VICE-PRESIDENTS

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

SUBSCRIPTIONS*

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

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

GENERAL MEETINGS

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

AMENDMENTS

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

WINDING-UP

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

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

List of Members

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

*MRS. A. ABELES
 GRAHAM ADAMS
 MRS GRAHAM ADAMS
 IAN AGNEW
 MISS INESSA AIREY
 → PAUL V. AITKENHEAD ←
 FRANCIS ALEXANDER
 R. ALEXANDER
 MRS. R. ALEXANDER
 MRS. ROSEMARY ALEXANDER
 C. ALLAN
 MRS. C. ALLAN
 MRS. ELIZABETH AMATI
 C. C. ANDREAE
 *THE MARQUESS OF ANGLESEY
 J. N. ARCHER
 JOHN ARMITAGE
 MRS JOHN ARMITAGE
 *DAVID ASCHAN
 M. ASHE
 MRS. M. ASHE
 MRS. ROMA ASHWORTH BRIGGS
 GREGORY ASIKANEN
 MISS C. ASSHETON
 MRS. LISA ATKINS
 J. ROBERT ATKINSON
 MRS CYNTHIA AYER

MICHAEL BACH
 MRS P. M. BAGNALL
 MISS ANGELA BAIGNERES
 DR. B. M. BAIRD
 MRS. B. M. BAIRD
 MARTYN BAKER
 MRS. MARTYN BAKER
 RICHARD BALLERAND
 MRS. MICHAEL BARKER
 DR. R. BARKER
 ROGER BARKER
 *D. H. BARLOW
 SIR JOHN BARRAN, Bt.
 LADY BARRAN
 *JULIAN BARROW
 *MRS. JULIAN BARROW
 MRS. M. C. BARROW
 ADRIAN BARR-SMITH
 MRS. ADRIAN BARR-SMITH
 MRS ANNE BARTLETT
 *MRS. DEREK BARTON
 MRS. COLLEEN BASSETT
 G. N. BATTMAN
 MRS. G. N. BATTMAN
 PATRICK BATY
 SIR PETER BAXENDELL
 LADY BAXENDELL

GERALD BEALE
 ROBERT BEALE
 MRS ROBERT BEALE
 *E. V. BEATON
 K. L. S. BEAUCHAMP-KERR
 MRS. A. E. BEAUMONT-DODD
 MRS. P. M. BECKER
 HUGO BEDFORD
 MRS. HUGO BEDFORD
 MRS. PATRICIA BEHR, M.V.O., M.B.E.
 T. J. BENDALL
 TERENCE BENDIXSON — outside
 MISS ANDREA BENNETT — fried outside?
 → MRS R A C BERKELEY — same person
 ROBIN BERKELEY
 MRS ROBIN BERKELEY
 MISS ANN BERNIE
 *MISS ANNE BERRIMAN
 MRS RITA BERRY
 MRS DELIA BETTISON
 REAR-ADMIRAL C. BEVAN, C.B.
 MRS. C. BEVAN
 MISS SUSAN BILGER
 MISS PAMELA BIRLEY
 DR R. J. BISHOP
 MRS R. J. BISHOP
 MRS. ELIZABETH BLACKMAN
 MISS SUZANNE BLAKEY
 DEREK BLOOM
 THE HON. NIGEL BOARDMAN — neighbour may be able to get him on side
 MARTIN BOASE
 JONATHAN BOLTON-DIGNAM
 MRS. J. B. FLOCKHART BOOTH
 MRS. MICHAEL BOREHAM
 MISS JUDITH BORROW
 *TIMOTHY BOULTON
 MISS JUDITH BOWDEN
 MISS CLARE BOWRING
 M. BOXFORD
 MRS. M. BOXFORD
 MISS P. BRABY
 DAVID BRADY
 MRS. DAVID BRADY
 H. R. BRADY
 MRS H. R. BRADY
 R. M. A. BRAINE
 MRS. R. M. A. BRAINE
 ARTHUR BRAY
 MRS ARTHUR BRAY
 A. W. BRITTAIN
 MRS. A. W. BRITTAIN
 MRS ANGELA BROAD
 T. BROAD
 MRS. T. BROAD
 CANON MICHAEL BROCKIE

LIST OF MEMBERS

THOMAS BROLLY — Friend of Sloane Sq
SIR HENRY BROOKE
LADY BROOKE
R. BROOKS
ALEX BROWN
MISS KATRINA BROWN
N. F. G. BROWN
MRS. N. F. G. BROWN
COMMANDER N. WALDEMAR BROWN R.N.
A. A. G. S. BUCHANAN — estate agent?
MRS. E. J. BUCHANAN
MISS M. BUCKLEY

→ P. J. BULL — chum will be outside

J. H. S. BURGESS — chum "K" "K" "K"

→ *RICHARD BURGESS — walk K's "K" "K"

MISS ELIZABETH BURMAN
REAR-ADMIRAL R. H. BURN, C.B., A.F.C.
MRS. R. H. BURN
*A. I. J. BURNS
MALCOLM BURR
MRS. MALCOLM BURR
MRS. D. E. BURTT
F. A. BUSBY
*MRS. JAMES BUXTON
TERENCE BUXTON

THE EARL CADOGAN, D.L.
*R. A. W. CAINE
MRS. VERONICA CALVERT
MRS. PATRICIA CAMERON
CHARLES CAMINADA
*MRS. CHARLES CAMINADA

→ DONALD CAMPBELL
MRS JULIA CAMPBELL-DAVYS
MRS A. CAMPBELL JOHNSON — dead

DAME FRANCES CAMPBELL-PRESTON
J. CARLETON PAGET
MRS. J. CARLETON PAGET

A. CARO
MRS. A. CARO
RUSS CARR

MRS. RUSS CARR
MISS S. P. CARR
MISS SHERI PAM CARROLL

PHILLIP CARRARO
MRS. PHILLIP CARRARO
PETER CASTELLAN

S. CASTELLO
MRS S. CASTELLO
MRS KATHARINE CATOR

JAMES CECIL
DR. SABRI CHALLAH
→ M. E. CHAMBERLAYNE — chum outside

CHARLES CHAMPION
DAVID CHARLES
DAVID CHARTERS
MRS. DAVID CHARTERS
THE DOWAGER LADY CHELMSFORD
LORD CHELSEA

LADY CHELSEA
MRS. CYNTHIA CHAUVEAU
MRS. J. M. CHEYNE
ALEXANDER CHILD-VILLIERS
MRS ALEXANDER CHILD-VILLIERS
PONQUHIPHAT CHOMANAN
MRS. E. CHOWDHARAY-BEST — chum on side

→ RICHARD CLARE

MRS. RICHARD CLARE

MRS TESSA CLARK

MISS A. M. CLARKE

MISS CHERRY CLARKE

*R. S. CLARKE

ADAM CLEAL

MRS ADAM CLEAL

A. G. CLOSE-SMITH — Stamford St Chas (pro x real)

*MRS. M. R. COAD

JOHN COBBETT-MADDY

SIR MERRICK COCKELL — !

LADY COCKELL

J. BRUNEL COHEN, O.B.E., D.L.

F. C. COLCORD

MRS. F. C. COLCORD

REG COLES

*W. N. COLES

MRS. J. T. H. COMBER

RICHARD COMPTON MILLER

MRS. MAIGHREAD CONDON-SIMMONDS — Cllr

MRS. Z. CONNOLLY

JOHN COOPER

P. A. COPLAND

MRS. P. A. COPLAND

MRS. D. H. COPLEY-CHAMBERLAIN

JOHN CORBET SINGLETON, C.B.E. — old ex Cllr

MRS. JOHN CORBET-SINGLETON

STUART CORBYN — ex Cllr

MRS. STUART CORBYN

MICHAEL CORKERY Q.C.

MRS. MICHAEL CORKERY

NICHOLAS CORKERY

MISS ROSEMARY CRAIG

*SIR MICHAEL CRAIG-COOPER, C.B.E., T.D., LL.

MISS M. D. CRAWFORD

MISS DIANA CRAWSHAW

MISS MELISSA CRAWSHAW-WILLIAMS

MISS P. CRAXFORD

ALAN CROSS

MRS. ALAN CROSS

DUNCAN CROSSEY

JEVON CROSTHWAIT

MRS. JEVON CROSTHWAIT

MRS. T. L. CROSTHWAIT

MRS. BARBARA CROWELL

MARTIN CULLEN

MRS. MARTIN CULLEN

IAN CURROR

MRS. IAN CURROR

A. E. DANGOOR

MRS. A. E. DANGOOR

LIST OF MEMBERS

MRS APRIL DANNREUTHER
SIMON DANNREUTHER
MISS SYLVIA DARLEY, O.B.E.
DR. CRAIG DAVIDSON
DR. SERENA DAVIDSON
MRS. J. A. DAVIES
MISS MIRANDA DAVIES
MORRIS DAVIES
MRS. MORRIS DAVIES
PETER DAVIES
MRS PETER DAVIES
PHILLIP G. DAVIES
PAUL DAVIS
PETER J. DAVIS
*DAVID DAY

*ROBIN DE BEAUMONT

MRS. ERIC DE BELLAIGUE

MISS JOCELYN DE HORNE-VAIZE — wife lands

*ALBERTO DE LACERDA

DAMON DE LASZLO

MRS. DAMON DE LASZLO

MISS ANGELA DELBOURGO

MRS. VICTORIA DE LURIA PRESS

SIMON DE MARE

MRS. JEREMY DE SOUZA

MRS. PAMELA DE TRISTAN

LUDOVIC DE WALDEN

MRS. LUDOVIC DE WALDEN

MISS PAULINE DEAN

LADY DENMAN

MISS CELIA DENTON

MISS LUCINDA DENTON

THE EARL OF DERBY

MRS. P. M. DESPARD

P.G. DEW

MISS P.G. DEW

MISS C. DEWAR DURIE

LEWIS DEYONG

MRS. LEWIS DEYONG

ANDREW DICKSON

MRS ANDREW DICKSON

MISS LOUISE DIGGLE — in on PTRA

*HIS HONOUR JUDGE DOBRY

IAN DONALDSON — gone to Madeira

MISS SHEILA DONALDSON-WALTERS, F.C.S.D., F.R.S.A.

MRS. JANE DORRELL — on side

MRS. A. DOWLING

MRS. BETSY DRAKE

ALEC DREW

JAMES DRURY

MRS. SALLY DUDLEY-SMITH

JAMES DUFFICY

JAMES DUGDALE

*ANNE, LADY DUNBOYNE

MISS JEANETTE DUNN

RICHARD DUNNING

A. P. DUVAUX

MRS. A. P. DUVAUX

CHARLES DYKES

MRS. S. EATON
ARNOLD EDWARD
*MRS. Q. MORGAN EDWARDS — on side!

DALE EGEE

D. ELCOCK

MRS. D. ELCOCK

J. F. ELLARD

MRS. J. F. ELLARD

THE REV. PREBENDARY P. ELVY

MRS. P. ELVY

GRAHAM ETCELL

SAMUEL EVANS

MRS. SAMUEL EVANS

TREVOR EVE — Caleb !!

MRS. TREVOR EVE — helped in

JOHN EVERETT

MRS. JOHN EVERETT

GILES EVERIST

MRS GILES EVERIST

MICHAEL EVERIST

MRS. MICHAEL EVERIST

MRS. C. EVERITT

MRS. HEATHER EWART

WILLIAM FAGAN

MRS WILLIAM FAGAN

GARY FAHY

*MRS. IAN FAIRBAIRN

P. W. FANE

MRS. P. W. FANE

BRIAN FARRUGIA

MRS. BRIAN FARRUGIA — person who has

MISS NICOLA FARTHING

MRS. D. FAURE WALKER — vice chair

P. W. FAWCETT

MRS. P. W. FAWCETT

MAJOR J. F. Q. FENWICK

MRS. J. F. Q. FENWICK

DR. T. J. FYTCHE — Wellington Square

MRS. T. J. FYTCHE

ADAM T. W. FIENNES

MRS. J. M. FINDLAY, C.B.E.

B. A. FISHER

MRS. B. A. FISHER

DAVID FISHER

MRS. DAVID FISHER

DR. J. M. FISHER

V. FITZGERALD

MRS V. FITZGERALD — Royal Ave

MARTIN FLASH

JONATHAN FLORY

D. S. FOORD

MRS. D. S. FOORD

MISS CHRISTINE FORD

MRS E. FORD

LADY FORD

MRS. PAMELA FOSTER-BROWN

MARK FOX-ANDREWS

MRS. HEATHER FRANCIS

LIST OF MEMBERS

MARK FRANKLIN
MRS. MARK FRANKLIN
MISS FLEUR FRASER, M.B.E.
*IAN W. FRAZER, F.C.A.
MRS. IAN W. FRAZER
ROBERT FREEMAN
MRS. HARVEY FREY
*JEFFREY FROST — never goes — old
AMADEUS R. FULFORD-JONES
MRS. B. M. FULFORD-JONES
DR. THADDEUS R. FULFORD-JONES
MISS SHEELAGH FULLERTON

ROBERT GARDINER
MRS. ROBERT GARDINER
MISS JENNIFER F. GARRETT
MARK GARVIN
MRS. MARK GARVIN
MRS. SUSAN GASKELL
DAVID GELBER
MRS. DOUGLAS W. GENT
NICHOLAS GENT
MISS FARNAZ GHAZINOURI
D. F. GIBBS

STEPHEN GIBBS
DR. D. G. GIBSON
DENNIS GILBERT
MRS. DENNIS GILBERT

SIR PATRICK GILLAM
LADY DIANA GILLAM
SIR PAUL GIROLAMI
LADY GIROLAMI

P.D. GLASSPOLE
MRS P.D. GLASSPOLE — in far end of hall
MRS. GISELA GLEDHILL
*R. W. GOLLANCE

MRS. B. GONZALEZ
PETER GOVETT
MRS. PETER GOVETT

MISS ANGELA GRAHAM — neighbor
DUGALD GRAHAM-CAMPBELL — PRO

MRS. DUGALD GRAHAM-CAMPBELL
DAVID GRANT

MRS. DAVID GRANT
MISS JANET S. GRANT

*N. J. GRANTHAM
MISS SOPHIA GRAY

MARTIN GREEN
MRS. MARTIN GREEN

TOBY GREENBURY
MRS. TOBY GREENBURY

DAMIAN GREENISH — !
MISS MAUREEN GREENWOOD

MRS. ANN L. GREER
J. S. GREIG

→ MRS. J. S. GREIG — outside
STEPHEN GRIFFITHS

→ WILLIAM GUBELMANN
→ MRS. WILLIAM GUBELMANN

ROBERT GUERRINI

MRS. ROBERT GUERRINI
MISS HEATHER GUMBRELL
LADY GUNNING

MISS J. M. HADDON
MISS MAUREEN HAGAN — on side
NICHOLAS HALBITTER

MRS. C. HALFORD-THOMPSON
MRS. VERONICA GLEDHILL HALL

JAMES HALLING
MRS. JAMES HALLING

ANDREW HAMILTON
MRS. ANDREW HAMILTON

PETER HAMPSON
MRS. PETER HAMPSON

K. B. HAMPTON
MRS. K. B. HAMPTON — outside?

GREGORY HANDS MP
MISS JUDITH HANRATTY

MRS. CHARLES HANSARD
M. R. HARDING — know them but may be pro

MRS. M. R. HARDING
SIR DAVID HARDY

LADY HARDY
MISS HAZEL HARDY

CLLR. GERARD HARGREAVES
D. L. HARLAND

MISS ROSIE HARPER
MISS V. HARPER

MISS INGRID HARRIS
*JOHN HARRIS, O.B.E., F.S.A., HON. F.R.I.B.A.

*MRS. JOHN HARRIS, M.A., PH.D.
SIR MICHAEL HARRISON, Bt.

DAVID HARVEY
MRS. DAVID HARVEY

MRS. STEFANIE HARKWOOD
HARRY HAVEMEYER

MRS. H. HAVEMEYER
MRS. E. HAWKINS

W. S. HAYNES
MRS. W. S. HAYNES

STEPHEN HAYWARD
MRS. STEPHEN HAYWARD

DIRK HAZELL
NICHOLAS HEALY

MISS JILL HEDIN
H. N. HENSHAW

MRS. H. N. HENSHAW
MISS CELIA HENSMAN

MISS ANDREA HEWITT
P. HIGGINS

MRS. P. HIGGINS
MRS. NINA HIGHAM

JOHN HIGHFIELD
MISS MARIGOLD HOARE — on side

→ FERGUS HOBBS
MAJOR I. S. HODGSON

A. F. HOHLER
MRS. A. F. HOHLER

LEONARD HOLDSWORTH — !
108

LIST OF MEMBERS

MRS. LEONARD HOLDSWORTH
CLLR. TONY HOLT
STANLEY HONEYMAN
MRS. STANLEY HONEYMAN
GAVIN HOOPER
DR. SUSAN HORSEWOOD-LEE, M.R.C.G.P.

D. A. HOWARD
MRS. DENIS HOWARD

*MALCOLM S. HOWE
KIM HOWELL

MRS. KIM HOWELL
*D. R. HOWISON

GEOFFREY HUGALL
DAVID HUGHES

G. B. HUGHES
MRS. S. HUGHES-ONSLOW

MRS. PAMELA HUNT
A. C. B. HUNTER

*RICHARD HUNTING
PETER HUNTINGTON

V. A. HUTCHINS, M.A.
MRS. V. A. HUTCHINS

MRS. SUZIE HYMAN
MISS PEGGY E. HYNNE

SIR DONALD W. INSALL, O.B.E.
MISS RACHEL INWOOD

*MIRANDA, COUNTESS OF IVEAGH

MRS. ANITA JACKSON
MRS. CHERRY JACKSON

MRS. SARAH JACKSON
P. G. JACOBS

CAPTAIN JOHN JACOBSEN R.N.
PAUL JENNINGS

PAUL JENSEN
MISS VIRGINIA JOHNSTONE

ROBERT PIERCE JONES
MRS. ROBERT PIERCE JONES

MRS. E. J. M. JOWELL
MRS. ELIZABETH JOWETT

JONATHAN KANE — in for air (Floor) or chair

MRS. JONATHAN KANE
NICHOLAS KAYE

R. KEELING
MRS. R. KEELING

*MRS. VERONICA KEELING
MRS. SALLY KEFI

ALLAN KELLY
PAUL KELLY

MRS. PAUL KELLY
MISS FELICITY KENDAL C.B.E.

MRS. ANN KENNEDY
MISS KIRSTINE KENNEDY

*MISS M. KENNEDY-BELL
THE WORSHIPFUL THE MAYOR OF

KENSINGTON AND CHELSEA
JOHN KENWORTHY-BROWN

M. KIR

*MISS F. B. KING
STEPHEN KINGSLEY
MRS. STEPHEN KINGSLEY
PATRICK KINMONTH
*JAMES H. KIRKMAN
MRS. PENELOPE KIRWAN-TAYLOR

SIR PAUL KNAPMAN, F.R.C.P., F.R.C.S., D.M.J. — Dk!!
LADY PAUL KNAPMAN

MISS PIERETTE KNAPP
MRS. HILARY KRALL

*HUGH KRALL
H. KRETZMER

MRS. H. KRETZMER

SIR CHRISTOPHER LAIDLAW
LADY LAIDLAW

MISS M. M. C. LAMBERT
MRS. MARGARET LANDALE

NICHOLAS LANE
BRIAN LAVERS

MRS. BRIAN LAVERS
*MRS. W. A. J. LAWRENCE

TIM LAWSON-CRUTTENDEN
MRS. TIM LAWSON-CRUTTENDEN

MRS. TANIA LEAVER
MRS. SUSAN LECKIE

*DAVID LE LAY — Dk
CHRIS LENON — on side!

MRS. CHRIS LENON — on side!
SIR PAUL LEVER

LADY LEVER
ILTYD LEWIS

MRS. ILTYD LEWIS
MRS. NICOLA LINDSAY

MISS REBECCA LINGARD
MISS ELIZABETH LINTON

ANDERS LJUNGH
EVAN LLEWELLYN

MRS. EVAN LLEWELLYN
PRINCE JOHN LOBANOV-ROSTOVSKY

PRINCESS JOHN LOBANOV-ROSTOVSKY
BRIAN LOFF

MRS. BRIAN LOFF
MRS. ANN LONG

JOSEPH LOPEZ
MRS. JOSEPH LOPEZ

MISS LARA LOPEZ
NICHOLAS LORRAINE-SMITH

MRS. NICHOLAS LORRAINE-SMITH
WILLIAM LOSCHERT

*JAMES N. LOTERY
M. LOVAT

MRS. M. LOVAT
MRS. D. E. LUBOWSKA

MISS AVRIL LUNN D.A. (Glas.)
MISS PHYLLIS LUSHER

ANDREW LYNDON-SKEGGS
MRS. G. LYONS

*E. C. MACADAM

109

LIST OF MEMBERS

*LORD MCALPINE OF WEST GREEN
JAMES MACAONGLUS
MRS. J.R. MACCABE
DR. A. D. MCCANN
MRS. A. D. MCCANN
MISS FIONA MACDONALD
MRS. V. J. MACDOUGALL
COLIN P. MCFIE
MRS. COLIN P. MCFIE
~~COLIN I. MCINTYRE~~
DR. IAN MACKAY
MRS IAN MACKAY
DAVID K. MCKEE
MRS. DAVID K. MCKEE
MRS. J. MACKINLAY
N. MCKINLAY
MRS. N. MCKINLAY
MISS K. M. MACLEAN
M. A. F. MACPHERSON
R. S. MCMILLAN
MRS. R. S. MCMILLAN
→ SISTER MARGARET MCMULLAN
S. MAIDWELL
MRS. S. MAIDWELL
D. V. MAINI
MISS ANITA MANDEL
MRS. RITA MARMOREK
STEPHEN MARQUARDT
MRS. STEPHEN MARQUARDT
TREVOR MARSHALL
MRS. TREVOR MARSHALL
PROFESSOR C. G. MARTIN
MRS. C. G. MARTIN
THOMAS MARTIN
MRS. THOMAS MARTIN
MISS LUCINDA MASON
PHILIP MASON
MRS. ANNE MATHESON
DAVID MATHIS
MRS. DAVID MATHIS
MRS. WENDY MATTHEWS
MISS ANNE MATTOCK
*LADY MAY
MRS. P. MAYOR
DONALD L. MEIER
MRS. DONALD L. MEIER
MISS JULIET MERZ
*PETER B. MEYER
MISS N. E. J. MICHIE
MRS. M. A. MIDGLEY
MRS. K. MILES
RAYMOND MILES
MRS RAYMOND MILES
MARTIN MILLARD
MRS. MARTIN MILLARD
BARNEY MILLER
MRS BARNEY MILLER
MRS. JENNY MILLER
R. G. MILLER
MRS. R. G. MILLER

R. G. MILLWARD-SDOUGOS
DR. P. MILLWARD-SDOUGOS
K. M. MILNE
MRS. K. M. MILNE
LADY HARRIET MILNES COATES
MISS PATRICIA MINES
MRS. ANNE MITFORD-SLADE
*MRS. JANE C. MOORE
PHILLIP MOORE
RICHARD MOORE
MRS. RICHARD MOORE
TREVOR MOORE
C. J. MORAN
MISS DIANA MORANT
MISS VIRGINIA MORCK
D. T. MORGAN
MRS D. T. MORGAN
P. S. MORICE
MRS. S. MORLEY-FLETCHER
SCOTT MORRISEY
MRS. SCOTT MORRISEY
W. B. MORROW
MRS. W. B. MORROW
DENNIS MOUNT
MRS DENNIS MOUNT
MISS E. A. MOWLES
JON MOYNIHAN
MRS. JON MOYNIHAN
MISS WINIFRED MULLIGAN
R. MULLIN
MRS. R. MULLIN
JULIAN MURRAY
MRS JULIAN MURRAY
JEAN-PIERRE MUSTIER
MRS. JEAN-PIERRE MUSTIER

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

LIST OF MEMBERS

MRS. FLAVIA NUNES

MISS CHARLOTTE OADES
MRS. JILLIAN ODDY
MRS. E. V. W. OKELL
MRS. BEATE OLIPHANT
MRS REGINE OLIVER DE QUIDT
MRS. ELISE ORMEROD
MISS WENDY ORR
MRS FELICITY OWEN
MARTIN OWEN
DAVID OWLETT
MRS. DAVID OWLETT

A. F. PALMER
MRS. A. F. PALMER
MRS. ANTOINETTE PARDO
*W. PARKER
MRS. P. PARKHOUSE
F. NEWTON PARKS
MRS. F. NEWTON PARKS
MICHAEL PARSONS
MRS. MICHAEL PARSONS
MISS MAVIS PATERSON
CHRISTOPHER PEARSON
MRS. CHRISTOPHER PEARSON
MRS. SARA PEARSON
MISS JOHANNA PEEBLES
MRS. R. R. PELHAM-BURN
ANDREW PERRY
MRS. ANDREW PERRY
S. D. PETTIFER
MRS. S. D. PETTIFER
MRS SUE PHILLIPS
MRS. RUTH PHILP
MRS. PAMELA PHIPPS
M. R. PICKERING
MRS. M. R. PICKERING
*LADY PICKTHORN
MISS JOANNA PIOTROWSKA
MISS PRISCILLA PLAYFORD
MRS. T. A. G. POCKOCK
*THE LORD PORCHESTER
MRS. HIROKO PORTANIER
R. ALEXANDER PORTER
MRS. ANGELA PORTER
MISS DIANA PORTER
RONALD PORTER
CHRISTOPHER POWELL
MRS. M. S. POWELL BRETT
MRS. A. PRENDERGAST
GAVIN PRENTICE
MRS. GAVIN PRENTICE
ANTONY PRESTON
MRS. ANTONY PRESTON
MISS E. E. PRESTON
ROBIN M. PRICE
ALEXANDER PRINGLE
MRS. ALEXANDER PRINGLE
MICHAEL PRYOR

MRS MICHAEL PRYOR

GILES QUARME

MRS. F. RADCLIFFE
MISS SHEILA RAFIEUDDIN
JOHN RANK
THE HON. MRS. M. RANK
MRS. P. RAVENSHEAR
MRS. EILEEN RAWLENCE
MRS. DAVID R. RAWSON
MAJOR-GENERAL SIR ROY REDGRAVE,
K.B.E., M.C.
LADY REDGRAVE
PAUL REDMUND
CHRISTOPHER REES
MRS. CHRISTOPHER REES
MRS. JANE REID
CANON DAVID REINDORP
MRS. DAVID REINDORP
→ *DR MARY E. T. REMNANT
G. F. RENWICK
MRS. G. F. RENWICK
MISS MARGARET REYNOLDS
CHARLES RICE
MISS JENNIFER RICE
*R. P. G. RICHARDS
MISS ANN RICHARDSON
I. P. RICKWORD
MRS. I. P. RICKWORD
*MRS. DAVID RIDLEY
→ A. M. W. RIVERS
MRS. A. M.W. RIVERS
DR. D. M. ROBERTS
JOHN C. Q. ROBERTS
MISS M. J. ROBERTS
PHILLIP ROBERTS
MISS DAPHNE ROBERTSON
GILLESPIE ROBERTSON
MRS GILLESPIE ROBERTSON
A. D. W. ROBINSON
MRS. A. D. W. ROBINSON
MISS JULIA ROBINSON
MISS KATHRYN ROBINSON
D. ROE
MRS. D. ROE
MRS S. M. ROSKELL
THE LADY ROSKILL
PETER ROSS
MRS. PETER ROSS
MRS. R. ROTHBARTH
WILLIAM J B ROWE
*THE GOVERNOR, THE ROYAL HOSPITAL
DR. COLIN ROYED
MALCOLM RUDLAND
MISS ELIZABETH RUSSELL
DR. JEREMY RUSSELL

PROFESSOR A. R. SACK
MRS. A. R. SACK

LIST OF MEMBERS

MARTIN SACKS
D. W. SAGAR
MRS. B. M. SAGAR
*ST. JOHN'S CHURCH
MRS JUDY ST. JOHNSTON
THE MARQUESS OF SALISBURY
ADAM SALISBURY-HUMPHREYS
MRS. ADAM SALISBURY-HUMPHREYS
NICHOLAS SALAMAN
LADY SANDILANDS
*MRS. PATRICIA SARGENT
RICHARD SARLL
LORD SASSOON
J. SAUNDERS
PETER SAWDY
MRS. PETER SAWDY
S.T. SAYER
MRS. S.T. SAYER
R. G. SAXON
MRS. R. G. SAXON
PAUL SCHERER
MRS PAUL SCHERER
S. M. SCHICK
MISS JULIET SCHOLES
MISS H. SCHULZE
HEINZ SCHUMI
PROFESSOR A. D. SCOTLAND
ROBERT SCOTT
JOHN SCOTT-ADIE
MRS. JOHN SCOTT-ADIE
MRS. J. SCOTT-HOWISON
MRS. S. SCOTT KYDD
HUGH SEABORN
JOHN SEAGRIM
MISS CAROLINE SEED
MRS. MARY SEED
PROFESSOR A. J. SEEDS
G. SELIGMAN
MRS. G. SELIGMAN
STEPHEN SENIOR
RICHARD SEWELL
C. A. SEYMOUR
MRS. C. A. SEYMOUR
R. A. SHARP
MRS. R. A. SHARP
JAMES N. SHAW
MRS. ANNE SHAW-KENNEDY
CHRISTOPHER SHERIDAN
MRS CHRISTOPHER SHERIDAN
MISS GILLIAN SHEPHERD
MISS AMANDA SHEPPARD
MRS. CAROLINE SHERWOOD-ROBERTS
JULIAN SIMMONDS
MRS. JULIAN SIMMONDS
MRS. C. K. SIMOND
MRS. PETER SIMONIS
J. L. SIMPSON
MRS. J. L. SIMPSON
PRINCESS ALICIA di SIRIGNANO
*C. H. A. SKEY

R. L. SLEIGHT
MRS. R. L. SLEIGHT
THE VISCOUNT SLIM
MISS LINDA SLOANE
ANTHONY SMITH
BRUCE W. SNIDER
MRS. BRUCE W. SNIDER
MISS P. E. SORRELL
*J. M. SOUTHERN
C. SPELLS
MRS. C. SPELLS
JOHN SPENCER
MRS. JOHN SPENCER
MISS SUSAN SPILLER
J. D. SPOFFORTH
MRS. J. D. SPOFFORTH
CHRIS SPRINGHAM
K. M. STABLES
MRS. K. M. STABLES
MISS FINOLA STACK
ROBIN STAINER
MISS RUTH STANTON
MRS CAROLYN STARREN
D. M. STEBBENS
MRS. D. M. STEBBENS
NIGEL STENHOUSE
MRS VIRGINIA STEPHEN
MRS. L. M. STERN
G. K. G. STEVENS
MRS. G. K. G. STEVENS
ARNOLD STEVENSON
ANDREW STEWART
MRS. ANDREW STEWART
DOUGLAS STEWART
MRS. A. J. STONE
PETER STORMONTH DARLING
DENIS STRAUSS
*J. A. STREETER
B. V. STRICKLAND
MRS. TESSA STRICKLAND
*T. DE B. H. STRIDE
MRS. CYNTHIA SUTTON
MRS. MARY B. SWAN
D. N. SWANSON
MRS. D. N. SWANSON
ANTHONY SYKES

ARTHUR TAIT
MRS. ARTHUR TAIT
PHILIP TALBOT
MRS. PHILIP TALBOT
DAVID TATE
MRS DAVID TATE
MRS. SARAH TATE
*LADY KENYA TATTON-BROWN
CLLR. MRS. F. TAYLOR
DR. G. W. TAYLOR
MRS. G. W. TAYLOR
MISS NATASHA TAYLOR
PROFESSOR G. TEELING-SMITH

MRS. G. TEELING-SMITH
D. G. TEMPLETON
MRS. D. G. TEMPLETON
CHRISTOPHER TENNANT
MRS. CHRISTOPHER TENNANT
LADY HARRIOT TENNANT
MRS. E. M. TETLER
JOHN THACKER
SIR DEREK THOMAS
MISS YVONNE THOMAS
A. B. THOMPSON
DR. JAMES THOMPSON
*THE REV. C. E. LEIGHTON THOMPSON
DR. MARGARET THOMPSON
MISS PAMELA THOMPSON
PETER THOMPSON
MRS. UTA THOMPSON
ROBERT THORNBURY
MRS. ROBERT THORNBURY
A. THORNTON
MRS. LINDY TICEHURST
MISS AMANDA TIPPLES
MRS CYNTHIA TOMKINS
RICHARD TOWNSEND
MRS. RICHARD TOWNSEND
MISS TESSA TRAGER
THOMAS TROUBRIDGE
MISS JOSEPHINE TUMELTY
D. C. TURNER
PROFESSOR H. J. V. TYRRELL
DR. B. TYRRELL
MISS IONA TZIKI

LAWRENCE URQUHART
MRS. LAWRENCE URQUHART

CONTE di VALMARANA
CONTESSA di VALMARANA
MISS YVONNE VANDER HEUL
ALBERTO VAN DER MYE
G. VAN LOON
MRS G. VAN LOON
CLAUDIO VERA
PETER VERITY
MRS. PETER VERITY
NICHOLAS VESTER
DR. EMMA VESTER
MISS ELIZABETH VILLIERS
MRS. JILL M. VIRGIN
MISS DAGMAR VON DIESSL
E. VON SCHMIDT
MRS. E. VON SCHMIDT
JOHN VON WENTZEL

B. WADDELL
DR ALISON WAKEFIELD
MISS SHEILA WAKELING
MRS CAROLINE WALKER
CHRIS WALKER
MRS CHRIS WALKER

MRS O. M. WALKER
RICHARD WALKER ARNOTT
THE HON. NICHOLAS WALLOP
THE HON. MRS. NICHOLAS WALLOP
EDWARD WALSHE
MRS. EDWARD WALSHE
MISS H. WALTERS
MRS SUSIE WALTERS
RICHARD WALTON
MISS ANN WARD
KENNETH WARD
JAMES WARDEN
MRS. JAMES WARDEN
*P. W. WARD-JACKSON
BRIAN WARDLE
MRS BRIAN WARDLE
MRS. JENNIFER WARE
MRS. GINA WARRE
MRS. ANTHONY WATERLOW
*MRS. A. M. L. WATKINS
G. WATSON
DR KENNETH WATTERS
MICHAEL WAUGH
R. WELLINGS-THOMAS
MRS R. WELLINGS-THOMAS
MRS. ANN WEST
GEORGE WEST
WILLIAM WEST
GUY WESTON
MRS. GUY WESTON
MRS. ANNE WESTWOOD
MRS. ELIZABETH WHIDDINGTON
MRS. K. WHITE
M. B. E. WHITE
MRS. M. B. E. WHITE
S. F. WEINER
MRS. S. F. WEINER
MRS E. A. WILDMAN
MISS HILARY J. WILKES
MRS. M. R. WILKINSON
DR. A. C. WILLIAMS
MRS. AGATINA WILLIAMS
NICK WILLIAMS
MRS. NICK WILLIAMS
MICHAEL WILLIAMSON
MRS. MICHAEL WILLIAMSON
ROGER WILLIAMSON
MISS SHEILA WILLSON
MRS. H. M. WILSON
MISS J. R. WILSON
*MRS. P. WINER
BARRY WINKLEMAN
MRS BARRY WINKLEMAN
MISS ELIZABETH S. WINN
R. WINTOUR
MRS. R. WINTOUR
BRUCE WITHINGTON
MRS. BRUCE WITHINGTON
MICHAEL WOODCOCK
AUSTIN WOODS

112

109

107

113

982
980

LIST OF MEMBERS

MRS. AUSTIN WOODS
IVAN K. J. WOODS
DR. J. C. WOOLF
MRS. J. C. WOOLF
CHRISTOPHER WOON
MRS. CHRISTOPHER WOON
*SIR MARCUS WORSLEY, BT.
KENNETH F. WORTHINGTON, M.A.
MRS. HELEN WRIGHT
MAURICE WRIGHT

ROBIN WYATT
MRS ROBIN WYATT

MISS AMANDA J. YATES
MRS. DIANA YOHANNAN
TIMOTHY YOUNG
MRS. TIMOTHY YOUNG

MRS. P. A. ZOYOPULO

17

John Keil

Fine 18th Century English Furniture

1st Floor

154 BROMPTON ROAD, LONDON SW3 1HX
TEL: 00 44 (0)20 7589 6454 FAX: 00 44 (0)20 7823 8235
e-mail: antiques@johnkeil.com
web site: www.johnkeilantiques.com

Member of the British Antique Dealers Association

Dear Chelsea Society Member

DID YOU KNOW THERE ARE POOR CHILDREN IN CHELSEA?

Christ Church Primary School is a high-achieving local
Church school near The Royal Hospital.

Every year we like to take its older pupils on a hugely enjoy-
able Summer holiday in the beautiful English countryside.
But some parents simply can't pay for it so we take their
children free.

But Summer holiday funds are low this year and if you
would like to help, please make a donation. Cheques should
be made payable to Christ Church School at the address
below - or please leave your donation at the school office if
you prefer.

Thank you so much for your kindness, and have wonderful
Summer yourself.

CHRIST CHURCH SCHOOL
1 ROBINSON STREET LONDON SW3 4AA
Telephone 0207 352 5708