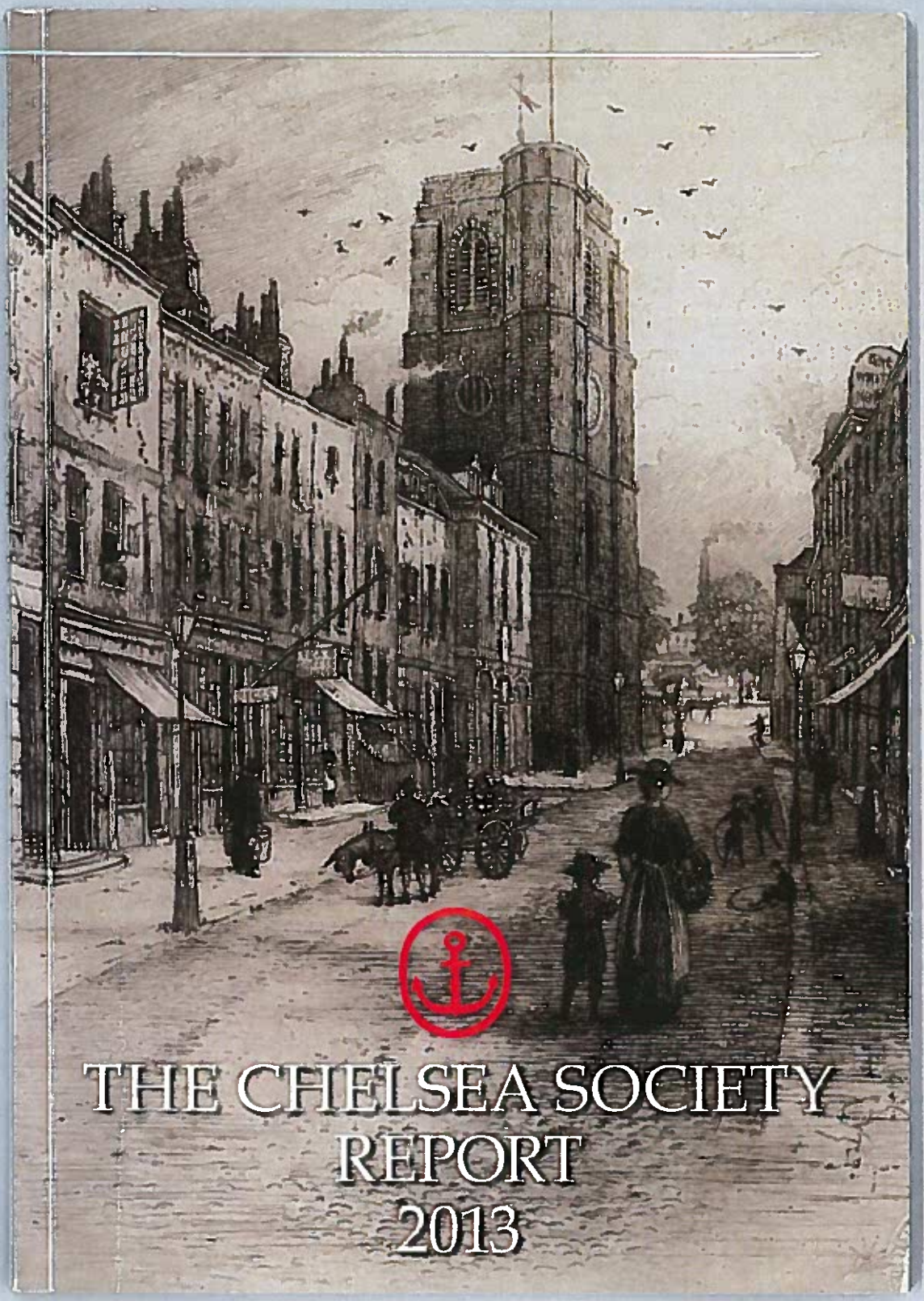
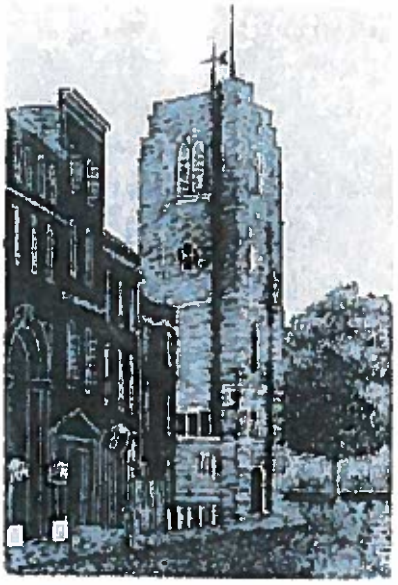


THE CHELSEA SOCIETY REPORT 2013

THE CHELSEA SOCIETY



REPORT

2013

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The wood engraving of Chelsea Old Church on the title page is by Hugh Krall
The illustration on the cover is of Old Church Street, etching by Walter Burgess, published in Bits of Old Chelsea *by Burgess (1894)*

THE CHELSEA SOCIETY

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

www.chelseasociety.org.uk

THE CHELSEA SOCIETY
36 Walpole Street, London SW3 4QS
Registered Charity 276264

Annual General Meeting of the Chelsea Society

Held at Chelsea Town Hall, King's Road, SW3 on Monday 25 November 2013

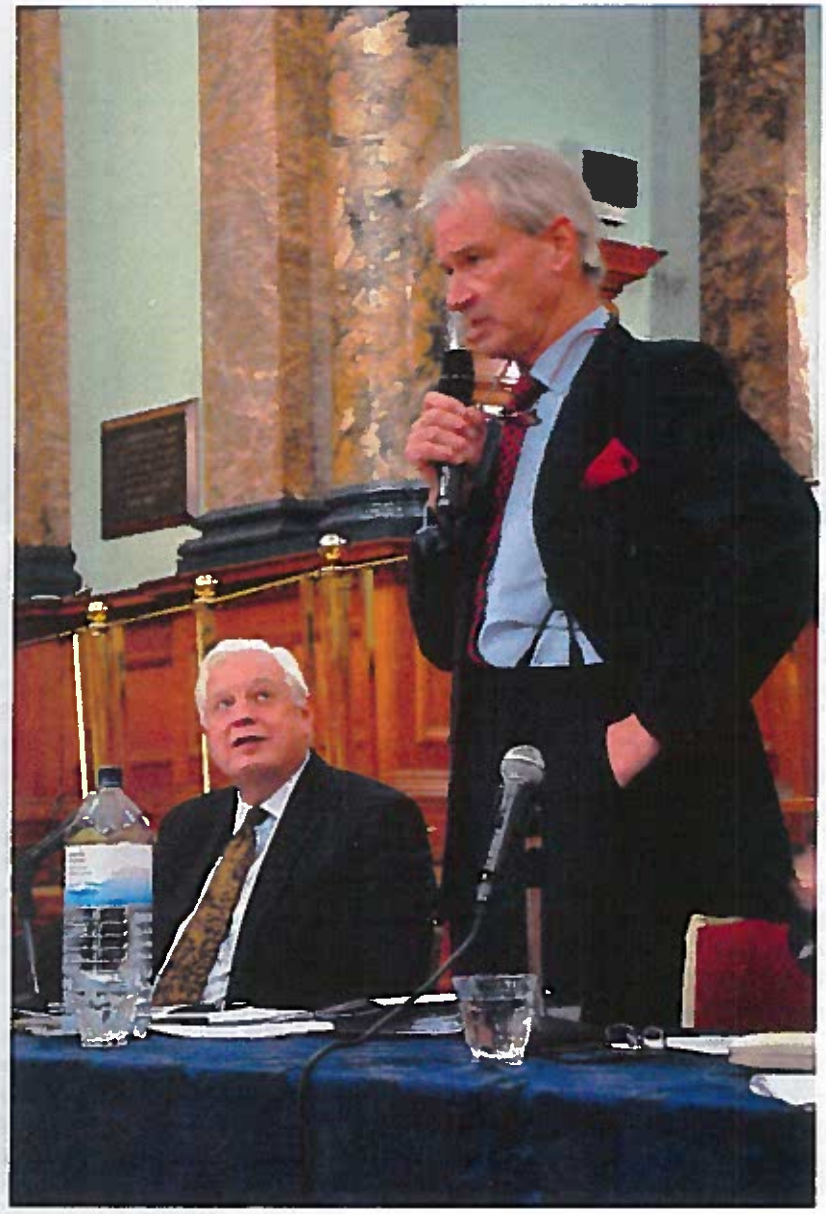
The new President of the Society, John Simpson CBE, (appointed by the Council on 18 November 2013 for a term of three years) took the chair at 6.30pm and welcomed the members of the Society. He then introduced to the meeting the Chairman of the Society, Damian Greenish, the Hon. Treasurer, Tom Martin, the Hon. Secretary, Sarah Farrugia and the other members of the Council of the Society who were present.

The Minutes of the Annual General Meeting of the Society held on 26 November 2012 (published in the Society's Annual Report for 2012) were approved and the President signed them as a true record.

There were two candidates for election to the Council.
Leonard Holdsworth was proposed by Patricia Burr and seconded by Carrie Starren and had consented to serve. On a show of hands he was duly re-elected to serve as a member of the Council with no objections.
Allan Kelly was proposed by Patricia Burr and seconded by Sarah Farrugia and had consented to serve. On a show of hands, he was duly elected to serve as a member of the Council with no objections.

The President informed the meeting that (save as below) no resolutions had been received.

The Hon. Treasurer, Tom Martin, presented his Report and the Accounts for the financial year ended 30 June 2013. He reported that the total funds of the Society were £60,141 a decrease of £5,275 over June 2012 now including receipts from Gift Aid. Following delivery of the Report, the President invited questions. It was then proposed by Hugh Krall and seconded by Geoffrey Bateman (members of the Society) that the audited Balance Sheet as at 30 June 2013 and the Profit and Loss Account of the Society for the financial year ended on that date, together with the Schedules and the Notes attached thereto and the Report of the Hon Treasurer as laid before the meeting should be received and adopted. On a show of hands, the Annual Accounts for the year ended 30 June 2013 were so received and adopted unanimously.



The Chairman of the Society, Damian Greenish, watched by the new President, John Simpson CBE.

Members at the AGM

The Chairman of the Council, Damian Greenish, delivered to the meeting the Council's Annual Report on the activities of the Society for the year 2013. Following delivery of the Annual Report, the President invited questions. It was then proposed by the President and seconded by Hugh Krall (members of the Society) that the Council's Annual Report for the year 2013 as delivered to the meeting should be received and adopted. On a show of hands, the Annual Report for the year 2013 was so received and adopted unanimously.

The President expressed his delight in becoming the President of the Society. He outlined his family's extensive connections to Chelsea and his personal commitment to its thriving future. He shared his thoughts on how it is necessary to strike a delicate balance between Chelsea being overly regulated by planning committees and yet the great need to restrain developers and residents' property aspirations for the future benefit of all.

The President then invited questions from the floor to members of the Council. There were a total of thirteen questions asked by members of the Society on a wide variety of subjects within the Objects of the Society, including in particular the proposed developments of: Crossrail, basements, the Brompton Hospital, the Curzon Cinema complex, Marlborough School and the Hortensia Road project.

About 110 members attended the meeting and the President thanked them for coming.

Chairman's Report

Mr President, Vice-President, Members of the Council, Members of the Society and Honoured Guests.

I would like to say how very honoured we are that John Simpson CBE a most distinguished writer and broadcaster has agreed to become the Society's President. He and his family have had a long association with Chelsea and we are delighted to have him to lead the Society over the next three years.

I would also like to express my appreciation for the considerable work that the Council has undertaken during this most busy year. None of them receive any remuneration for what they do and yet they all work long and hard to ensure the success of the Society.

There have been changes to the composition of the Council this year and a number of long standing members of the Council have decided to retire. David Sagar, Dr Serena Davidson, Richard Melville Ballerand and Andrew Thompson have all stood down from the Council this year and I would like to take this opportunity to thank them for all their hard work and many years of service.

We were all deeply saddened when Julian Barrow, a member of the Council between 1986 and 1991, died in September this year. He was a true friend of the Society and a long standing supporter and lover of all things Chelsea. We shall miss him greatly.

Patricia Sargent became the Hon Membership Secretary in 1989 and remained in that role until she retired earlier this year. She also decided to stand down from the Council. We shall miss her greatly and I thank her for her considerable contribution to the affairs of the Society over her long period of office. I am however delighted to be able to report that Allan Kelly has agreed to become our new Hon Membership Secretary.

I expressed the hope in my last Report to you that Carolyn Starren the Hon Editor would be persuaded to produce the *Annual Report* for 2013. I am delighted to say that my powers of persuasion proved effective and she is doing so. Carrie works tirelessly for the Society and I thank her once again for her terrific contribution this year.

As usual, in 2013 we had a full programme of events, lectures, visits etc.

Julian Barrow at his talk on the history of Tite Street in January.

On 14 January 2013, Julian Barrow gave a fascinating and amusing talk about the history of Tite Street. On 11 February 2013 we were very lucky to have Bob Crouch, the Bargemaster to HM The Queen, to give us a fascinating talk about the history of the Thames. On 18 March 2013, Dr Alison Smith the co-curator of the exhibition *Pre-Raphaelites: Victorian Avant-Garde* came to talk to us about the Pre-Raphaelites in Chelsea. On 18 February 2013 we had the first of our visits which was to Fishmongers' Hall.

We had an additional lecture on 3 June 2013 to mark 100 years of the RHS Chelsea Flower Show. The author Brent Elliott talked to us about what makes the Chelsea Flower Show so special.

On 28 June 2013 we had an opportunity to visit *Masterpiece London*. Members of the Society who came on the visit viewed a huge range of exciting artefacts in this remarkable international art fair.

The Summer Meeting took place on 5 July 2013 and we were privileged to be able to hold it in the wonderful State Apartments of the Royal Hospital.

On 12 October 2013 there was a visit to the Whitechapel Bell Foundry whose buildings date from 1670, four years after the Great Fire of London.

Our final lecture for the year was on 21 October 2013 from Peter Murray,

Members of the Society at the Summer Meeting held at the Royal Hospital.

Chairman of New London Architecture. NLA is currently hosting an exhibition on the Great Landed Estates in London and we were very fortunate to have Peter Murray to talk to us about the role of the Great Estates in the development of London.

On 12 July 2013, members of the Society welcomed the contestants in the annual Doggett's Coat and Badge as they arrived at Cadogan Pier in Chelsea. This year, we were particularly honoured by the presence of Her Royal Highness the Princess Royal who was a guest at the Fishmongers' Company. My wife and I had the great honour of being presented to her Royal Highness, as did our Honorary Vice-President and former Chairman of the Council David Le Lay.

All these events have two things in common. First, they are wonderful examples of how the Society strives to fulfil one of its aims: to stimulate interest in the history, character and traditions of Chelsea. Secondly, they are all primarily organised by our Hon Events Secretary Paulette Craxford. I do want to take this opportunity to thank her and her team of helpers and volunteers who not only organise all these events but also ensure that they run smoothly and effectively. This year for the first time we were very fortunate to have a stand at British Antique Dealers Association Antiques and Fine Art Fair when it came to the Duke of York's in the Spring. Our presence there was a marvellous success and a great opportunity for us (which we took) to attract new members.

Guests at the Summer Meeting. Left, Penny Pocock, Jo Greenish and Andy Buchanan.

Right: The Chairman of the Society, Damian Greenish, and Greg Hands MP.

We organised two further meetings during the year which are worthy of mention.

First, at the beginning of this month, we held the annual meeting of Chelsea Residents Associations with representatives of the Royal Borough of Kensington and Chelsea. It is an opportunity for local Residents' Associations to raise planning and other issues which concern them. Secondly, at the end of September the Society held a special meeting to debate the issue of Crossrail 2. The Small Hall at the Old Town Hall was packed for this debate. There is a summary of the debate and the issues discussed, in the Society's most recent *Newsletter*.

Before I look forward to next year there are one or two issues that I would like to pick up on from last year.

First, I said last year that we would be asking our members for their views about the Society, what it does and how effectively it does it. The survey suggests that over 85% of members give us an approval rating of 8 or more when asked if they would recommend us to others. Over 90% of those who responded thought that we keep our members informed of the Society's activities either very well or well. The survey also shows enthusiasm by our members for the internet and modern means of communication.

Secondly, I was determined that we should be able to communicate more

Bob Crouch showing his coat and badge to the Mayor, Cllr Christopher Buckmaster.

Nathaniel Brice being congratulated by Princess Anne after winning the 299th Doggett's Coat and Badge Race.

effectively with our membership and at the same time speak to a wider audience to encourage non-members to join us. As part of this exercise, I was determined that we should improve our website. We have therefore decided that our website will be completely revamped and a new website will be launched hopefully by the end of this year.

In addition the Society now has social media pages on Twitter @ChelseaSociety, Facebook and Linkedin. I know that many of you will be comfortable with social media and I urge you to keep in touch with us and communicate with us by using it.

Cllr Charles Williams, Mayor of Kensington & Chelsea, at the winning line of Doggett's Coat and Badge race.

Traditionally we have kept in touch through our newsletters, produced by Michael Bach. Our latest Edition (No 38) has just been published; a number of you will already have received it by email.

So what are the challenges that we face over the coming year and beyond? Last year, I mentioned specifically (1) basement developments (2) loss of public houses and (3) street apparatus, as

Above and below, Chelsea Pensioners and Bargemasters at the big race.

the issues which had taken up much of our time. They all continue to be issues.

I also mentioned Crossrail 2. The proposal is for a new underground railway with the possibility of a station in the King's Road. At the moment there is no final decision on exactly where the line will run, where the stations will be or indeed whether it will be a small scale underground or a larger suburban railway. There is no doubt that a new underground is needed to relieve overcrowding on the existing transport system. However where it should go is something that we need to think about very carefully. RBK&C supports the principle of Crossrail 2 serving Chelsea but has serious doubts about a station next to Dovehouse

Green. It would prefer to see the station further west. This was very much the view of the meeting that we had in September. The Society has already made representations to TfL on the siting of a new station and will continue to monitor developments.

The Brompton Hospital is the site of not only a hospital but also comprises significant land to the north (Fulham Road) and to the south, down to the King's Road. The Hospital has decided to stay in Chelsea and that in itself is very good news. The plan however is for the Trustees to sell off the northern and the southern parts of its land holding and invest the proceeds in the central hospital block bounded by Sydney Street and Dovehouse Street. The hospital needs to be improved and the funding for that can most obviously be found from the sale of other assets. What happens to the land that is sold is clearly of great importance to Chelsea and we must monitor that closely. I am glad to say however that the Society is a member of the working group that will advise on the shape of the new buildings and we will ensure that our views are heard.

The King's Road is forever changing – change is inevitable. But there are two major redevelopments planned – each of which affects the two remaining cinemas in the King's Road; the Curzon by Chelsea Manor Street and the Cineworld on the corner of the King's Road and Old Church Street. In both cases cinemas are to be retained but they will be rather different from the cinemas that we have today.

Very real concerns are understandably expressed about our housing stock in Chelsea. The land prices for homes within the whole of London (but perhaps most noticeably within Kensington & Chelsea and Belgravia) have risen to extraordinary levels and all the forecasters tell us that they will continue to rise. London has always been a cosmopolitan city and long may it continue to be so but in recent years we have seen a significant increase in the number of people buying houses here purely as a safe haven investment, without anyone living in them. That necessarily has an impact on communities. Communities exist because people engage with other residents, families, businesses etc.

The whole saga of basements is a particular example of how the character of an area is influenced by the community of people who live and work there. Investors rarely stop to think about the impact on the community or the impact on neighbours by digging down. They are driven merely by what they see as the enhancement of the value of their investment and, if that upsets the neighbours, well then, so-be-it. The Society has worked closely with RBK&C to try to control this and you can read in our latest *Newsletter* where we are with it. We welcome the Private Member's Bill introduced by Karen Buck (MP for Westminster North) to limit generally basement developments on the same basis as the policy being introduced by RBK&C and the City of Westminster.

There is also the issue of affordable housing. How can you possibly maintain a community and the character of an area if only the very rich can afford to live there? Historically, Chelsea was a radical borough and we have a long tradition of providing social and affordable housing. Many of the great Victorian philanthropists (Sutton, Guinness, Peabody etc) built estates here that remain to this day. Council housing has been sold off, so others now have had to step into the breach.

In the same way as the Brompton Hospital looks to fund the improvements to its buildings through the sale of surplus land, so Affinity Sutton are looking at the options for their site in Cale Street. They too are likely to sell at least part of the site for high value residential redevelopment whilst putting back the same number of affordable flats as there now are. In order to better understand the issue, the Society has commissioned Gillian Best to produce a paper for the Society entitled *The History of Social Housing in Chelsea* with a view to tracing the development of social housing in Chelsea.

There are of course many more examples of similar issues and proposals within Chelsea; many of them are referred to in our *Newsletter* which I urge you to read. In addition, there are developments outside the immediate Chelsea area which will affect us. Everything from the debate over London's airports to the Thames Tunnel, Chelsea Barracks, Battersea Power Station and new villages to be built in Earls Court, to name but a few.

So what should we as a Society be doing about all this? Our principal object is to preserve and improve the amenities of Chelsea. We need to try to preserve what deserves to be preserved and to try to improve what clearly needs to be improved. How do we judge that? Well our objects tell us that we are obliged to encourage good architecture, good planning and civic design and the planting and care of trees and the conservation and proper maintenance of open spaces. To my mind all those issues add up towards establishing the character of an area. Of course character is made up of other things too – the people who live here, the businesses that we have and the amenities that we enjoy.

Chelsea is unique. As I said last year we all live and/or work around the hub of one of the most iconic roads in the world. We have theatres, galleries, clubs, churches, schools, pubs, hotels, restaurants, cafés, shops, gardens etc all of which contribute to our community and all of which help establish the character of the area. Where we seek to preserve and improve our amenities we must always keep in the back of our minds the true character of Chelsea and what makes it the very special place that it is. We are not a Resident's Association; there are plenty of those in Chelsea who can promote the case for the residents of particular streets or wards. We have a wider brief and must ask ourselves the question: what is in the best interests of Chelsea as a whole; how do we preserve

character and community whilst at the same time improving the amenities for all those who live work and visit this unique place?

Let me take as an example the King's Road. We should remind ourselves that what characterises the King's Road is its blend of "unique, arty, unusual, small, local, zany, and experimental" shops sitting between pubs, cafés, cinemas, libraries, homes and open spaces. If you take that away, it just becomes another high street and its character is lost. So in my view, when we look at the myriad of schemes and proposals that are likely to affect the King's Road over the next few years, we must not lose sight of that.

As I said last year, for the Society, the engine room of many of these battles is our Planning Committee chaired by Terence Bendixson. He has had another extremely busy year and I would like to express my appreciation to him and his team for all the hard work that they have put in.

So let us finish on a more positive note and look forward to some of the more enjoyable events that we can expect next year. There will be the usual set of Winter lectures in February and March and an Autumn lecture in October and we hope to arrange a number of visits to places of interest. The theme for next year will be Chelsea's association with the River; an extraordinary asset which I sometimes think we rather undervalue.

As I am sure some of you know, in 1829 the London publisher Samuel Leigh produced a panorama which depicted both banks of the River Thames between Richmond and Westminster in one continuous painting. The work covers about 15 miles of the Thames and is about 60ft in length. A project is now underway called *The Panorama of the Thames* which will bring Leigh's panorama into the 21st century by creating a contemporary version, showing the Thames riverside, as the great river takes its course through Greater London from Hampton to Tower Bridge. It will follow the River as it meanders along 26 miles of water – 52 miles of riverside – and will provide details of the main features and buildings on the riverbanks. This information is being provided by local groups from each of the riverside communities. Our contribution to this marvellous project is being headed by David Le Lay.

So our three winter lectures will be a talk on this great Project, a return visit by Bob Crouch to tell us more about the history of the river and Chelsea and a talk on Artists and the River. There will also be visits with a river theme.

We hope to have a stand again at BADA. There will be the Summer Meeting in June and Doggett's Coat and Badge in July. However, I suspect that there will be one event that may dominate our year and that will be our Exhibition.

Julian Barrow's panorama of the Thames at Chelsea.
Courtesy of Serena Barrow, photographed by Hugh Gilbert.

The Society's Exhibition for 2014 will be entitled *Chelsea in the Great War* and will take place in a marquee at Duke of York Square between 2 and 15 June 2014. It will look at the impact of the Great War on Chelsea, its residents and businesses. There will be five display areas within the marquee covering (1) Recruitment (2) The Home Front (3) Life for Chelsea Residents (4) Chelsea Arts Club goes to war and (5) "Lest we forget". There will be an interactive component to the Exhibition with PowerPoint presentation based on the five sections. It is hoped to have a number of early evening events in the marquee during the run of the Exhibition. The Exhibition promises to be a very special event.

Mr President, this is the Chairman's Report for 2013 in the Chelsea Society's 86th year.

Damian Greenish

This is an abridged version of the Chairman's Report delivered to the Society's AGM held at the Old Town Hall, King's Road, SW3 on Monday 25th November 2013. A complete copy of the Chairman's Report is available on the Society's website: www.chelseasociety.org.uk

A Canadian Author in Chelsea: Sara Jeannette Duncan or Mrs Everard Cotes

by Debra Martens

Early in 1919, a well-travelled couple moved into their newly acquired home at 17 Paultons Square in Chelsea. They were Sara Jeannette Duncan (1861-1922, a popular novelist and journalist, and her journalist husband Everard Charles Cotes (1862-1944). Duncan had been living in various flats in London, and with in-laws in Oxford, off and on for many years, escaping the hot season of Calcutta. Her most recent and, as it happened, permanent stay began in 1915, when she found that the war discouraged travel by sea. In 1919, Cotes was fresh from India, where he'd sold up everything to start a new career as a Reuters correspondent. In fact, he would soon be on the road again for his work.

Their house was comparatively new: 54 years old, with drainage put in 24 years before their arrival. Paultons Square is very much today as it was then. According to *A History of Middlesex*, an attempt in 1961 to lift the LCC preservation order on the Georgian square was defeated (with the help of the Chelsea Society), thereby halting plans to tear down buildings. At the time, the square was praised as 'one of the best surviving squares in West London, with elegant brick houses and wrought-iron balconies.' (*The Times* 31 May 1961*) The most significant change was at the beginning of WWII, when trenches were dug in the Square's garden, which cut tree roots and led to the deaths of some grand old trees.

How did a writer born in 1861 in Brantford Ontario, in what was then Canada West (Dominion of Canada 1871), come to be living in Chelsea?

The eldest of a large family, Sarah Janet Duncan (her pre-pen name) was tied to Britain through her parents: her father Charles came from Cupar, Fifeshire, Scotland and her mother, Jane Bell, was born in New Brunswick to a father from Ulster. Duncan's father was a dry-goods and furniture merchant and did well enough to buy a large house in Brantford, with elegant furnishings provided by his import business. Although Duncan was happy there as a child, she wanted nothing more than to leave. To leave not just the place but the confines of social expectations. At that time, girls who were good at school had few

Paultons Square c.1905. © Royal Borough of Kensington and Chelsea.

career options open to them: she trained as a teacher. Duncan did well at school and in her teaching exams. But she soon arranged for her escape.

Duncan had been writing since childhood, encouraged in her reading and writing by her father. Her first poem was published in the *Toronto Globe* in 1880. It was followed soon after by an essay published in *The Canada Monthly*, 'Diogenes on Bric-a-Brac', in 1880. Two publications in one month gave the nineteen-year-old the confidence to pursue journalism. By 1884 she was working for the *Brantford Courier*, and by the end of that year she had persuaded the editors of the *Globe* and of the *London Advertiser* to buy her copy on the New Orleans Cotton Centennial, a world's fair. This reporting (under the name Garth Grafton) led to work with the *Washington Post*, where she began in 1885 as an editorial writer and was in charge of 'Current Literature', catching up on the latest trends in fiction by writing book reviews. From Washington she went to Toronto to work for the *Globe*, and from there to Montreal to write for the *Montreal Star*. It was for the *Star* that she found herself mired in the slushy streets of Ottawa as their parliamentary correspondent, one of two women in the press gallery. Having pushed her way into the male domain of newspaper offices, Duncan wrote in favour of employment for women, among her many progressive topics.

Duncan was one of the New Women, the generation that would travel and seek careers. Two of her friends were the first to obtain a medical degree in the early

Sara Jeannette Duncan in 1903.
Courtesy of Johnston and Hoffman/Library and Archives Canada/C-046447

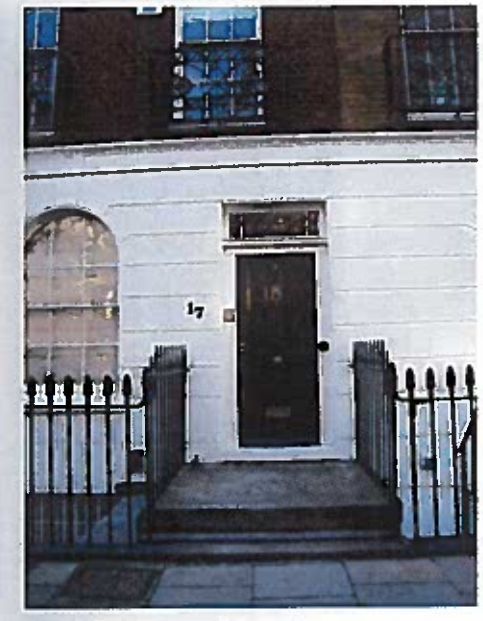
1880s in Canada. Another was Pauline Johnson, whose poetry performances took her on stage in many cities, including London in 1894. Soon after its founding in 1902, Duncan was a member of the Ladies' Empire Club in London – its members were formidable women active in charities, health issues and politics, most of whom published books on such topics as history and travel, and included two playwrights.

On 7 November 1885, the Canadian Pacific Railway was completed. This meant that it was now possible for travellers to go around the world under the British flag, as Florence Donaldson points out in *The Bookman* of June 1898. How could an adventurer like Duncan resist the notion? In the fall of 1888, she and a journalist friend, Lily Lewis, rode on the cowcatcher at the front of the train through the mountains of British Columbia. By ship and train they continued to Japan, Ceylon, India, Malta, Gibraltar, Egypt and England. Both women had arranged for the newspaper serialization of their accounts of their unescorted trip around the world. Duncan's articles appeared first in the *Montreal Star*, then in the London magazine *The Lady's Pictorial*. Finally, she revised them (changing the nationalities of herself and her friend to American and British respectively) to produce the book *A Social Departure: How Orthodocia and I Went Round the World by Ourselves* (1890). Her first book sold well and made her name as a writer.

Paultons Square, 1949. Watercolour by E. Glasgow.
© Royal Borough of Kensington and Chelsea.

But they were not by themselves one moonlit night at the Taj Mahal. A young man whom Duncan had met at the Viceregal residence in Calcutta surprised them. Charles Everard Cotes had chosen his moment perfectly, for Duncan accepted his proposal and they were engaged. (This is according to her biographer Marian Fowler, who writes that she had it from Dr John Cotes.) And then, in a pattern not unusual for their relationship, she left. After she finished her world tour with Lewis in May 1889, Duncan went to Newington Rectory in Wallingford near Oxford to spend the summer with Everard's family.

Who were Everard's family and who was this Englishman who had snared the adventurous writer? His father was the Reverend Septimus Cotes and his mother Ellen was Irish. One of six children, he took an MA from Oxford. He went to Calcutta in 1884, working as an entomologist at the Indian Museum, publishing several pamphlets on pests over ten years. His career would change soon after his marriage to Duncan in December 1890. In May 1892 he was promoted to Deputy Superintendent of the museum. He resigned in 1894 to seek a new



Sara Duncan's home in Paultons Square, in 2012. Photo Debra Martens.

occupation, taking his wife first to Paris then home to England.

After half a year, at the beginning of 1895 they returned to Calcutta because he was offered the position of editor of the *Indian Daily News*. Duncan joined him for a working trip to Burma in 1902. While Duncan was later ensconced in London, he joined journalists touring China, Manchuria, Korea and Japan, publishing from it *Signs and Portents of the Far East* (1907). In 1910 he became the Managing Director of the Eastern News Agency (Associated Press of India and Indian News Agency), staying on through the war.

During their 32 years of marriage, Duncan wrote every day. Despite moving from Calcutta during the hot season to either Simla or London, she was prolific. She published 19 novels, two collections of non-fiction and a collection of short stories, as well as many newspaper articles. Some of her novels first appeared in print as serials in periodicals in England. Her journalism was published in North America and most regularly for the *Indian Daily News*. Her support of the Empire is evident in both her journalism and her fiction. The novel now considered her best, *The Imperialist*, is set in Canada during a by-election that sees the hero run in favour of imperial federation. Reviews were not wholly favourable, with some suggestion that a woman should not attempt politics. *The Spectator* reviewer of 23 April 1904 dismisses the novel as wearisome and as a fiscal pamphlet disguised as a modern novel.

Her bestsellers of the day were her novels that compared nationalities – wittily and ironically – and that ended with marriage. Through humour she delivered her more serious messages about the role of women and the negative aspects of colonialism. For example, *A Daughter of To-day* is very much the story of a new woman. The reviewer in *The Bookman* of June 1894 calls *A Daughter of To-day* 'a very clever novel' that employs Duncan's 'blessed gift of Heaven, unfailing humour.' The daughter, Elfrida Bell, is praised for 'her pluck, her general good-nature, and in spite of all her tricks and arts and escapades, her idealism and her loyalty to the art she quoted so much...'.

The description could apply to Duncan as well as most of her female characters. Mary, the Canadian heroine of *Cousin Cinderella* (1908), set in London, is not quite so bold as Elfrida but comes to a happier end. Soon after Mary and her brother take a flat in Kensington, they are introduced into Society by an American friend of theirs. Duncan suggests that marriage of the North Americans to the English would rejuvenate the English both financially and physically, as Canadians are more robust. The differences between the Americans, British and Canadians are also taken up in *An American Girl in London* (1891), *Two Girls on a Barge* (1891), *Those Delightful Americans* (1902) and *His Royal Happiness* (1914).

Duncan seems to have alternated between the lighter novels above with the more critical works set in India. In *The Simple Adventures of a Memsahib* (1893), *His Honour and a Lady* (1896) and *The Pool in the Desert* (1903) she was at pains to show the personal cost of colonization to the colonizers, both physical and moral. In *The Pool in the Desert* she paints the superficial and hypocritical society life of Simla – when the grass widows lived apart from their husbands who laboured in the heat on the plains below. The book that brought her income for the longest period, *The Story of Sonny Sahib*, was inspired by an ayah's account of the slaughter of English children during the Indian Mutiny. Sonny Sahib is revealed to be the lost child of an English military man. This story was adapted to a stage play with the help of Forbes Dawson.

Duncan left her Simla home in the spring or summer of 1914 to travel to Canada, where a play based on her novel, *His Royal Happiness*, was performed first in Rochester NY in December 1914 and then at the Princess Theatre in Toronto in January 1915. Described as a comedy, it starred Annie Russell late in her career (she retired in 1918). A love story involving hidden identity, royalty and the daughter of a former American president, it may have seemed the perfect bit of theatrical escapism while men were dying in Europe. According to *The Times*, *His Royal Happiness* was performed on 4 November 1918 at Eastbourne, with plans to take it to London, noting that the influenza epidemic made fewer theatres available.

After her return to Simla in March 1915, Duncan wrote a new play staged by the Simla Amateur Dramatic Club, which was well received. Despite the sinking of the *Lusitania* in May, Duncan decided to take the play to London, arriving in late autumn 1915. Her Simla play was revised as *Beauchamp and Beecham: a Comedy in Khaki*, based on the switched identities of two soldiers convalescing in Hawthorn Villa. Although her obituary states that *Beauchamp and Beecham* ran for two years in the country, I found no evidence of this. The typescript cover indicates that it was produced at the Lyric Theatre in London in 1915.

Duncan, ever the adventurer, was one of 40 members of the Empire Press Union to fly over London in the newly completed Handley-Page V/1500 biplane, which climbed to 6,500 feet and set a record for the number of passengers carried by a plane over London. Photo: courtesy of the family of pilot Clifford Prodger.

Because several of her wartime plays are comedies involving soldiers, I thought they might have been performed to raise funds for various war charities, as many plays at the time were. In fact, Duncan donated the Toronto opening-night royalties of *His Royal Happiness* to the Canadian Red Cross. For the other plays, however, I found only one mention of such a purpose: her play *Julyann*, 'a new comedy of Irish peasant life' (*The Times Court Circular* 24 July 1917), which was performed at the Globe for the Irish Women's Association in aid of Irish prisoners of war.

In her plays**, Duncan mixed politics with comedy. Her play *Billjim from Down Under*, which ran for several nights in Adelaide, produced by Courtneidge's London Comedy Company, raises the issue of wartime babies and their unmarried mothers, as well as the hypocrisy of some committee women. Similarly, Duncan makes food shortages a key to the plot of *Mrs Bobby-Bigamist*. In several of the plays, the men do not succeed in love until they agree to go off to war. *A Knight of Two Hats* is a comical treatment of the options open to a returning soldier. Of the dozen plays written in this period, only a few were performed.

Everard Cotes returned to England as a Reuters correspondent early in 1919. That autumn, he joined the press entourage that accompanied the Prince of Wales to Canada. Duncan went too, returning to number 17 by November. Then he was off again, a correspondent on the Prince of Wales' tour of Australasia and West Indies in 1920, which led to his publication, *Down Under With the Prince* (1921).

In 1900, Duncan sat in her garden in Simla for the entire summer as a cure for consumption. (See *On the Other Side of the Latch*, 1901). Since childhood she had been prone to bronchitis, and in Calcutta the germ-laden dust made her worse. Tuberculosis was called the White Plague; in 1910 Pulmonary Phthisis (consumption) killed 1,878 denizens of Calcutta. By the time she moved into Paultons Square in 1919, she was not the hardy young woman who had set off to conquer the world. Indeed, she may have chosen Paultons Square because of its proximity to the Hospital for Consumption and Diseases of the Chest, which

Gravestone of Sara Janet Cotes, St Giles's Church, Ashtead.
Courtesy of Karyn Huenemann.

is now the Royal Brompton. In Simla she and her husband rode ponies every morning for air and exercise. What did she do in Chelsea? Perhaps the garden in the Square attracted her. Whatever it was may have not been enough to keep her healthy. In 1921 she and Everard left Chelsea for the fresher air of Ashtead, Surrey. According to Everard's niece, M E Masterman (later Mrs Sandford Ross), who had been staying with them in both Chelsea and Surrey, Duncan took ill while gardening. Five weeks later, on 22 July 1922, she died. The phrase, 'this leaf was blown far' is inscribed on her tombstone in the churchyard of St Giles Anglican Church in Ashtead.

The death of Sara Duncan, as noted in the Illustrated London News, *29 July 1922.*
Courtesy of Special Collections, Toronto Reference Library.

Everard Cotes began life anew. From 1922-39, he was the parliamentary correspondent for the *Christian Science Monitor*. In 1923, at the age of 61, he married Phoebe Violet Delaforce, with whom he had two children. The Register of Voters records his name at 17 Paultons Square as late as the autumn of 1923, but by spring 1924 he seems to have signed it over to another family: Evelyn and Duncan Le Geyt Pitcher.

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A Community of Artists: John Tweed in Chelsea

by Nicola Capon

Chelsea is now deservedly recognised as being the artistic heart of London during the late 19th and early 20th centuries. Certainly in regards to sculpture it was home to one of the largest communities of practitioners that has ever existed in the city or within Britain as a whole. London held its own within Europe as an artistic capital and it became the site of pilgrimage for many art students both within Britain and further afield. Arriving in the capital in the autumn of 1890 was the Glaswegian sculptor John Tweed, who, aged 21 had decided in the previous year that the only way to further his artistic career was to travel and work in London.

John Tweed had been born in 1869 the eldest son of the publisher, also John Tweed, and his second wife Elizabeth. He had attended classes at the Glasgow School of Art since the age of thirteen, first as an apprentice litho-draughtsman and then as a modeller, carver and sculptor. The change of disciplines can be explained by the death of Tweed's father in 1885. Tweed's first classes in lithography were connected to John Tweed Senior's publishing business; a sensible and efficient way for the father to accede to his son's artistic dreams while profiting the family trade. After his father's death Tweed quickly changed classes to sculpture, although the freedom came at a price as he was now responsible, at the age of sixteen, for his father's business and his mother and sisters. However Tweed managed to balance his classes and the family business, yet developed his sculpture practise enough to be asked by the head of the School of Art to become a modelling teacher.

With this seal of approval Tweed also took on his own small studio in Glasgow and began to work privately and to enter competitions to produce larger works. He was befriended by Lady Henrietta Grant, wife of Sir John Peter Grant of Rothiemarchus, and through her patronage gained some work producing small portrait busts. However on losing a competition to produce a statue of Robert Burns for Paisley to the English and London based Royal Academician Thomas Brock, Tweed decided that to further his career a drastic step must be taken. In the summer of 1890 he sold the family business, gave his mother the profits and left for London. Sitting on the train bound for the capital, Tweed recorded his thoughts in the makeshift diary he had been keeping,

Portrait of John Tweed, c.1905, Edward Arthur Walton, oil on canvas © Reading Museum

13th September 1890 – Left Glasgow today at 12:45pm. I felt very sorry at leaving them all, I kept up but it was very hard. It seemed as if my life were just commencing. I would either be successful or a failure. Such thoughts came crowding into my mind that I felt unable to talk or read.[1]

On his arrival in London Tweed had already arranged to rent a room at 453 Brixton Road and was expecting to begin a new teaching job at the Crystal Palace School of Art in November. The memoir of Tweed written by his daughter Lendal tells us the position fell through, although she cannot give us a reason for this. There are no records pertaining to Tweed's employment at the Crystal

Palace in his papers so the exact circumstances surrounding the job are unknown.[2] In Glasgow Tweed had tried, before moving to London, to seek employment with several different sculptors without success. However, now living in London, Tweed took it upon himself to visit these sculptors in their studios and to take some of his Glaswegian work with him. On this basis he found himself taken on as an assistant to Hamo Thornycroft for three days a week, provided that for the other two days he attended the Royal Academy Schools and worked on a piece of his own work to be submitted to the Academy exhibition. Tweed did not automatically gain entrance to the Academy schools; he had to submit a piece of work to the entrance board. The first time he did so the work was rejected and it seems to have been at this point that he began to attend the Lambeth School of Art as an alternative. The following year Tweed reapplied, and in a typically stubborn move, used the same rejected work from the year before. This time he was accepted.[3] Tweed was paid 12s. 6d per week, less than his colleague Charles Allen, due to the time he spent studying and it is likely he found living in London on this wage difficult.[4]

In Thornycroft's diary for 1892 there is a note in the back of John Tweed's address as '12 Cheyne Row' (this address would appear to be wrong as Tweed lived at number 14).[5] It would seem that Tweed had moved to the Chelsea address during that year.

Lendal tells us that when Tweed first arrived in London in 1890 he stayed with two spinsters who were acquaintances of Lady Grant's. The two ladies appear to have provided Tweed with very cheap lodgings and also supervision, ensuring for Lady Grant, that the young sculptor continued to attend church services and bible classes and that he did not get into any trouble, purposefully or not. Also in connection with Lady Grant, Tweed continued to meet both Lady Colvile and Julia Strachey, the daughter and niece of Lady Grant. He was invited to dine at their London residences and they continued their mother's work of providing Tweed with introductions to the 'right' people.[6] Sometime after moving to London Tweed appears to have made a bid for independence. Lendal tells us that he moved in with another artist, Dick Rathbone, whose house in Bankside Tweed shared.[7]

On gaining his position in Thornycroft's studio Tweed moved to his rooms in Cheyne Row on his return from a trip to France in 1892, organised by Thornycroft. He stayed there until after he had returned to Paris for a longer spell in the autumn of 1893.

A friend from this period, the young actor and possible relative of the architect Detmar, Sidney Blow, described the room in his memoirs giving a detailed description of the precarious nature of Tweed's existence in London:

It was in the ten shilling room that was so economically planned. It was just one room but it had a kitchen and wash place – that bit in the corner behind the red velvet curtain that sagged so on a limp string. Then there was the bedroom – that was where the iron bed stood. The sitting room was in the window where the occasional table got in your way when you wanted to look out of the window and see if it was raining. And the studio – that was all the rest of the room between the door and the bedroom. An R. White's Ginger Beer box was the rostrum. A high-legged flower-stand that once had palms on it in a Pimlico best room but had found its way to the junk shop in Church Street was his modelling stand; a box with "Please return to Whitley's" printed in large letters contained the clay and the floor was laid with a piece of worn-out linoleum.[8]

Tweed used this space to work on his own sculpture, including small portrait commissions and his small personal works of idealised human figures.

Blow also remembered meeting Hetty Pettigrew at Tweed's room, modelling in the nude for free as Tweed could not afford to hire models. Hetty Pettigrew was the eldest of three sisters who had made their names as artists' models in Chelsea and Kensington (they were the subject of an article in the 2012 *Annual Report*). It is likely that Tweed met Hetty at Thornycroft's studio and the two seem to have become friends. We know little of their relationship. Hetty's sister Rosie claimed in her memoir that Hetty and Tweed were engaged and Sydney Blow's recollections certainly suggest that they were lovers as well as friends. However Tweed's own archive has no trace of Hetty apart from a list of sculpture that shows a bust of Hetty included in Tweed's 1934 memorial exhibition. Tweed became engaged to Edith Clinton in 1893, the daughter of an Army doctor from Aldershot who worked in London for the Women's Suffrage Movement. After his marriage in 1895, Tweed and his new bride moved a few streets along to 108 Cheyne Walk.

Cheyne Walk held a community of artists that during Tweed's residency at no.108 included James McNeill Whistler at no.72, Edward Arthur Walton at 21 and Phillip Wilson Steer at no.109. Walton also came from Glasgow and produced the portrait of Tweed that illustrates this article.

Tweed took his own studio when he returned from Paris in 1893 based off Regent Street which we know very little about. By 1897 when he was the subject of an article in the magazine *The Idler* Tweed's studio was back in Chelsea and in Cheyne Row.[9] It is at this studio that Tweed's diary tells us that the architect Detmar Blow came to lunch, after which the two of them walked to Watt's studio in Kensington and had tea there.[10]

In 1904 he rented a larger studio to give him room to work on the large-scale commission to complete the Wellington Memorial for St Paul's Cathedral. The studio which remained his until his death in 1933 was in a purpose-built

108 Cheyne Walk, John Tweed's home after he married in 1895.

group of studios off the Fulham Road. The buildings, previously stables behind Onslow Square, had been used by the painter Charles Lutyens (father of the architect) and by the sculptor Baron Marochetti in the mid 19th century. An architect later turned them into purpose-built studios known as The Avenue Studios or Sydney Mews, after the original street name. Nos.12-14 were leased to John Singer Sargent and in 1903 Tweed took No. 8. Other residents during the late 19th and early 20th century included Albert Gilbert, Albert Toft, James McNeill Whistler and Frederick Pegram. The buildings stand today and are still used as artists' studios.[11]

The studios created a community of artists; Tweed's studio sketchbooks are full not just of his drawings but also quick sketches by any number of other artists. While letters between Tweed and his Chelsea friends and colleagues are relatively few, we can gain a sense of the bustling studios and the artistic community from a few of Tweed's commissions during the early 20th century.

While Tweed was working on the bust of Lady Londonderry at the Avenue Studios, his prestigious sitter used his connections to get herself a sitting with the most famous portrait painter of the age, Tweed's friend and neighbour, John Singer Sargent. Richard Ormond discusses the event in his catalogue raisonne of the painter and quotes a letter from Sargent to Lady Londonderry:

I will look in at Tweed's studio on Monday towards 1 o'clock and see your bust which, by the way, has a fine look to it, but I cannot accept your very kind invitation to lunch for there will be terrific things going on in my studio at Fulham Road that I must keep watch over. Tweed tells me you feel inclined to let me do a sketch of you. I should love to do a charcoal drawing and hope you will let me try. I can't paint people anymore but, with luck, I can still sometimes draw them![12]

In the end Sargent did produce an oil portrait of Lady Londonderry, a three-quarter portrait depicting the Marchioness with a similar expression and pose

Interior views of his No. 8 Avenue Studios, © Reading Museum.

to Tweed's bust but in the opposite colours. While Tweed's bust was produced in gleaming white marble, Lady Londonderry floats in dark fur on a black background in Sargent's portrait, her head topped with a large hat bedecked in ostrich feathers as she stares imperiously out at the viewer.

Episodes such as this show Tweed's networks were not simply a matter of knowing the right patrons, but also knowing and supporting other artists. Tweed and Sargent with their studios next door to each other seem, for the early Edwardian years at least, to have occupied the roles of painter and

John Tweed in his studio after he had been commissioned in 1901 to complete the Duke of Wellington's tomb in St Paul's Cathedral. © Royal Borough of Kensingkton and Chelsea.

sculptor to the aristocracy. Sargent's reputation and, by the nature of his chosen medium and technique, proliferation of works meant he produced far more than Tweed. He has been remembered more favourably, but the two artists had many sitters for which they both worked and many sitters to whom the other artist's current project would be related or connected.

Another bust produced around the same time by Tweed that has a connection to the Chelsea artistic centre was that of Lady Eden, wife of Sir William Eden. Eden was an eccentric aristocrat, a painter and collector. He was most famously a follower and a patron of another Chelsea artist James McNeill Whistler and was taken to court by the artist in 1900 for refusing to lend works to exhibitions. The bust of Lady Eden is another marble and produced in a very similar style to the bust of Lady Londonderry. Lady Eden is shown with her hair pulled back in a chignon and wearing a low shouldered dress. She has less of Lady Londonderry's arrogance and is shown with a more relaxed almost dreamy expression on her face.

There is a highly finished drawing in one of Tweed's sketch books signed by Sir William Eden which shows Tweed wearing a smock and pipe in mouth chiselling away at the nearly finished bust of Lady Eden, with Lady Eden sitting next to it holding her pose. Not only is the sketch a beautiful example of Tweed's working practice it also shows that for this commission Tweed had to please both husband and wife, a couple that knew a lot about art. We do not have the documentation to prove exactly how this commission came about. The sittings with 'Lady E' were underway by March 1909 according to Tweed's diary.[13] It is possible Eden simply popped into the studio one day and discussed his ideas of getting a bust done of his wife or that the recommendation came from Tweed's close friend Theodore Roussel a painter and follower of Whistler and another Chelsea resident. Documentation for Tweed's relationships with the plethora of artists who lived close to him is frustratingly scarce in the archive, generally because these were the people he saw and spoke to most days, therefore he and they had very little reason to write each other. Most of the postcards

Tweed's most important ideal work, Latona, *c.1903-5, marble, © Reading Museum.*

from Sargent in the Tweed archive simply give a small amount of news before asking Tweed to visit, and what occurred or was discussed during these visits we can now only imagine.

Moving further into Tweed's career in the 20th century events become overshadowed by the outbreak of World War 1. Tweed was too old to serve as a member of the ordinary forces but he trained as did many of his friends with the Artists' Rifles. He also donated works, sittings and commissions to the Red Cross to be auctioned to help the wounded. Tweed used many of his Chelsea connections to try and find a useful output for his skills that could help the war effort. He petitioned the Ministry of Information to allow him to become a war artist and use his practice to record events at the Front in France. Tweed was not taken on by the British government but he got to the front nonetheless. Befriended by the South African General Jan Smuts, Tweed travelled to France with the VI Corps to record events and ideas for a South African War Memorial. He left for France in 1918 and spent the last six months of the war at the Headquarters of General Alymer Haldane. Tweed witnessed the Armistice and was reportedly the first civilian to cross in to the Rhineland.

Upon his return to Chelsea, Tweed's career as with many other sculptors became immersed in the production of war memorials. According to Lendal, Tweed won more commissions for war memorials than any other artist of the period. He gained some very high profile commissions including a memorial for the House of Lords, the King's Royal Rifles and the Rifle Brigade, which was erected nearby in Grosvenor Gardens, as well as a town memorial for Barnsley and the National Memorial to Lord Kitchener. Much of the next decade and a half of Tweed's career was focussed on producing memorials for those who had fought in the Great War. Tweed remained in Chelsea and in his studio off Fulham Road. He died in December 1933 in a nursing home in West London from pneumonia. Perhaps today he is one of the lesser known artists of Chelsea but he is nonetheless an integral part of the landscape of Chelsea's artistic heritage.

Endnotes

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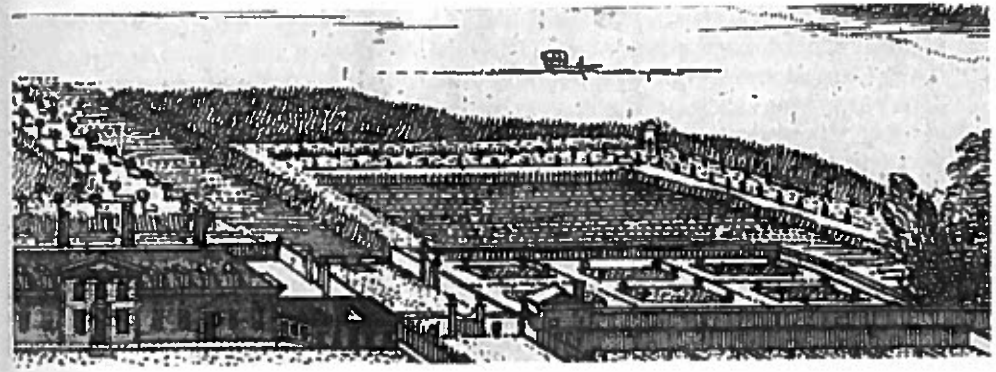
Walpole House
by David Le Lay

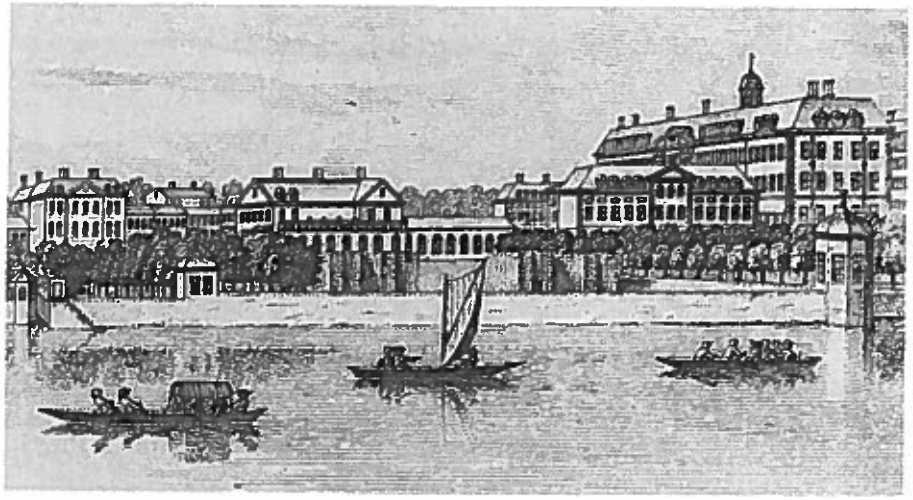
A boat trip along the Thames upstream from London in the eighteenth century would have revealed an Arcadian scene of villas with their gardens bordering the river. It was here that the rich had their villas to escape the summer heat of the city. Walpole House was one of these, one of the few with documentation of its formal garden plan. The house was an example of the type which had been carved out from existing buildings and aggrandised by the addition of several garden buildings to create a riverside residence.

When Charles II decided to build his hospital for old soldiers at Chelsea he acquired the land of the former Chelsea College. The hospital was built 1682 - 1692 to the grand design of Sir Christopher Wren with its extensive grounds designed by the royal gardeners, George London and Henry Wise. There was land left over both to the east and to the west. The land to the east was leased to the Earl of Ranelagh, who built a house for himself there (see 2003 *Report* of The Chelsea Society).

The land to the west, amounting to some 4.5 acres, was leased in 1690 to Mr. William Jephson for 61 years. It is this land which eventually became the garden of Walpole House. In 1696, William Jephson's lease was acquired by Admiral of the Fleet, Edward Russell, Earl of Orford (of the first creation). The Earl was a Whig and political mentor of Robert Walpole and it was he who laid out a garden, part of which can be seen in an engraving of the Royal Hospital by J. Kip published in 1720. The engraving shows a formal walled garden with

Chelsey Colledge *(part), J. Kip, engraving, 1720.*
© Royal Borough of Kensington and Chelsea.





A View of Chelsea *(part), J. Maurer, engraving, 1744.*
From left to right: Gough House, rooms above the Green House, Lord Orford's Gazebo, Whitster's House and Pavilion, clipped hedges, Orangery, Octagonal Summerhouse.
© Royal Borough of Kensington and Chelsea.

three pairs of rectangular parterres whose central path aligns upon the east-west gravel walk on the south terrace of the Royal Hospital. A fine pair of gates and piers, which still exist, were positioned on this line, allowing for a vista eastwards. A gazebo was erected overlooking the Thames in the southwest corner of the garden, with terrace walks extending in northerly and easterly directions. The easterly walk returned so that it bordered the Royal Hospital creek situated on the eastern boundary of the garden. The area between the walled garden and the terrace walks appears to have been used as a kitchen garden.

The Earl of Orford persuaded the Royal Hospital to allow him to occupy the southwest corner of the stable yard. This was the original stable yard designed by Sir Christopher Wren, not that later built on the same site by Sir John Soane. This part of the stable yard adjoined his garden so he was able to adapt and extended the accommodation, including forming basements, so it could be used in conjunction with the garden.

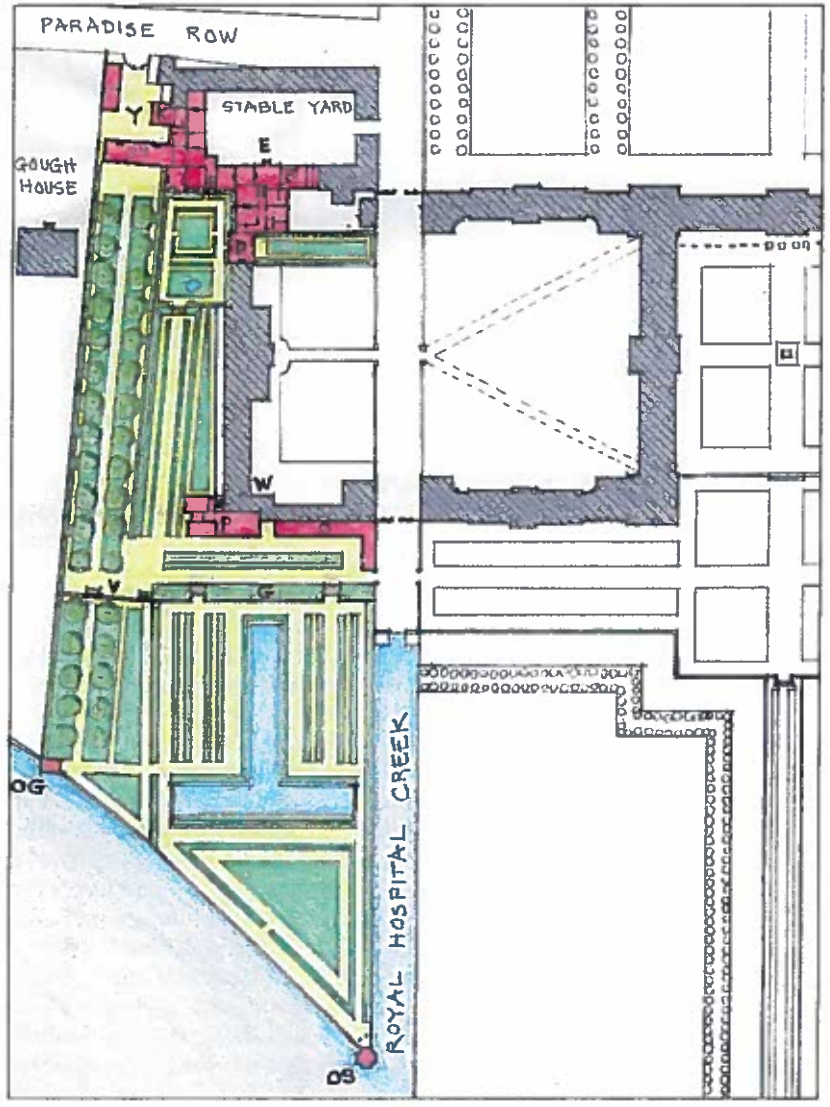
In 1703 the Royal Hospital terminated the arrangement with the Earl of Orford, as they needed his accommodation for the new Treasurer to the Royal Hospital. The original Treasurer's accommodation, Ranelagh House, had been sold on a long lease to the Earl of Ranelagh. When Sir Robert Walpole became Treasurer in 1714 he was given the Earl of Orford's accommodation as a perquisite. In

spite of the Royal Hospital vowing that it would never again grant a lease on accommodation that went with an appointment, by a series of devious moves, Walpole succeeded in achieving just that.

The Earl of Orford still owned the large garden, even though his accommodation had been taken away and in 1714 he sold his lease to Sir Richard Gough who had just acquired the house immediately to the west, subsequently known as Gough House. But in a deft move, Walpole had previously completed a deal whereby the majority of the land was made over to him, with just a strip of land 80 feet wide, adjoining the boundary of Gough House, being retained by Sir Richard. In 1719, Walpole bought back the strip of land thereby owning all of the 4.5 acres. These assignments and counter-assignments, although of little interest in themselves, are of considerable help in putting together the history of Walpole's house and garden.

As early as 1715 Walpole put in place plans to improve the land and buildings. He employed his friend, Sir John Vanbrugh, architect of Blenheim Palace, to design new buildings and he commissioned a plan for a new garden. A detailed drawing showing the garden layout is preserved in the archives at Houghton Hall, Walpole's great country house in Norfolk. This drawing is almost certainly the work of the famous garden designer Charles Bridgeman who had created new gardens at Stowe and Claremont as well as working on the landscaping of Houghton Hall for Sir Robert. Both Vanbrugh and Bridgeman worked for the Crown and Walpole was thus their patron, so they were the obvious people to employ for his own projects.

The garden plan shows an elaborate design with a formal T-shaped canal, on either side of which is a gravel area marked as 'summer orangeries'. Here orange trees in boxes or pots would be brought out from the Orangery in the summer months and be formally arranged. There were also lawns, terraces, gravel walks and a large fountain, all very formally designed, as one would expect at this period. The design of the garden reflects, albeit on a smaller scale, the formal 1690 layout of the gardens of the Royal Hospital. The main terrace to the garden continued that of the Royal Hospital, as the Earl of Orford's walled garden had done. However, it should be appreciated that the plan is a proposed design with an estimate of cost and it does not include the long strip of land, 80 feet wide, retained by Sir Richard Gough. Another plan at Houghton, giving areas of land, seems to have been prepared to show the impact of the acquisition of this strip of land. It shows that only the triangular garden next to the Thames and the 'horizontal' part of the T-shaped canal had been completed. The design for the gardens was at least broadly executed as the T-shaped canal is shown in the Rocque (1748) map of London, though the engraving by Maurer of the Chelsea riverside in 1744 shows avenues of tall clipped hedges which would seem to have either replaced or been added to the 'summer orangeries'.



Plan of Walpole House and garden based on a drawing of c.1715 in the archives of Houghton Hall.
Key: E entrance; S stables; Y yard; K kitchen; GH Green House; D Great Drawing Room; W Whitster's House; P Pavilion; O Orangery; V Structure with 3 vaults; G grotto? OG Lord Orford's gazebo; OS Octagonal Summerhouse.
Drawing by David Le Lay

Sir Robert Walpole, *Jean-Baptiste van Loo*
Philip Mould/The Bridgeman Art Library

The buildings designed by Vanbrugh for Walpole were mostly associated with the garden. These included a delightful octagonal summerhouse overlooking the Thames, an Orangery, a Pavilion and a Green House. It was a house and garden to be enjoyed in the summer and this is exactly how Walpole used it until his death in 1745. He also had a town house in Arlington Street, St. James', and from 1735-42, no.10 Downing Street was his official London residence. In addition to these London houses, he had several country estates of which Houghton was simply the principal one.

There was a lull in Walpole's ambitions when his party, the Whigs, found themselves in opposition but by 1721 he was back in power as First Lord of the

Treasury and Prime Minister, the first time such a title was used, and he proceeded apace to enhance his Chelsea residence. Work on both house and garden was complete by 1725. All that remains of this extremely fine house and garden is the Orangery and a brick structure containing three vaults, both of which are now to be found in the garden of Gordon House which has recently been sold by the Royal Hospital on a long lease.

There are many references to Sir Robert and Lady Walpole giving lavish parties in the Green House. One in particular took place in 1729 when Queen Caroline and the Prince of Wales were entertained. Extracts from a contemporary account include the following: *The Dinner was in Sir Robert's Green House. A kitchen was built on purpose in the stable yards near..... and ....they returned to the Green House, where the illustrious company were entertained with a ball, and afterwards supp'd in the same place.* This Green House could not have been the surviving L-shaped building, generally known as the Orangery, nor the other garden building to its west as neither of these could have housed a grand dinner let alone a ball and they are not located near the stable yards where a temporary kitchen was built. Auction particulars of 1747 show that the 80 foot wide strip of land next to Gough House which, although part of the garden were held on a separate lease, contained ... *.the Green House....the Court-Yard facing the Road ..... Rooms over the Green House .... And a Garden down to the Thames.* This confirms that the Green House, said to be 60 feet long, was in fact located in the northwest corner of the garden close to the yard near Paradise Row and the main stable yard and where the temporary kitchen was erected. The main kitchen was also situated in this area. Contemporary maps show a building in this area and the Maurer view depicts a building immediately next to Gough House, 9 windows wide, probably the rooms over the Green House referred to in the auction particulars.

This building was not a 'greenhouse' as we understand it today but a special room used in summer time which, as Thomas Faulkner relates, was filled not just with exotic plants but with fine furniture and paintings. The plants were described in the auction particulars of 1747 as being 'a large and curious collection of orange and lemon trees, some hundreds of pine-apple and other plants...'. Such was the size of the collection that they were sold on a separate day and warranted their own catalogue.

The Orangery is not referred to in the sale particulars, possibly because it contained no furniture and was simply a repository for orange trees during the winter months. It was certainly a part of Walpole's garden as it appears in the garden plan at Houghton and is shown in all of the contemporary views of the house. It is however consistently shown as having round-headed windows as opposed to the square-headed windows that presently exist. Round-headed windows were consistently used by Sir John Vanbrugh and perhaps the east wall at the back of the short wing of the building, fronting onto the West Road

The Orangery. Above, the south and west elevations; below the east elevation from the Royal Hospital's West Road.

of the Royal Hospital, which has round-headed blind arcading, is all that remains of Vanbrugh's design.

To the west of the Orangery stood another garden building which, according to the sale particulars, had both a Red Room and a Green Room and is probably the building referred to as the 'Pavilion'. It was attached to the Whitster's house. 'Whitster' is a corruption of 'whitester' being the person in charge of the laundry, that is, he made things white. The Pavilion was a single storey building, with round-headed windows like those of the Orangery. A flat roof with a balustrade formed a roof terrace from which there were views of the river, the Battersea meadows and the Surrey hills beyond. Walpole extended the original Whitster's building westwards, with windows at first floor level giving access to the roof terrace.

He blocked-up the windows to the Whitster's house itself so that the Whitster could not overlook the terrace or the gardens. The short projecting wing of the Whitster's house with a hipped roof was aligned onto the central canal with the Orangery and Pavilion, each with their round-headed windows, to the east and west forming a symmetrical composition. The only difference was that the Pavilion had a balustraded roof terrace and the Orangery a pitched roof.

View of part of the New Infirmary at Chelsea Hospital *(part), Sir John Soane, watercolour, 15 October 1810. Exterior view of the Great Drawing Room. Courtesy of the Trustees of Sir John Soane's Museum.*

Vanbrugh also designed a new building at the south end of the original buildings near the stableyard that had been adapted in

Interior of the Great Drawing Room that became part of Soane's Infirmary. The rectangular reveals to the windows show the original windows designed by Sir John Vanbrugh. Courtesy of Royal Hospital Chelsea.

1696 by the Earl of Orford. Although much grander in scale, it is a very restrained design for Vanbrugh, that most baroque of Architects. It featured, on the ground floor a large room known as the 'Great Red Drawing Room'. This is the building that was later incorporated into Sir John Soane's Infirmary and thus survived until World War II.

In addition to the garden rooms and the Great Drawing Room, the house had two further drawing rooms, a dining room, an entrance hall, and six principal bedrooms. There was also a full complement of servants' quarters, stables and coach houses, a bath, an ice-house and all the other features one would expect in the residence of a Gentleman of the time.

The grotto in the gardens was said to have been one of the finest in the country. A poem addressed to Lady Walpole, upon her being presented with shells from the Channel Islands, probably from the famous shell beach on Herm, is reproduced in Faulkner's Chelsea and its Environs. The grotto was built by John Castles, who was an assistant to Sir John Vanbrugh and who in 1737 built a huge grotto in Marylebone that was known as the Royal Grotto and was open to the public. There has been much speculation as to whether the three arches that still exist within the grounds of Gordon House are, as was asserted by Marianne Rush, an amateur artist who recorded many buildings in Chelsea in about 1820, the remains of the famous grotto. The sale particulars state that the grotto was within the main part of the garden but the three arches are not within this area but in the 80 feet wide strip once belonging to Sir Richard

The structure with three vaults, said to be Lady Walpole's grotto.

Gough. In 2004 Mike Cousins wrote in the journal Follies that he had 'come up against a brick wall' in his attempt to locate the grotto; and so it must remain. The most likely location is at the head of the central arm of the 'T' shaped canal and in an arrangement to deal with the change of level, similar to the three arches, but a little way further east.

In 1742 Sir Robert Walpole retired from politics and was created Earl of Orford (of the second creation) a name he chose from his political mentor the Earl who had laid out the first garden at Chelsea and whose title had become extinct. Sir Robert's son, the 2nd Earl of Orford, kept the house upon the death of his father in 1745 but, in accordance with his father's will, the collection of fine paintings at Chelsea were taken to Houghton Hall. Eight of these were part of the collection of 204 paintings sold to Catherine the Great in 1779. Four are located in Russia, three are un-located and one was sold by Russia to Andrew Mellon and is now at the National Gallery, Washington. In 2013, 70 of the paintings were returned to Houghton for a special loan exhibition and of these two were from Chelsea (Hals' Portrait of a young man from Washington and Antonio Moro's Portrait of a Man). In April 1747 the remaining contents of the Chelsea house were sold at a 4-day public auction and the house was let to the Duke of Newcastle before being sold in 1751 to the 2nd Earl of Dunmore. In 1754 it was occupied by Viscount Palmerstone and then in 1758 by the Duke of Norfolk.

George Aufrère, William Hoare.
Private Collection.

In 1759 Walpole House was bought by Mr. George René Aufrère (1715-1801), who negotiated an extension of the lease up to 1825. Aufrère was a highly successful linen merchant of Huguenot descent who had premises in Cornhill in the City of London. In 1746 he had married

Mrs Aufrère's House in the Stableyard, Chelsea, taken from the opposite shore, *watercolour, c.1780.*
Courtesy: City of London, London Metropolitan Archives.

Arabella Bate, the daughter of William Bate of Foston Hall, Derbyshire and a cousin to Brownlow Cecil, the 8th Earl of Exeter. Soon after the Aufrères moved into Walpole house, Arabella Aufrère's sister Sarah Banks, mother of Sir Joseph Banks, the famous botanist and explorer, moved into Turret House next door but one. The Aufrères had one child, Sophia, who in 1770 married Charles Anderson-Pelham of Brocklesby Hall in Lincolnshire. Unfortunately, Sophia died in 1786 aged only 33 but not before producing a son and heir. Her husband was so affected by her early death that he erected a magnificent mausoleum to her memory, designed by James Wyatt, in the park of Brocklesby. Upon the death of his wife, Charles Anderson-Pelham was said to be the richest commoner in England but not for long as in 1794 he was created 1st Baron Yarborough and his son became the 1st Earl of Yarborough

Like Sir Robert Walpole, George Aufrère had a magnificent art collection at his Chelsea house, a catalogue of which is preserved in the British Library. This lists some 150 paintings, all by the greatest masters. In the octagon summerhouse Aufrère placed one of Bernini's most significant marble sculptures – *Neptune and Triton* (1623) from the Villa Montalto in Rome. The sculpture, which was bought by Aufrère from the heirs of Sir Joshua Reynolds, is the only major work by Bernini outside Italy and was acquired by the Victoria and Albert Museum from Aufrère's descendants. It is presently displayed in the main sculpture gallery of the Museum.

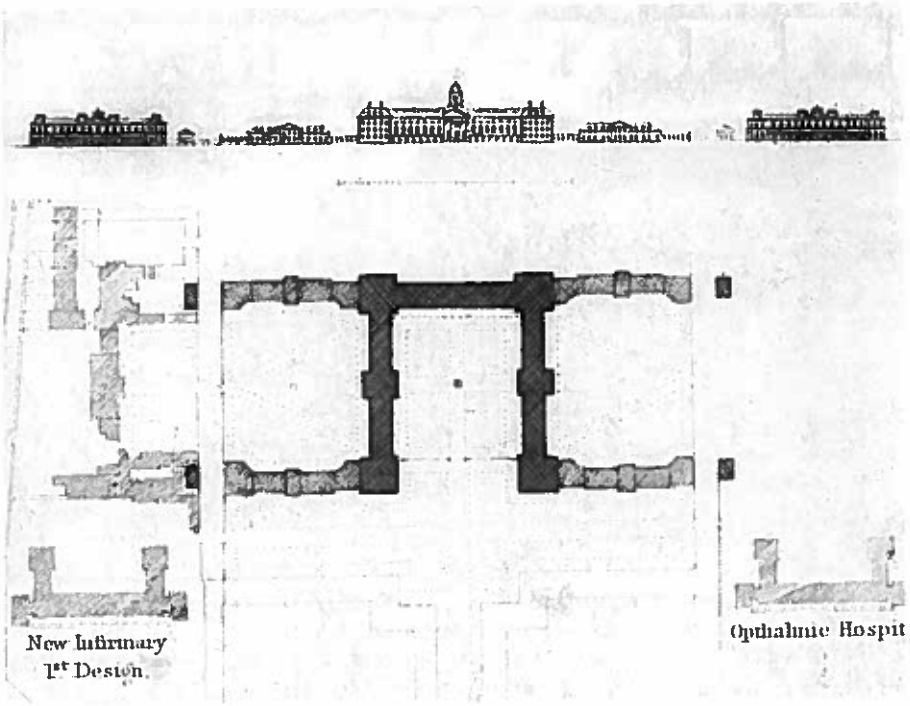
Aufrère carried out alterations to the house, principally to the Pavilion, which he made into a two storey building with a pitched roof and added a centrally positioned full-height octagonal bay window and a veranda at ground floor level. This is shown in a view of the house that was published in 1793 in Lyson's *Environs of London*. The original watercolour is titled '*Mr Aufrere's House in the Stableyard Chelsea.....*', confirming that throughout its existence Walpole House was approached via the stable yard of the Royal Hospital. It is possible that it was also he who altered the fenestration to Vanbrugh's Orangery.

When Aufrère moved to the house in 1759 the design of the gardens would have been considered extremely old fashioned. He swept away all the formal elements, converting much of the gravel areas into grass and replacing clipped hedges with informal clumps of trees. Each arm of the canal was truncated and given a curved end so that it became more of a pond.

George Aufrère died in 1801 and his wife in 1804, the same year as her sister and neighbour, Sarah Banks. The entire Aufrère fortune was inherited by Baron Yarborough, who transferred the pictures from Chelsea to Brocklesby and in 1808 sold the remaining unexpired 17 years lease back to the Royal Hospital. The Hospital was keen to once again own this part of their estate as there was a desperate need for a new Infirmary. Wren's original Infirmary was in one of the four 'pavilion' buildings arranged on either side of the main block but it had been relocated above the kitchens near to the dining hall, a wholly unsatisfactory arrangement.

In 1807 Sir John Soane became Clerk of Works to the Royal Hospital. This was a government appointment in which the Royal Hospital had no say. Soane was one of the most eminent architects of the day but his relationship with the Royal Hospital was a stormy one to say the least. Soane's initial concept was that the Infirmary should be built on the terrace overlooking the river, where Walpole's Pavilion and Orangery had stood and where the sick pensioners could have all the advantages of fresh air and river views. He further proposed that a matching building, an Ophthalmic Hospital, be erected on the east side of the Royal Hospital on the site of Ranelagh House, now also back in the possession of the Royal Hospital. The whole complex would thus have been rendered more monumental than even Wren had envisaged. This proposal was well beyond Soane's brief and one can only imagine how annoying this must have been to his clients. It is however included in his *Designs for Public Improvements in London and Westminster*, published in 1827.

But this was just the beginning, for in 1810 the Royal Hospital, without consulting Soane, sold a lease to Lieutenant-Colonel James Willoughby Gordon of the part of gardens of Walpole House that overlooked the river, thus robbing Soane of what he saw as an essential feature of his plan. When he found out

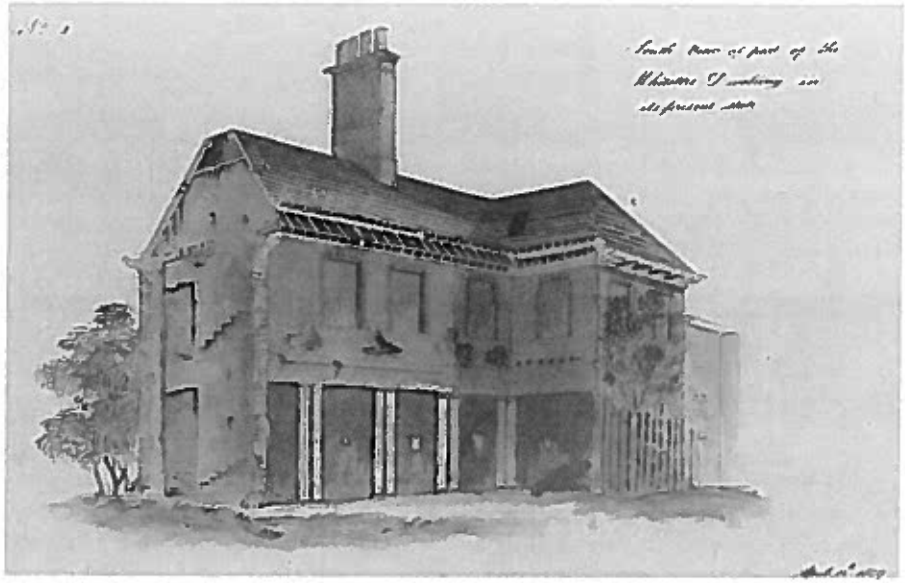


Designs for Public Improvements in London and Westminster *(compilation), Sir John Soane, 1827. Showing Soane's proposal for a new Infirmary at the Royal Hospital and a matching Ophthalmic Hospital on the site of Ranelagh House.*
© Royal Borough of Kensington and Chelsea.

what had been done he was furious. He challenged the Royal Hospital to reverse their decision and ultimately took his case to a Parliamentary committee. Parliament agreed that the best site for the Infirmary was as proposed by Soane but they left it to the Royal Hospital to buy back the lease from Lieut-Col. Gordon, who refused to sell.

Gordon commissioned Thomas Leverton to design a house located in the centre of the main terrace of Walpole's garden. The house was constructed in 1812 and was of somewhat plain appearance, especially the elevation facing the river. The interiors and front elevation were more elegant and refined.

As soon as he had acquired the site, Gordon ordered that the Pavilion building attached to the Whitster's house be demolished which left the south and west sides of the Whitster's house exposed to the elements. Soane vociferously complained to the Hospital about this vandalism and as an aid to his case



South View of part of the Whitster's Dwelling in its present state,
Sir John Soane, watercolour, 12 April 1809.
The building after the removal of Walpole's Pavilion building which had been altered and extended to two storeys by George Aufrère.
Courtesy Sir John Soane's Museum.

recorded the state of this building in a drawing preserved in the Soane Museum. This drawing clearly shows the exposed rafters of the Whitster's house indicating that there had once been a valley gutter between it and the Pavilion as extended by George Aufrère. One can also see a grey painted plaster wall with white pilasters and brackets, that no doubt once supported busts, all of which would have been inside the ground floor of the Pavilion. Drawings of the remains of Walpole House and garden were also made at this time by John Nattes (1765-1839) as well as by Marianne Rush.

Eventually, Soane was instructed that the part of Walpole House in the south west corner of the stableyard was to be converted into the new Infirmary. Soane thought this completely unsatisfactory and succeeded in designing a new building except that he incorporated into his design the Great Drawing Room designed by Vanbrugh. Soane's pared-down classicism did not please the deeply conservative Royal Hospital nor did his use of yellow London stocks instead of the purple brown Surrey bricks used by Wren. The Royal Hospital was so horrified by Soane's Infirmary and new stables that he was given instructions that all the future buildings had to be strictly in the style of Wren.

Much has been written about Walpole House, notably by Walter Godfrey for the Survey of London in 1909 and by Captain Dean for his comprehensive book on the history of the Royal Hospital published in 1950. Both of these accounts rely heavily on the detailed survey carried out by Sir Joan Soane in 1810, but by then most of the fine garden buildings had already been demolished and they were left somewhat baffled as to how so great and eminent a person as Sir Robert Walpole could have resided in such unusual and inconvenient a house. What they failed to grasp was the importance of its riverside location with a well laid-out garden and its value for summer entertaining by Walpole. Had they studied the plans to be found in the archives of Houghton Hall and the views of the Chelsea riverside, they might have appreciated the unique attractiveness of this important Chelsea house.

There are presently plans for extensive alterations and additions to Gordon House, which occupies the main part of the gardens of Walpole House. A Historic Building Report was prepared in support of these plans, which does not fully identify the significance of Walpole House and its garden.

Acknowledgement
I wish to thank Simon Wartnaby for his help in preparing this article

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The Newly Restored Bird Bath Memorial near the Thomas Carlyle Statue on Chelsea Embankment

by Dr Hilda Kean FRHistS

I first came across the remains of a memorial to Margaret Mary Damer Dawson on the Chelsea Embankment near Cheyne Walk several years ago. More accurately, I had read about the memorial and went searching for it. In its neglected state it hardly merited attention and even the metal rod on top of the base had disappeared in later years. When I visited last year I could find scant traces.

The restored memorial is to be welcomed not least because it could have totally disappeared. The helpful council officer who replied to my initial query was not even aware of the former bird bath when responding to my enquiries about

The original bird bath on Chelsea Embankment.

Left, the damaged bird bath, and right, in its restored form.

its loss. Sadly, this would not have been the first memorial to be 'lost' in London: the theft of Diane Gorvin's *Dr Salter's Dream* from Bermondsey's Cherry Garden Pier being perhaps the most famous recent example.

Who was Margaret Mary Damer Dawson ?

If Damer Dawson is known today it is likely to be for her controversial work founding the Women's Police Service during the First World War. As archivist David Doughan has explained in his contribution to the *Oxford Dictionary of National Biography*, Damer Dawson had been keen to form this police service to protect women (and children) from sexual exploitation. It was initially supported by many feminists who had been active in the militant suffrage movement. However, some of their first actions, at the request of the army, were to control women 'of bad character'. Damer Dawson and most of her supporters complied with this, 'on the grounds that to prove their willingness to accept police discipline, no order, however distasteful, could be shirked'. She would later give evidence to the Post - First World War Committee discussing the recruitment of women police officers before her untimely death from a heart attack in 1920 while still in her forties.

However, this summary does not cover another important aspect of her public life to which the memorial refers. As the Chelsea Society *Annual Report* for 1932 notes, the bird bath memorial was erected by Damer Dawson's friend Miss St John Partridge and designed and created by the sculptor Charles Pibworth, a

Miss Damer Dawson in the driving seat of the Anti-Vivisection propaganda van.

member of the Art Workers' Guild and a Fellow of the Royal Society of British Sculptors, who, like Margaret, lived nearby. Around the side of the circular basin were the words taken from Coleridge's *Rime of the Ancient Mariner*, 'He prayeth best who lovest best all things great and small'.

Why was a memorial in the form of a bird bath erected to her?

The form of memorial – and the wording – was not accidental. Margaret Damer Dawson had been an executive member of the progressive Humanitarian League, the manifesto of which included the sentiment 'it is iniquitous to inflict suffering, directly or indirectly, on any sentient being, except when self defence or absolute necessity can be justly pleaded.' She had been a leading member and one time organising secretary of the animal campaigning organisation the Animal Defence and Anti-Vivisection Society where she played a leading role alongside Louise Lind af Hageby and Nina, Duchess of Hamilton and Brandon. Apart from opposing vivisection, the Society campaigned against circuses and performing animals and for reforms in the way that animals were slaughtered for food. She was one of the organisers of the important international animal congress held in London in July 1909 managing to gain the support in Britain alone of many organisations including the Humanitarian League, the RSPB, the National Anti-Vivisection Society and Our Dumb Friends' League (now Blue Cross). During the 1914-18 War the Society supported the work of the Purple Cross concerned both with human suffering – and the plight of horses on the battlefields of France.

As her obituary explained, Margaret opposed all cruelty to animals including the exploitation of animals for fashion: 'a woman at once tender and gallant and absolutely without thought of the consequences to herself of an onslaught on the citadel of cruelty and selfishness.'

And why here in Chelsea?

Aside from living nearby, Damer Dawson's activities in the Animal Defence and Anti-Vivisection Society had a local connection. The organisation had been prominent in the erection of an anti-vivisection memorial to 'the old brown dog' just over the river in the Latchmere Estate recreation ground. (A new and

Damer Dawson's house at 10 Cheyne Row and the commerative plaque erected there.

different version is now in the path adjacent to the old English garden in Battersea Park.) Damer Dawson was also to be found driving the ADAVS anti-vivisection van during the election campaign against the Liberal candidate – and vivisector – Sir Victor Horsley for the University of London seat in 1910. (He lost.)

The ADAVS was also supportive locally of the Battersea Anti-Vivisection Hospital that stood on the junction of Albert Bridge Road and Surrey Lane. With an outpatient service for the 'suffering poor', beds for cancer patients and a policy of 'No vivisectors on its staff' and 'No experiments on its patients' it was popular locally though seen as controversial by the medical establishment.

The form of a bird bath as a fitting memorial to an animal campaigner is not unique. (St John's Wood church gardens contains a similar memorial to a fellow member (and treasurer) of the Humanitarian League, Alice Drakoules.)This form of commemoration complements the plaque in 10 Cheyne Row and gives a different slant on the life and works of Margaret Damer Dawson.

Author's Note: Dr Hilda Kean FRHistS is a public and cultural historian. She is the former Dean of Ruskin College, Oxford, where she taught history for many years. Hilda has published widely on animal-human history, public history and London and runs walks with an animal theme. For more information see her website http://hildakean.com/

Katharine Furse 1875-1952

by Patricia Burr

Katharine Furse was the fourth daughter, and thus not the longed-for son, of John Addington Symonds, a distinguished poet and critic, and his wife Janet Catherine North, sister of the well known flower painter Maryanne North. Because of her father's tuberculosis, the family moved to Davos in Switzerland. Katharine, who grew up as a boy and was reckoned so by her family until adolescence, was educated mainly by governesses but when 17 years old she went to a finishing school in Lausanne. The headmistress was somewhat ahead of her time and lessons in First Aid, Home Nursing and Anatomy were taught by a doctor. These were the only subjects Katharine enjoyed, and the lessons she learnt helped her considerably in her VAD days twenty years later.

In 1893 her father died and the family moved to London where she attended lectures on physiology and First Aid at King's College. Being too young to train as a nurse, and without the necessary education for a medical career, massage was her only outlet and she was taught by one of the founders of the Chartered Society of Masseuses. Despite the necessary study of anatomy no mention was ever made of the sexual organs, and she was haunted by the resulting confusion. However the mysteries must have been revealed as in 1900 she married the 'very virile' artist, Charles W Furse and bore him two sons. He had become an Associate of the Royal Academy. He worked strenuously on his many commissions, which took a toll on his fragile health. After only four years of marriage, he died at the age of 36 from the tuberculosis from which he had been suffering when they married.

In 1913 she moved to 112 Beaufort Street in Chelsea, where she was to live for 20 years. With her sons at school, Katharine felt the need to occupy herself with social work. The Red Cross Voluntary Aid Detachments, attached to the Territorial Army, had been formed in 1909 to help sick and wounded in case of war. Katharine joined the Westminster Division in 1912. She had never been a team player and she found the regulations irksome, amongst them the laundering of the uniform, a cotton dress with starched collar, cuffs and belts. She designed a more practical coat and skirt on the lines of a military tunic, which met with the approval of her Detachment. She then lobbied the members of the Uniform Committee at 19 Victoria Street to approve the change. Despite her being unknown to them all, her request was granted although they would not go so far as to adopt her suggestion of a tricorn hat. This would later be

Katharine Furse (by Bensford) as Head of the VADs
© University of Bristol Library Special Collections

adopted in 1917 by the WRNS where it proved a great incentive to recruitment.

Katharine was instrumental in instituting a far more fundamental training for the London Detachments. Courses were given by day and in the evening. Teaching included Anatomy, Physiology, Home Nursing, Hygiene and Sanitation taught by the War Office, Drill taught by Army Sergeants, Indoor Cookery, Carpentry and Laundry (Katharine escaped the latter by catching measles and nearly dying), Camping and Stretcher Work. However there was no experience of modern practical nursing as few of the hospitals would take in VADs. The Red Cross Society had never asked the matrons of the nursing Training Schools to advise on the training of VADs and this omission had set the nursing profession against them.

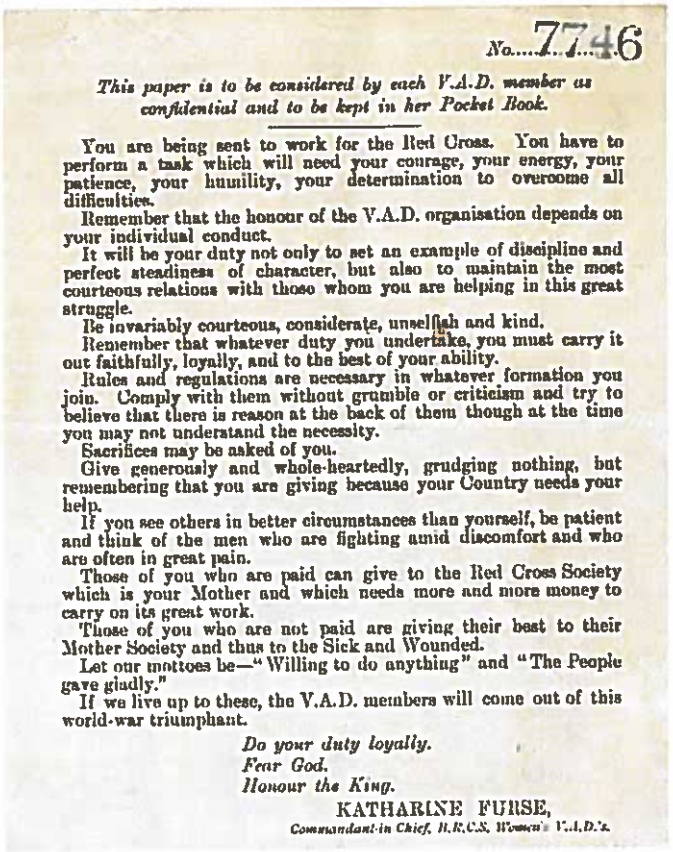
When war was declared in 1914 Katharine headed the first VAD unit to be sent to France. She set up a rest station in Boulogne, in the only accommodation available, three railway carriages. To advertise their presence, she hoisted the Union Jack and Red Cross flags side by side although her brand new Union Jack was coveted by a Naval gun crew and she exchanged it for their smoke-black tattered one which had seen active service up the line. Their presence became more and more valuable with the influx of wounded from Ypres, and on one day they fed 2,300 men and did over 200 dressings, many of them on gangrenous wounds. They became the heroes of the hour, and as many as possible of their requests for trucks, stoves, medical stores, cocoa, condensed milk etc. were granted. They ended up with eight railway trucks: one filled with so much cocoa and condensed milk that it sat right down on its springs. Another carriage became a staff room with camp beds; another a workshop where furniture was made from packing cases, two sisters being very competent carpenters.

The desperate need for supplies meant looting was widespread – stretchers,

Katharine Furse in WRNS uniform with her sons, Peter and Paul.
© University of Bristol Library Special Collections.

blankets, coal – everything for the needs of the wounded. Stray patients produced slabs of bacon and sacks of potatoes acquired from no-one asked where. As Boulogne settled down to a long period of war, the Military Base Hospitals came into their own and the VADs were downgraded to giving comfort and hot drinks to walking wounded. Condensed milk tins were converted into mugs by the hundred and thousand. They dressed the minor injuries of the local civilians and were even asked to help with their donkeys, cats and dogs: any help was given that did not contravene the Geneva Convention. Known as 'the Starched Brigade', smoking and association with men was forbidden, as Katharine felt that idle hands made mischief. She was keen to preserve a reputation for almost exaggerated seriousness.

Aware of her administrative abilities, the authorities asked her at the end of 1914 to return to London to take charge of the central VAD Headquarters. She was unwilling to give up the absorbing practical work in France for administrative work in an office, but was persuaded that she would have her finger on the pulse of the war. Their responsibilities expanded – most of the work of all the Red Cross Hospitals was done by part-time VADs. Eventually there were 170 volunteers working and needing larger offices they moved into Devonshire House, sharing it with the extremely accommodating Devonshires.



No. 7746

This paper is to be considered by each V.A.D. member as confidential and to be kept in her Pocket Book.

You are being sent to work for the Red Cross. You have to perform a task which will need your courage, your energy, your patience, your humility, your determination to overcome all difficulties.

Remember that the honour of the V.A.D. organisation depends on your individual conduct.

It will be your duty not only to set an example of discipline and perfect steadiness of character, but also to maintain the most courteous relations with those whom you are helping in this great struggle.

Be invariably courteous, considerate, unselfish and kind.

Remember that whatever duty you undertake, you must carry it out faithfully, loyally, and to the best of your ability.

Rules and regulations are necessary in whatever formation you join. Comply with them without grumble or criticism and try to believe that there is reason at the back of them though at the time you may not understand the necessity.

Sacrifices may be asked of you.

Give generously and whole-heartedly, grudging nothing, but remembering that you are giving because your Country needs your help.

If you see others in better circumstances than yourself, be patient and think of the men who are fighting amid discomfort and who are often in great pain.

Those of you who are paid can give to the Red Cross Society which is your Mother and which needs more and more money to carry on its great work.

Those of you who are not paid are giving their best to their Mother Society and thus to the Sick and Wounded.

Let our mottoes be—"Willing to do anything" and "The People gave gladly."

If we live up to these, the V.A.D. members will come out of this world-war triumphant.

Do your duty loyally.
Fear God.
Honour the King.

KATHARINE FURSE,
Commandant-in Chief, B.R.C.S. Women's V.A.D.'s.

Circular issued to VADS by Katharine Furse describing the principles and conduct of the VADS, to be kept in pocket books, including 'Be invariably courteous, considerate, unselfish, and kind', nd.
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In 1916 she was appointed Commandant-in-Chief, BRCS Women's VADs and the following year she became one of five women appointed Dame Grand Cross, a newly created Order of the British Empire. In addition she was awarded the Royal Red Cross by King George V. Very aware of the honour, she was not however happy about the awards feeling that women were profiting by the sacrifice of men and that all honours, other than those for bravery, should be dispensed with during the war.

Although she was considered a great success as head of the VAD, she was unhappy about her lack of power in being unable to ensure the welfare of all the

Dame Katharine Furse in uniform of Women's Royal Naval Service, by Glyn Philpot, 1920.
© Imperial War Museum.

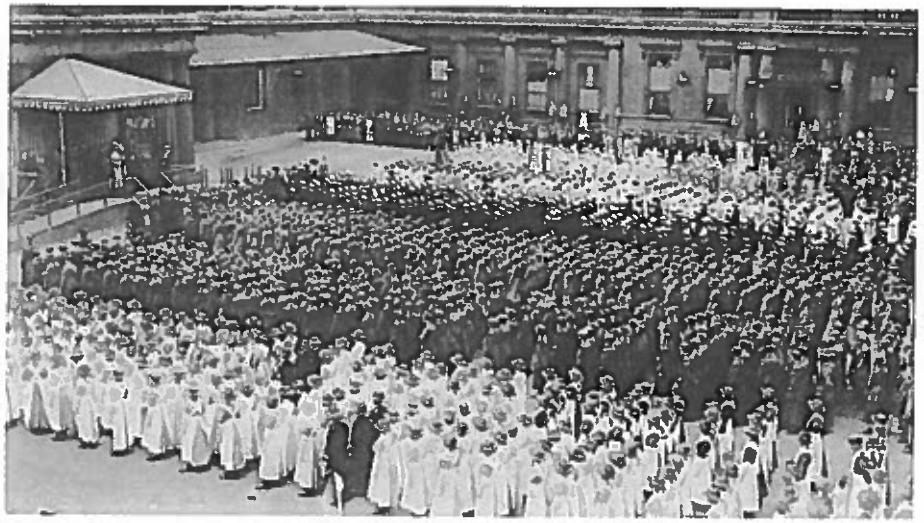
women she appointed. The nursing side was considered superior to other work for women despite the need for nurses to have practical assistance. A nonsense rhyme, told by a wounded Tommy, gives a revealing glimmer of the situation:

The Hive was made for the bees;
The bees make all the honey;
The VADs do all the work;
The Sisters get the money!

She tendered her resignation in November 1917, well aware that she risked a great deal of criticism whilst the war was still active.

Her experience led to her being offered a great many administrative positions, but the one that appealed was Director of a naval organisation of women. Being in control she felt she could prove the theories she had tried to press for the VADS. Knowing little of naval organisation, she bought a copy of the King's Regulations for the Navy which became her 'bible'. She persuaded some of her colleagues from the Red Cross, who had resigned with her, to join the new service. The Women's Auxiliary Army Corps (WAACs) had been formed earlier in 1917 and she felt lucky to have their scheme as a basis to work on. Pay and allowances would be equivalent in all the women's services and the Admiralty confirmed giving equivalent ranks with the Navy for all officers. It was doubted whether Royal would be sanctioned in their preferred choice of a name, the Women's Royal Naval Service, but it was approved. (Another suggested name of Women's Auxiliary Naval Corps, 'WANKS' was understandably not chosen).

Initially Katharine pretended that she had not thought of a uniform, fearing the usual remarks that women were only interested in dress. However, while leaving the gold braid for the men, the uniform she chose with the three-cornered hat was approved. Within a month of her being asked to form a service, the WRNS were established. The WAACs suggested the first batch of officers could train at their school to inculcate drill and discipline before being appointed to take responsibility. There was no problem of recruitment, the WRNS being smaller than the other services, total numbers never exceeding 7,000. Despite overwhelming support from the whole civil staff, a few men dreaded the idea of women coming in. In the words of a Chief Petty Officer, 'Of all the 'orrible things this 'orrible war has done, these 'orrible women are the worst', but he changed his opinion later and wanted to keep on his female assistants when demobilisation came in. Most of the senior officers received pay and Katharine was delighted to receive an extra £500 pa. The WRNS undertook every form of service ashore which a woman could perform – replacing Paymasters as Secretaries to Admirals, coders, decoders, writers, telephonists, telegraphists, signallers, storekeepers and draughtsmen. They staffed listening stations in remote places, fitted depth charges and paravanes in ships as well as floats to



A procession of women's war organizations assembled in ranks in the courtyard of Buckingham Palace.
© University of Bristol Library Special Collections.

torpedo nets, cleaned boilers, washed life-belts and drove cars. They baked, painted, cleaned and ran their own hostels and offices. Above all they were proud and pleased to be allowed to take part in whatever women could do, replacing and supplementing men in every sphere wherever possible. Although they worked on vessels in harbour, their motto was 'Never at Sea' although there was one exception – a motor boat on the south coast which had a Wren in charge of it.

A procession for the King and Queen's silver wedding was organised in 1918 and 3,000 war workers marched through Hyde Park into the quadrangle of Buckingham Palace. King George spoke for all, 'When the history of our country's share in the war is written no chapter will be more remarkable than that relating to the range and extent of women's participation'. The WRNS' contingent had trained in Courtfield Gardens where their large Depot Hostel was situated. Some of the local residents complained that they were spoiling the lawns, leading Katharine to feel that all enclosed squares in London should be opened to the public. The Second Sea Lord wrote of their smart appearance and said 'I hope you will let it be known to all concerned how proud we of the Navy felt of our WRNS'.

Just as the WRNS got into their stride the war came to an end. When Katharine realised there was no hope of them being maintained, she suggested

demobilisation should go ahead as fast as possible, as the returning men ought to fill all the openings available. It took over a year to complete their demobilisation. The Admiralty wished to be placed on record their high appreciation of the work which the Corps had accomplished. All who had come into contact with the WRNS had been impressed by their discipline, zeal and *esprit de corps* and the Royal Navy felt justly proud of the Women's Service.

Katharine on skis at Murre.
© University of Bristol Library Special Collections.

There were still enough WRNS to take part in the Peace Festivities of 1919 – a seven-mile course from and to Hyde Park, taking in Sloane Street. They marched past the King who stood on a platform in front of the Queen Victoria memorial. The Second Sea Lord complimented them on their marching and appearance and said they had thoroughly earned the right to be represented on this historic occasion with the Royal Navy.

While the Peace Procession seemed to be the apex to her efforts, it was not quite the end. The 'Sea Services Commemoration' took place on the Thames in August that year. Sounding very similar to the Queen's Jubilee River Pageant last year, King George V headed the procession in the Royal Barge. He disembarked at Cadogan Pier where the WRNS provided the Guard of Honour. Katharine was introduced to the King, for whom a small wooden building had been erected on the pavement near Albert Bridge

Katharine sat on many committees and commissions after the war trying to find outlets, including migration, for ex-service women, many of whom suffered severe hardship when demobilised. After an enjoyable spell with Sir Henry Lunn's travel agency working mainly in her beloved Switzerland where she did a great deal to popularize the sport of skiing with British tourists, becoming President of the Ladies' Ski Club. She then joined the League of Nations fulfilling her need to work for understanding and goodwill among people. For many years she represented the Boy Scouts and Girl Guides of the world on the Child Welfare Committee of the League. This led her to form the World Association of Girl Guides and Girl Scouts covering the movement in 34 countries.

She died in Chelsea on 25 November 1952.

Interview with Cllr. Nick Paget-Brown Leader of the Royal Borough of Kensington and Chelsea

by Terence Bendixson

The effect on Chelsea and Kensington residents of a 'mansion tax', a one percent annual levy on the capital value of houses and flats, would, according to Nicholas Paget-Brown, the new Leader of the Borough Council, be 'devastating'. Lots of people who have middling incomes, but who also have houses which, over the years, have become more and more valuable, would be unable to afford the tax and might have to move out of the Borough.

He was seriously worried by the prospect. It would necessitate a costly re-valuation of houses up and down the country but, 'rich pickings could be had from it, which is why two of the Parties at Westminster (Labour and Liberal Democrats) support it. But the reality is that most of us are not living in mansions.' We just happened to live in flats and houses which had become valuable.

Councillor Paget-Brown, energetic and in his shirt-sleeves, said that the biggest challenge facing the Council was housing in all its aspects – tenure, cost and physical condition. 'My main grumble', he said, 'is with people who have bought a house here, are foreign-domiciled, and don't spend any time in the Borough.' They contributed nothing. That was where he thought scope for a tax lay.

To back up his point about absentees, Paget-Brown quoted the latest census figures. Throughout Greater London the average rise in population in the decade since 2001 was 12 to 13 per cent. During the same decennium the population in Kensington and Chelsea had fallen by 0.1 per cent. Nowhere in London was the effect of foreign domiciled home-owners so notable and so significant.

All this showed how necessary it was to think about the long term prospects for living in the Borough. 'There is a danger that, over time, residents will become polarised into the very rich and the poor with, between them, a diminishing "squeezed middle".'

Cllr Nick Paget-Brown

Did the Council's own houses have a role to play here? Many post-war London estates had problems that included the way in which their layouts, modelled on Le Corbusier's concept of a high-rise 'radiant city', disrupted earlier neighbourhoods and street patterns. They also dated from the 1960s when building standards were low and insulation was poor. Their central boilers were inefficient and pumped out heat that was too hot for some and not hot enough for others.

'Should they be refurbished or rebuilt?' Paget-Brown asked and went on to sketch out a possible future in which Council estates were rebuilt to modern standards, reconnected to their surrounding streets, restored to tenants who wanted to return to them but also used to create homes for people in the squeezed middle. He implied that just patching up such obsolete and inefficient buildings was not a wise way to go.

He would not be drawn on which estates might see this kind of renewal. Such choices lay in the future.

Paget-Brown's interest in energy and insulation is partly derived from his time as editor of a business newsletter on environment and energy policy. Not that he started life in Kensington. He was born in Esher and, after school and a degree in history and politics at the University of York, he joined Reuters to help them turn global news into research tools for investors. He then did a stint for another US media company, setting-up their London office, having become in 1986 a Councillor for Hans Town in Chelsea.

At that stage he also had parliamentary ambitions because, in 1992, he was adopted as a Conservative candidate for the Don Valley in South Yorkshire. But as he became more interested in local government, he set up his own business publishing company better to combine work and Council service.

Did he have ambitions at this stage to be leader of the Council? Paget-Brown gave an emphatic 'No.....but I was beginning to find the work extraordinarily interesting – much more so than I had originally expected.' He went on to become Chief Whip and then Deputy Leader under Merrick Cockell. Did this mean, I asked, that he was the heir apparent? Not a bit of it: other colleagues could, and did, put themselves forward to be elected as leader.

However Paget-Brown's manifesto contained one item of great interest to many Chelsea residents. He promised to leave Sloane Square as it is. Was that an attempt to buy the votes of Chelsea Councillors? He gave me an old- fashioned look. No, it was more an acknowledgement that the debate was over. In any case, money was becoming increasingly tight and what might have been spent in Sloane Square had gone to transform Exhibition Road.

So what about the great basement controversy? Was the Borough below street level due to become a huge Gruyère cheese? Paget-Brown acknowledged it was a huge challenge. The Council was making as robust a case as it could to limit basements to a single storey and to half the extent of gardens. Something had to be done to protect residents from the noise and disruption of next door excavation.

And yet, 'the Council does not have extensive powers to ban developments. Decisions are subject to appeal and yes, people do have the right to do what they want with their property, subject to planning law'. Unfortunately the issues of persistent noise and disruption do not get sufficient attention from the planning system.

But why, if Hammersmith and Fulham could restrict basements to the footprints of buildings, did Kensington and Chelsea have to be so much less restrictive? The reason was that there was so much less demand for basements in Fulham. Furthermore 'planning law was permissive. You can't go in defiance of the market and you can't go in defiance of the law'.

Paget-Brown went on to pay tribute to the Council's planning team. Kensington & Chelsea was one of only a tiny number of boroughs in the land in which the conversion of offices into houses or flats was not being allowed. That was a great achievement and it was down to the planning officers at the Town Hall. Without the exemption, there was a risk that the Borough would have become purely residential with no space for business and employment.

Julian Barrow (1939-2013)

Julian Barrow was a familiar figure in Chelsea, a place he cared passionately about. His first Chelsea home-cum-studio was in Upper Cheyne Row for which he paid the sum of £2 a week. Before long he moved to Tite Street, initially into no. 48 and then across the road to no. 33. This was to be the family home, his studio and a meeting place for others interested in art and Chelsea for the next fifty years.

In 1971 he married Serena Harington with whom he had two daughters. He had found a perfect partner who shared his love of art, travel and appetite for life. The two girls attended Christ Church School and of course Julian and Serena became involved in school activities. Serena continues to be a school governor and their grandson is now a pupil.

Julian travelled to Florence in 1960 where he met and studied with the renowned portrait artist Pietro Annigoni. Later Julian became better known as a painter of landscapes, country houses and interiors and his work adorns many buildings here in Britain and overseas.

He had incredible drive and energy seen in everything he did but especially in his prodigious output. In his memorial address his brother Simon said that he painted nearly every day and estimated that over the course of 53 years he produced around 10,600 works! Many people will recall seeing Julian painting outside in all weathers. Never distracted by people crowding round his easel, he would continue to paint while chatting to onlookers and answering inquisitive children's questions. Fellow artists, who travelled with him, commented that he would often produce three paintings to their one. In this he was very competitive.

Throughout his working life he loved to travel with his easel, palette and brush. Some of his favourite places were India, South East Asia, Italy and America. One of his most successful exhibitions was held in New York in Spring 2013.

Passionate about Chelsea, he knew every nook and cranny and painted many of them. He was not only interested in what he saw in front of him but curious about its history. In particular he became a great expert on Tite Street and its residents, giving many interesting and amusing talks to local groups. His talk to the Chelsea Society in January 2013 is a memorable example – Julian attracted the largest audience for many years. This was not his only contribution to the Society as he was a member of the Council from 1986 to 1991.

Since the 1980s, Julian had exhibited at the Chelsea Art Society's annual show in Chelsea Old Town Hall. He later became a member of its Council and in 1990 he was elected President of the Chelsea Art Society, a role he held until his death. He would have been delighted to see that Luke Martineau has since taken on the presidency. Julian's approach was very hands on, always willing to help other exhibitors and a great peacemaker. He was generous in opening his studio for visits and allowing it to be used as a base for meetings and parties.

Warm and friendly, Julian was a people person and will be greatly missed. He was genuinely interested in those he met and worked with as was shown by the hundreds of people who attended the Service of Thanksgiving at St Luke's Church, Sydney Street on Monday 23 September.

Carolyn Starren

Juanita Carberry and the secret of the murder of Lord Erroll

by Malcolm Burr

Juanita Carberry, who died on 27 July 2013 aged 88, was the last link to the murder, in Nairobi in January 1941, of the 22nd Earl of Erroll.

Her father (who almost certainly wasn't) was a pro-Nazi Irish peer who refused to use his title because of his profound dislike of Britain and was known simply as John Carberry. Her stepmother June was a South African and Carberry's third wife. They were members of the Happy Valley set, who lived in the White Highlands of Kenya – a frivolous, aristocratic group for whom drink, drugs and decadence seemed to be a reason for living. A leading member of the set was Lord Erroll.

Recent arrivals in Kenya were the newly-married baronet Sir Jock Delves Broughton and his much younger and very beautiful wife Diana. Almost immediately Erroll and Diana began their very public affair. Only a few weeks later Joss Erroll was found shot dead in his car on the outskirts of Nairobi.

June Carberry was staying at the Broughtons' house on the night of the murder and the following day brought the grief-stricken Diana to stay at the Carberrys' house at Nyeri. Sir Jock appeared unexpectedly the following afternoon, while June and Diana were out, but the 15-year-old Juanita entertained him to tea and then showed him their stables. It was while there that Jock confessed to her that it was he who had killed Erroll.

Broughton was charged with the murder, stood trial in Nairobi and was acquitted but committed suicide in Liverpool 18 months later. Juanita stayed silent for 39 years until she told her secret to James Fox, the author of the book on the subject *White Mischief* which was filmed in 1987. Her reason was simple. She liked Sir Jock, felt sorry for him, and regarded him as 'the good guy'.

Her freewheeling childhood in Kenya may sound appealing but, as the only child of a resentful father and a callous stepmother, she suffered appallingly

from their bouts of unreasonable temper and constant criticism. Eventually she ran away from home and went to live with a maternal uncle, who adopted her.

She was six before she discovered that June was not her mother. Her real mother Maia was killed when her Gypsy Moth plane, which she was piloting, crashed at Nairobi airfield. But from her, Juanita inherited a tough, adventurous spirit.

At 17 she lied about her age and enrolled in the First Aid Nursing Yeomanry (FANY) and then became a despatch rider for the Royal Signals. She finally achieved her true ambition and joined the Merchant Navy, which she loved and in which she served for 17 years, mostly as a Captain's steward.

After settling in a house by the entrance to the harbour at Mombasa, where she worked for the Missions to Seamen, she eventually moved to London. She found a flat overlooking the Thames at Chelsea and, for some 20 years, lived at 3 Brunel House, 105 Cheyne Walk, towards the western end. From her balcony on the first floor, to the amusement of neighbours and passing river craft, she flew a small Red Ensign. Apart from animals, her great loves were Kenya and the Merchant Navy and their emblems were tattooed on her arms.

Juanita Carberry in Kenya.

Treasurer's Report

Background
As Treasurer to The Chelsea Society I present the Society's financial report and accounts for the year ended 30 June 2013.

2012 Accounts
The Annual Accounts for the previous year, to 30 June 2012, were submitted to the Charity Commission in November 2012.

2013 Activity
2013 has been another busy year for the Chelsea Society, including the well-received revised look to our Annual Report and the relocation of our important archive.

The Society's income in the year to 30 June 2013 was marginally higher than in 2012 at £30,136 (2012: £29,503). The Society's costs were above last year at £35,411 (2012: £23,902).

The overall financial deficit for the year was therefore £5,275 with the largest elements of this deficit being a higher cost of the Society's Annual Report (up by £900), a higher cost of the Society's regular newsletters (up by £2,200) and the new costs relating to the Society's archive project and conference attendance £1,000).

The Society's balance sheet shows a total of £60,141, down from the June 2012 position of £65,416 due to the financial deficit.

Total cash available at 30 June 2013 was £80,146 which included £10,150 received in the year for the 2014 Exhibition. This has been included in creditors in the balance sheet and will be matched with the relevant expenditure in this current year. Further agreed sponsorship of the 2014 Exhibition will be invoiced early in 2014.

With improvements in the recording of memberships and the constructive move to enlisting new members the Council anticipates that the Society's income will increase in the 2014 financial year.

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 Committee and will be submitted to the Charity Commission following their approval at the Annual General Meeting.

The Accounts show The Society is financially robust and well positioned to achieve its objectives. We see the forthcoming Exhibition as an important opportunity to reinforce the Society's good reputation, showing it as an important guardian of Chelsea, its heritage and its future.

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
18 November 2013

THE CHELSEA SOCIETY

Registered Charity Number 276264

REPORT OF THE TRUSTEES

The Trustees present their report and accounts for the year ended 30 June 2013.

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)
Nigel Stenhouse (Vice-Chairman)
Sarah Farrugia (Hon. Secretary)
Tom Martin (Hon. Treasurer)
Patricia Burr (Hon. Assistant Secretary)
Patricia Sargent (Hon. Secretary, Membership) (resigned 20 March 2013)
Allan Kelly (Hon. Secretary, Membership) (appointed November 2013)
Terence Bendixson (Hon. Secretary, Planning)
Paulette Craxford (Hon. Secretary, Events)
Carolyn Starren (Hon. Editor)

Other Members of the Council

Paul Aitkenhead
Michael Bach
Martyn Baker
Richard Melville Ballerand (resigned 31 July 2013)
Gillian Best (co-opted 18 November 2013)
Dr Serena Davidson (retired 25 November 2013)
Jane Dorrell
Leonard Holdsworth
David Sagar (resigned 31 July 2013)
Andrew Thompson (resigned 31 July 2013)

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 2013, the Society has total funds of £60,141, comprising £45,321 on the General Fund and £14,820 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 11 November 2013.

Damian Greenish
Chairman

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 2013, which are set out on pages 88 and 89.

Respective Responsibilities of the Trustees and the Independent Examiner

The Trustees are responsible for the preparation of the accounts; you consider that 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 reponsibility 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 maters 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 Accountants, 5/7 Vernon Yard, Portobello Road, London W11 2DX
11 November, 2013

THE CHELSEA SOCIETY
STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 30 JUNE 2013

Income and Expenditure	2013 £	2012 £
Incoming resources		
Annual membership subscriptions	11,442	12,071
Donations received	1,912	1,142
Advertising revenue from annual report	4,770	5,745
Sponsorship of 2012 exhibition	—	24,250
Interest received on General Funds	13	13
Interest received on Life Membership Fund	171	89
Income from lectures, meetings and visits	8,241	7,024
Income from sale of Christmas cards and postcards	3,560	3,103
Income from sale of *Here is Chelsea* book	—	180
Miscellaneous	27	136
Total incoming resources	**30,136**	**53,753**
Resources expended		
Direct charitable expenditure:		
Cost of annual report	9,729	8,848
Cost of newsletters	4,517	2,355
Cost of lectures, meetings and visits	5,397	2,915
Cost of Christmas cards, postcards and maps	2,397	2,571
Subscriptions to other organisations	1,449	504
Advertising	—	238
2012 Exhibition	—	24,590
Other exhibition costs	2,258	—
Conference and archive	1,052	—
Printing, postage and miscellaneous expenses	5,074	5,149
Insurance	179	209
Professional services	1,344	—
Miscellaneous	229	107
	33,625	47,486
Governance		
Cost of Annual General Meeting	761	—
Bank charges	174	174
Independent examiner's fee	851	832
	1,786	1,006
Total resources expended	**35,411**	**48,492**
Net incoming resources for the year	**(5,275)**	**5,261**
Balances brought forward at 1 July 2012	65,416	60,155
Balances carried forward at 30 June 2013	**60,141**	**65,416**

THE CHELSEA SOCIETY
BALANCE SHEET AS AT 30 JUNE 2013

	2013 £	2012 £
Current Assets		
Debtors	1,425	785
Balance in National Savings Bank account	29,819	29,648
Balance on bank current and deposit accounts	50,237	42,717
	81,571	73,150
Less Liabilities: amounts falling due within one year	(21,430)	(7,734)
Net Assets	**£60,141**	**£65,416**
Funds:		
General Funds	45,321	50,856
Life Membership Fund	14,820	14,560
Total Funds	**£60,141**	**£65,416**

Approved by the Council of The Chelsea Society on
11 November 2013
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:-
   (a) stimulating interest in the history, character and traditions of Chelsea;
   (b) encouraging good architecture, town planning and civic design, the planting and care of trees, and the conservation and proper maintenance of open spaces;
   (c) seeking the abatement of nuisances;
   (d) making representations to the proper authorities on these subjects.

MEMBERSHIP

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

THE COUNCIL

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

OFFICERS

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

PRESIDENT AND VICE-PRESIDENTS

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

SUBSCRIPTIONS*

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

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

GENERAL MEETINGS

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

AMENDMENTS

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

WINDING-UP

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

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

List of Members

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

*Mrs. A. Abeles
Graham Adams
Mrs Graham Adams
Miss Inessa Airey
Paul V. Aitkenhead
Chris Akers
Mrs. Anne Marie Akers
Antonio Albert
Mrs. Letty Sue Albert
R. Alexander
Mrs. R. Alexander
Mrs. Rosemary Alexander
Mrs. Elizabeth Amati
C. C. Andreae
*The Marquess of Anglesey
John Armitage
Mrs John Armitage
*David Aschan
Mrs. M. Ashe
Mrs. Roma Ashworth Briggs
Gregory Asikanen
Miss C. Assheton
J. Robert Atkinson
Mrs Cynthia Ayer

Michael Bach
Miss Angela Baignères
Andrew Bailey
Brian Baines
Dr. B. M. Baird
Mrs. B. M. Baird
Martyn Baker
Mrs. Martyn Baker
Richard Ballerand
Mrs. Marianne Barker
Mrs. Michael Barker
Dr. R. Barker
Roger Barker
*D. H. Barlow
Lady Barran
Dr. Del Barrett
Julian Barrow
Mrs. Julian Barrow
Mrs. M. C. Barrow
Adrian Barr-Smith
Mrs. Adrian Barr-Smith
Mrs Anne Bartlett
*Mrs. Derek Barton
Miss Patricia Bastin
David Batchelor
G. N. Battman
Mrs. G. N. Battman
Patrick Baty
Sir Peter Baxendell
Lady Baxendell

Gerald Beale
Robert Beale
Mrs Robert Beale
*E. V. Beaton
Mrs. A. E. Beaumont-Dodd
Mrs. P. M. Becker
Angela Beddall
T. J. Bendall
Terence Bendixson
Miss Andrea Bennett
Mrs R A C Berkeley
Robin Berkeley
Mrs Robin Berkeley
Miss Ann Berne
*Miss Anne Berriman
Joshua Berry
Mrs. Joshua Berry
Mrs Rita Berry
Miss Gillian Best
Mrs Delia Bettison
Miss Susan Bilger
Miss Pamela Birley
Dr R. J. Bishop
Mrs R. J. Bishop
Mrs. Elizabeth Blackman
Miss Carole J Blackshaw
Miss Suzanne Blakey
Derek Bloom
The Hon. Nigel Boardman
Martin Boase
Mrs. Martin Boase
Jonathan Bolton-Dignam
Mrs. J. B. Flockhart Booth
Michael Boreham
Mrs. Michael Boreham
*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
Mrs. Vivienne Brittain
Mrs Angela Broad
T. Broad
Mrs. T. Broad
Canon Michael Brockie
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Sir Henry Brooke
Lady Brooke

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Miss Katrina Brown
Commander N. Waldemar Brown R.N.
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Miss M. Buckley
P. J. Bull
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K. Burgess
*Richard Burgess
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Mrs. Malcolm Burr
Mrs. D. E. Burtt
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Mrs Susan Butler
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Terence Buxton

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Mrs. Patricia Cameron
Charles Caminada
Mrs Charles Caminada
Colin Campbell
Mrs. Colin Campbell
Donald Campbell
Mrs. Elizabeth Campbell
Sue Campbell
Dame Frances Campbell-Preston
Mrs. E. Carleton Paget
A. Caro
Mrs. A. Caro
Miss S. P. Carr
Miss Sheri Pam Carroll
Peter Castellan
S. Castello
Mrs S. Castello
Mrs Katharine Cator
Dr. Mary Catterall
James Cecil
M. E. Chamberlayne
Charles Champion
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Mrs. David Charters
Mrs. Cynthia Chauveau
Lord Chelsea
Lady Chelsea
Mrs. J. M. Cheyne
Alexander Child-Villiers
Mrs Alexander Child-Villiers
Ponquhiphat Chomanan
Mrs. E. Chowdharay-Best
Richard Clare
Mrs. Richard Clare

Douglas Clark
Mrs. Douglas Clark
Mrs Tessa Clark
Miss A. M. Clarke
Miss Cherry Clarke
*R. S. Clarke
Adam Cleal
Mrs Adam Cleal
A. G. Close-Smith
John Cobbett-Maddy
Sir Merrick Cockell
Lady Cockell
J. Brunel Cohen, O.B.E., D.L.
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Mrs. F. C. Colcord
Ms Sarah Colegrave
Reg Coles
*W. N. Coles
Christine Collins
Mrs. Maighread Condon-Simmonds
Mrs. Z. Connolly
John Cooper
Marylyn Coosner
P. A. Copland
Mrs. P. A. Copland
John Corbet-Singleton, C.B.E.
Mrs. John Corbet-Singleton
Stuart Corbyn
Michael Corkery Q.C.
Mrs. Michael Corkery
Nicholas Corkery
B C Corrigan
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*Sir Michael Craig-Cooper, C.B.E., T.D., L.L.
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Miss Melissa Crawshaw-Williams
Miss P. Craxford
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Mrs. Alan Cross
Duncan Crossey
Jevon Crosthwait
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Mrs. Martin Cullen
Jeremy Curtis

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Simon Dannreuther
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Dr. Serena Davidson
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Morris Davies
Mrs. Morris Davies
Phillip G. Davies
Paul Davis
Peter J. Davis

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*Robin de Beaumont
Mrs. Eric de Bellaigue
Miss Jocelyn de Horne-Vaizey
*Alberto de Lacerda
Damon de Laszlo
Mrs. Damon de Laszlo
Miss Angela Delbourgo
Mrs. Victoria de Luria Press
Simon de Mare
Mrs. C de Souza
Lady Denman
Miss Celia Denton
Miss Lucinda Denton
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Mrs P.G. Dew
Miss C. Dewar Durie
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Mrs. J C Deyong
Andrew Dickson
Mrs Andrew Dickson
Miss Louise Diggle
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Stephen Doherty
Ian Donaldson
John Doncaster
Mrs. Jane Dorrell
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Mrs. Betsy Drake
Alec Drew
James Drury
Mrs. Sally Dudley-Smith
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Graham Etchell
Samuel Evans
Mrs. Samuel Evans
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Mrs. John Everett
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Giles Everist
Mrs Giles Everist
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Mrs. T. J. fiytche
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Mrs V. Fitzgerald
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Mrs. William Gubelmann
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Mrs. Robert Guerrini
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Miss Maureen Hagan
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MRS. H. KRETZMER

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MRS. SCOTT MORRISEY

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Mrs. Sara Pearson
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Mrs. Giles Pemberton
Andrew Penny
Mrs. Andrew Penny
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Philip Porter
Mrs Philip Porter
Ronald Porter
Christopher Powell
Mrs. M. S. Powell Brett
Gavin Prentice
Mrs. Gavin Prentice
Antony Preston
Mrs. Antony Preston
Miss E. E. Preston
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Mrs. Alexander Pringle
Michael Pryor
Mrs Michael Pryor

Giles Quarme

Miss Sheila Rafieuddin
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The Hon. Mrs. M. Rank
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Lady Redgrave
Paul Redmund
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Mrs. Christopher Rees
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Canon David Reindorp
Mrs. David Reindorp
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Mrs. Lindy Ricehurst
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Angus Robertson
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Gillespie Robertson
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Miss Julia Robinson
Miss Kathryn Robinson
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Heinz Schumi
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John Seagrim
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Mrs. Christopher Sheridan
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John Simpson CBE
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Mrs. R. L. Sleight
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Mrs. Ulla Stafford
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Mrs. D. M. Stebbens
Nigel Stenhouse
Michael Stephen
Mrs. Michael Stephen
Mrs. L. M. Stern
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Mrs. G. K. G. Stevens
Arnold Stevenson
Dr. Margarita Stevenson
Andrew Stewart
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Douglas Stewart
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