



**THE CHELSEA SOCIETY
REPORT
2014**



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

*The cover illustration is an adaptation of the poster for the
Chelsea in the Great War Exhibition*

THE CHELSEA SOCIETY

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

www.chelseasociety.org.uk

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Annual General Meeting of the Chelsea Society

Held on Monday 24 November 2014
at Chelsea Old Town Hall

Chaired by The President, John Simpson CBE

Opening Remarks

The President opened the meeting and thanked the choir of the Holy Trinity school for their performance of songs they had learned for the *Chelsea in the Great War* Exhibition. Mr Simpson went on to welcome the Mayor of Kensington and Chelsea, Council members and Society members. He then introduced the Chairman (Damian Greenish), Hon Treasurer (Tom Martin) and Hon Secretary (Lindsay Kennedy).

Mr Simpson commented that it was lovely to see such a good turnout of people who care about Chelsea. He took the opportunity to pay tribute to Reginald Blunt who cared so much about Chelsea that he founded our Society to protect it. Mr Simpson added that it had been a busy year for the Society, notable highlights including achievements in planning as well as the *Chelsea in the Great War* exhibition which showed the Chelsea Society at its absolute best.

Minutes

There were no comments on the minutes of the last Annual General Meeting held on 25th November 2013, so these were approved.

Elections to the Council

Camilla Mountain, Patrick Baty, Fleur de Villiers and John Doncaster were confirmed as elected to the council.

Resolutions

There were no resolutions at the 2014 meeting.

Accounts

The Hon Treasurer, Mr Tom Martin, presented the accounts for the financial year to 30 June 2014. The independent examiner had scrutinised the accounts and the Society is deemed to be in good financial health. The statement of the accounts will be available in the Annual Report. They were approved by the meeting (proposed by Dr M Horsewood-Lee and seconded by William Haynes).



The Holy Trinity School choir, singing songs relating to the First World War, at the Annual General Meeting in November. Behind them is our President, John Simpson and Kieran Parsons, choirmaster.

Chairman's Report

The Chairman, Mr Damian Greenish, presented his report for the year. The text of his statement is published on the web site and in the Annual Report.

Questions

The President invited questions and there were ten from the floor. See Appendix below

The President closed the meeting with a reminder that the Society is about an entity, a whole area. Its role is to examine and advise and is not necessarily the right place to conduct a campaign. He then invited everyone to stay for drinks.

Appendix: Questions and Answers

Has the plan to rebuild the Marlborough School fallen through? (Frank Busby)
The Chairman replied that he did not know the current position but would find out.

With the new web site, is it possible to canvass opinion of members on major issues such as Crossrail? (James Thompson)

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The Chairman replied that this issue has been discussed previously and he has no problem with seeking and receiving views of the Society's members. He noted, however, that there would be an issue if the Council were expected to follow the outcome of a vote. The Chelsea Society does not work in the same way as, say, a Residents' Association in that the Council is expected to come to its own conclusions. If the members are unhappy with the performance of the Council, in particular if they are not taking decisions in accordance with the stated aims of the Society, then they can take action accordingly. That said, the Council welcomes greater communication with members including direct contact and feedback.

James Thompson thanked the Chairman for the answer and noted that his suggestion was in the spirit of informing opinion rather than any sort of obligation.

Does Chelsea still have plans for affordable housing? (Janine McKinley)
Gillian Best replied that she had raised this subject with Tim Coleridge. Following consultation, the council policy is not to opt for key worker properties as they are not considered essential and this position had not been challenged.

Could the meeting have a show of hands as to whether the Council should pay more attention to the opinion of its members? (Gillespie Robertson)
The Chairman replied that it was not a problem in principle but that the audience represented a small proportion of members. He added that he did not accept that members' opinions were ignored and reiterated that, ultimately, the Council is required to take decisions on what would improve Chelsea as a whole, not just certain parts.
The President added that it did not seem appropriate to have a vote with a small proportion of members in attendance. If there were to be votes in the future, these would have to be properly planned and advertised.

Can we have a ballot on the issue of Crossrail? How can the Society respond if it doesn't represent the views of members? (Chris Lenon)
The Chairman replied that there had been quite a lot of consultation and a wide ranging debate, and that ultimately it is the role of the Council to take a position.

Is the Society going to make a representation about the Mansion Tax since it is unfair, unworkable and may force out residents who are asset rich and cash poor? (Gavin Prentice)

The Chairman replied that this has been discussed and the view is that the proposals are too vague to respond to at this point. There are serious reservations however about a tax which will largely be on K&C residents but will have no benefit to the area.

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Re the Mansion Tax, would it be a good idea to help make a case by collating cases of hardship as a pre-emptive measure? (Evan Llewellyn)
The Chairman agreed that this would be a good idea.

Is the Council considering the amenity of clean air and ventilation? (Shelley Sykes)
The Chairman replied that an environmental specialist is about to join the Council who will help with this sort of issue.

Statements from the floor:
The construction of Crossrail would cause congestion and the result would be chaos. We don't need a station, there are many excellent bus routes. (Eileen Rawlins)

Kensington is losing a lot of services eg banks, the fire station, the post office and possibly the Town Hall. (Heinz Schumi)

Chairman's Report

Mr President, Vice-Presidents, Members of the Council, Members of the Society and Honoured Guests. It is my privilege to address you for the third occasion on the affairs of the Society in what has been another active year. Amongst our many distinguished attendees here this evening, I would like to welcome particularly our Vice-President: the Mayor of the Royal Borough, Councillor Maighread Condon-Simmonds. I know that the Member of Parliament for Chelsea and Fulham, the Right Honourable Greg Hands MP was also hoping to be here but he has been detained by Parliamentary business. In addition, I welcome our Honorary Vice-President David Le Lay.

It has been another extremely busy and very active year and in my view the members of the Council have excelled themselves in relation to the time and effort that they have put in to the affairs of the Society. As I pointed out last year, none of the members of the Council receives any remuneration for their time and effort and we rely wholly on people who are prepared to give up their valuable time for the benefit of Chelsea.

This year, three very prominent and long standing executive members of the Council have decided to retire.

First there is Patricia Burr, the Hon. Assistant Secretary since 2003 and a member of the Council for some 14 years. Patricia has been particularly involved in recruiting and managing our volunteers and, certainly since I have been a Chairman of the Council, I have been constantly surprised at her ability to cajole, encourage and occasionally perhaps even bribe supporters of the Society to act as volunteers at our events. I shall be returning to this theme a little later but without such volunteers the Society simply could not function and we owe Patricia (and her volunteers) a considerable debt of gratitude for that role. In addition she has arranged the annual meeting of Residents Associations with representatives of RBK&C which has proved an excellent forum for the debate of important issues affecting the Borough. Although sadly I was unable to attend this year's meeting, I have had only positive reports about it and it was, as you would expect, very effectively chaired by Terence Bendixson.

I remember that, when I was first appointed as Chairman of the Council, Terence told me that he was standing down as the Hon Planning Secretary and that I would need to find his replacement. As an incoming Chairman that is not what you want to hear, particularly in relation to a role which is so pivotal to the work of the Society. Somehow I have managed to persuade him to keep

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going over the last two or three years but I am sad to say that he has now decided to take the final curtain call. Terence has been a member of the Council since 1999 and has been our Hon Planning Secretary for the last 14 years. If you just think back over that period, you will understand that he has been involved in all of the most important planning issues that have come up in Chelsea this century. He has never been afraid to confront controversy and has always been very clear about what he believes is in the best interests of Chelsea as a place. We have not always agreed about that but he is passionate about Chelsea as a place to work, live and play. His contribution to the work of the Society and indeed to Chelsea has been immense. Fortunately, we do not lose him entirely as he is staying on as a member of the Council where we shall have the continuing benefit of his wise counsel.

To misquote Oscar Wilde, it might be said that to lose two long-standing executive members of the Council in one year can be regarded as a misfortune; to lose three looks like carelessness. Where do I start with Carrie Starren? Well I suppose to some extent in the same place as Terence. She also made it clear to me when I was appointed Chairman that she too would be standing down as the Hon Editor and I needed to find her replacement. Over the last couple of years I cajoled, persuaded and sometimes even begged her to keep going. Carrie might be said to be the 'new girl' of the three in so far as she only became the Hon Editor in 2007 but her contribution to the Society since then has simply been immense. Her knowledge of the history of Chelsea and its people and places is extraordinary and she has been my first port of call whenever somebody raises with me some obscure (or not so obscure) point on Chelsea's history. She has delved into the impenetrable archives of the Society and reorganised and indexed them. She has produced the Society's *Annual Report* which by general consensus has improved every year. She took the brave decision in 2012 to put a picture on the front of the Report, something that simply had never been done before. Needless to say it was a huge success. And then there are the Exhibitions. I could list them all but then we would be here for much too long. I will simply mention this year's - *Chelsea in the Great War*. It was without doubt by far the best exhibition that we have ever put on. I will talk a little more about the exhibition later but it was Carrie's hard work and dedication that made it happen and into the incredible success that it was. Again, Carrie's love for all things Chelsea and her unstinting support for the Society and its work will be long remembered and of course sorely missed.

And so I ask you to join me in thanking all three of them for all that they have done for the Society and for Chelsea. I know that they will all continue to support our work and I hope they will all remain closely involved in the affairs of the Society.

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The Council seen at the end of an evening's work.

I will talk a little later about how we try to go about replacing these colossi of the Society. In the meantime there are some bright rays of sunshine peeking out from behind the clouds as we welcome new Council members. Camilla Mountain and Patrick Baty, having previously been co-opted onto the Council are now elected and in addition you have elected Fleur De Villiers and John Doncaster. Each of them has an enormous contribution to make to our work and is extraordinarily well qualified to help us further our objects. They all will I know play a significant part in our future.

I also welcome Lindsay Kennedy who has been appointed as our new Hon Secretary. Following a distinguished business career, she has developed considerable skills in all aspects of governance and has a wealth of experience in operating in the voluntary sector. She will be taking on this role from Sarah Farrugia, although I am delighted to say that Sarah will very much be remaining at the forefront of the Society's work. Amongst other things, she will continue to work on expansion of the Society's activities and its communication with residents and businesses, the marketing of the Society and the continuing development of our social media.

Our membership continues to grow and it was reported to the last Council meeting that we now have 1,165 members. That is an extraordinary impressive figure and I very much appreciate the hard work of the Membership Secretary Allan Kelly and his team to achieve that.

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Sadly however, we have lost some prominent members during the course of the year. The Reverend Leighton Thomson, the former Vicar of Chelsea Old Church and a life member of the Society, died. Throughout his long tenure as Vicar of the Old Church, he always kept in close contact with the Society with whom he and his church had the most amicable of relations. We also lost Lord McAlpine of West Green, Lady Roskell and Lady Gunning.

Turning to more joyful matters, as usual we had in 2014 a very full programme of events, lectures, visits etc. This year, our lecture programme was very much focused on subjects connected with the River.

On 3rd February 2014 Amy Concannon, Assistant Curator for British Art at Tate Britain, gave an interesting lecture entitled *Picturing London's River: Artists and the Thames*. The Thames has inspired some of the greatest paintings ever to be produced in Britain and the lecture journeyed up and down the river of the 17th to the mid-19th centuries, and featured the works of Canaletto, Rubens, Richard Wilson, John Constable before culminating in a focus on J.W.M. Turner who was born streets away from the Thames.

As I am sure some of you know (not least because I referred to it in my Report last year), 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. It was very popular in its day and since its publication this panorama has become a valuable record of the late Georgian riverside. On 24th February, David Le Lay gave a fascinating lecture, providing insight into the buildings along the Chelsea stretch, showing us how they used to look and how the remaining ones appear today. Elements of this great panorama are now available on-line and the link can be found on our website.

Following his extremely popular talk last year, Robert Crouch returned on 31st March to tell us more about life on the River over the last 500 years since the first Act of Parliament with which Henry VIII tried to control the wherrymen.

In April we had a visit to Vintners' Hall. The Vintners' Company is one of the twelve great livery companies of the City of London. Its connection to the River is through the Company's ownership of swans, shared with the Crown and the Dyers' Company. The Vintners have possessed a Hall situated between Upper Thames Street and the River Thames since the 15th century. The present Hall dates from the 1670s and we enjoyed a wonderful guided tour round the magnificent rooms. In one of the rooms we saw a painting by the late and much missed Julian Barrow.

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The Summer Meeting took place on 29th May 2014 and we were privileged to be able to hold it in the wonderful State Apartments of the Royal Hospital again this year. It was a beautiful warm evening and we had a terrific turnout to enjoy champagne with splendid views and convivial company. We were joined by the Mayor and Mayoress.

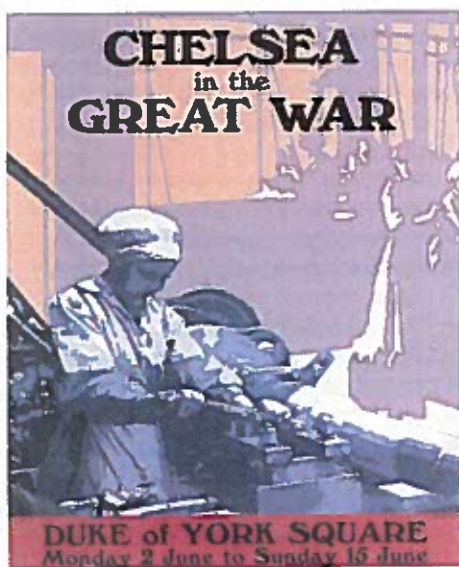
In June our former Chairman and now Honorary Vice-President, David Le Lay hosted another of his guided walks entitled *Whistler's River*. David has an amazing amount of local knowledge which is always as enjoyable as it is informative. The walk took us to look at the various houses in which Whistler lived and to hear about numerous incidents in his colourful life; it was a fascinating evening.

The Society's main event this year was our exhibition entitled *Chelsea in the Great War* and took place in a marquee at Duke of York's Square between 2nd and 16th June 2014. We were very privileged to have Kate Adie open the Exhibition during an excellent party in the presence of our President. [Sarah Farrugia's article in this Report, *Chelsea in the Great War*, describes the Exhibition in vivid detail.]

The exhibition was a great success and arguably the best that we have put on. In my view, it showed the Society at its finest. Its success can be seen by the fact that we had over two thousand visitors over the two weeks. In addition, we sold many tickets for forthcoming events, received donations, made publication sales and recruited new members. Of course, putting on such an Exhibition costs a great deal of money and it would not have been possible without the very generous support of our sponsors, including in particular the Cadogan Estate, the Sloane Stanley Estate, Martin's Properties and Pemberton Greenish. In addition, we are immensely grateful to Knight Frank who sponsored our launch evening.

In July we were privileged to be invited to witness the Governor's Review at the Royal Hospital Chelsea. The Review is the rehearsal for the

The poster for the Exhibition.



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Founder's Day Parade when the Chelsea Pensioners parade and then take part in a march past; it is an inspiring sight. The heavens unfortunately opened this year but we were revived by the very generous hospitality in the wine tent afterwards.

Also in July this year, members of the Society welcomed the contestants in the annual Doggett's Coat and Badge Race as they arrived at Cadogan Pier in Chelsea. As many of you will know, this race for newly-qualified Thames Watermen and Lightermen is thought to be one of the oldest continuing sporting contests in the world. This year, we were particularly honoured by the presence of His Royal Highness the Duke of Edinburgh who was a guest of the Fishmongers' Company. The Company have been responsible for organising the race since 1721 when it was first contested. My wife and I had the great honour of being presented to His Royal Highness. The race this year was won by Harry McCarthy who comes from a family of Watermen.

I would like to thank Mrs John Everett who invited a number of officers of the Society on to her boat which was moored at Cadogan Pier in a perfect location to watch the finish of the race and for an excellent lunch, following conclusion of the race.

In September we had two visits to The Thames River Police Museum in Wapping Police Station. The Thames River Police was originally set up in 1798 and is the world's oldest organised police force. The Museum has an amazing collection of items, but it was the talk given by their curator Robert Jeffries which brought so much of its history to life.

In October we were delighted to have Peter Murray return to speak to us. He explained how London is seeing an explosion in the number of tall buildings as the capital's population increases and investors pour money into London real estate. There are more than 230 towers over 20 storeys in the pipeline, which will have a significant impact on the London skyline, streets and public spaces - particularly on the south bank of the river at Vauxhall which will be very visible from Chelsea.

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.

At the beginning of this month, we held the annual meeting of Chelsea Residents' Associations with representatives of the Royal Borough of Kensington and

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Chelsea. It is an opportunity for local Residents' Associations to raise planning and other issues which concern them. This year we were very fortunate again in having on the panel the cabinet member for Planning Policy, Transport and the Arts, Councillor Timothy Coleridge and the Executive Director for Planning and Borough Development, Jonathan Bore. A number of interesting and stimulating topics were raised (some of which I will come back to) and discussed. The Society is particularly grateful to both Tim Coleridge and Jonathan Bore for answering so fully all the various questions that were put to them.

Planning issues play an enormous part in the Society's work and we face many serious and significant challenges to the future of Chelsea as a place. In the context of this report I can only touch on some of the most important issues; many of them are long running (in fact, I think I mentioned all of them last year) and are likely to continue to affect us for several (and in most cases many) years to come.

Basement excavations continue to be the bane of the life of many residents, not only in Chelsea but in many other London boroughs. In September an Inspector assessed the "soundness" of the Council's new policy (to limit such excavations to one basement floor and to a maximum of half the garden) which it is very much hoped will bring this long saga to a close. The new policy proposed is less than we would have hoped for but is a considerable improvement on the current position. There is some optimism that, notwithstanding significant opposition by basement contractors and other developers, the inspector will uphold the new policy. In the meantime, the Council is deferring decisions on large new applications and is to be commended for doing so.

Chelsea has a long tradition of providing decent and affordable homes for the poor. One of the main such providers, Affinity Sutton, believe that their Estate in Cale Street is no longer fit for modern purpose and wants to redevelop the site. This proposal would involve selling at least part of the site for high-end residential development and using the proceeds from that sale to build new affordable housing in place of the current buildings. Institutions in Chelsea seeking to realise some of the value of their sites in Chelsea (a value that is driven by what appears to be an inexhaustible demand for the provision of ever grander and more expensive houses and flats as investments rather than homes) is becoming a common feature of this Borough. To try to regain some control over this phenomenon and in order to preserve and improve our precious stock of affordable homes, the Society is urging the Council to consider buying out the private part of the Sutton Estate using funds from its central reserve and/or from the capital contributions to affordable homes made by developers that are held by the Tenant Management Organization. The Society remains committed to the provision of affordable homes on this site. Chelsea does not need more 'Buy-to-Leave' houses; it does need more homes for people to

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live in. Gillian Best's Report on the evolution of social housing in Chelsea, *From Hovel to Penthouse*, will be published in 2015.

The Brompton Hospital redevelopment is indeed a sorry saga. Everybody wants the Brompton Hospital (and indeed all the great medical institutions of Chelsea) to thrive in Chelsea and to be modern and successful. The Society was far from convinced that the proposals originally put forward by Brompton (again selling part of their investment portfolio for development) was either desirable or wholly necessary to fund the modernization of the hospital. Furthermore the Brompton Hospital appeared adamant that it was not prepared to sell its Fulham Road wing to the Marsden Hospital which is desperate to acquire it to expand their own facilities. It seemed to the Society quite extraordinary that two of the great medical institutions of Chelsea could find themselves at loggerheads and unable to find a solution. Earlier this year, at a full meeting of the Borough Council, the Brompton Hospital's supplementary planning document was withdrawn. NHS England has subsequently become involved and a report is expected from them at the beginning of next month on the issue of the demand for services from the two hospitals. A new supplementary planning document is likely to follow at some point in the New Year based on the concept of having a world class medical cluster in Chelsea. The Society has agreed in due course to hold a public debate on this development proposal; in the meantime we will continue to work not only with the hospitals but also with the residents' groups and other interested parties to secure a viable outcome for these great medical institutions.

Crossrail 2 is an enormous transport project which is likely to have a significant impact on Chelsea, whatever the eventual outcome of all the various consultations being undertaken by TfL and others. Although the public consultations show that there is within the Borough significant support for the Crossrail 2 line to pass through Chelsea on its route from Clapham Junction to Victoria, there is understandably much less agreement as to where a station should be situated. TfL has recently published its most recent update on the safeguarded route, which includes the proposal for the line to come through Chelsea with a station on the site of the present King's Road fire station. The results of the most recent consultation can be found on the TfL website. In the early part of next year, we are likely to see the safeguarded route being finalised. Subject to further consultation, and of course funding, work would start in 2020 and the present intention is for the new underground line to open in 2030. The Society believes that the principle of the new line passing through Chelsea with a station in the King's Road can be justified but that acceptance is subject to strict conditions as regards the unconditional preservation of Dovehouse Green and the height, size, design and uses of the buildings to be constructed over any new station.

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In my report last year I mentioned the two major redevelopments planned which affect the two remaining cinemas in the King's Road; the Curzon by Chelsea Manor Street and the Cineworld on the corner of King's Road and Old Church Street. During the course of this year the planning applications for both those redevelopments were refused; in the case of Cineworld the refusal was upheld on appeal. The Cineworld site is now the subject of a fresh application.

In addition of course there are many other issues that will affect us here – the potential expansion of Heathrow Airport, the Thames Tideway Tunnel, Earl's Court, Battersea Power Station, Chelsea Barracks and the horrendous number of skyscrapers planned for our skyline. The list is long and ever growing and the challenges do not become any easier.

In the context of these great projects, it is worth perhaps reminding ourselves what is the purpose of the Society and how we seek to achieve that purpose. Our principal object is to "preserve and improve the amenities of Chelsea". We are required to do that by (amongst other things) seeking to encourage good architecture, town planning and civil design, the planting and care of trees and the conservation and proper maintenance of open spaces. As I have said before, we are not simply a residents' association and we do not exist to represent vested interests. Our role relates to Chelsea as a unique place, a place with an extraordinary history and tradition but nevertheless a place that has always embraced change that reflects that history and tradition. Clearly people play a huge role in developing a sense of place and despite many cynics I remain encouraged that Chelsea is still a place where there is a thriving and close community. If you talk about Chelsea, I suggest that you immediately develop a clear image in your mind as to what it is and what it stands for. But as I say a place cannot exist without its people and its people must feel that sense of place and want to work together to preserve and improve it. Furthermore, that is not just the people who live here but also those who work, who play or who simply come to visit.

I set this out because it is important to understand how the Council and the Executive Officers approach the difficult task of responding to all these challenges. Our duty is to further the Objects of the Society and to take decisions that we believe will achieve that. We are responsible for the day-to-day work of the Society and we are given the power to take such action as we think necessary to perform our duty. Many of the decisions that we are required to take are not easy and there are legitimate differences between, not only the general members of the Society but also members of the Council, as to what is the right course of action. A number of these projects are huge, have lengthy timescales and will have a significant and lasting impact on Chelsea. In addition, they are likely to bring disruption to life and work in the Borough whilst they are implemented. However, ultimately, we have to judge these issues against the Objects that are set out in our Constitution.

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We are encouraged by our Rules to look for members of the Council who have expert knowledge and experience of matters which are relevant to our Objects. We do try to do that and I am constantly impressed by the skills that our Council members have and demonstrate. However, we can always do with more. So what are we looking for? We want architects, planners, designers, conservationists, historians; to name but a few.

We continue to keep in touch with our members through our newsletters, produced by Michael Bach. Our latest Edition (No 40) has just been published. Many of the issues that I have covered in this Report are dealt with in greater detail in the *Newsletter*, which of course is also published on our web-site. We work hard to improve the website and welcome feedback and comments as to how we can achieve that. Even if you do not have a Twitter account, you can follow the Society's Tweets on the website; you may find them rather absorbing. Also, the pictures that are posted by the Society on Instagram, often with excellent informative commentary, on the sights and scenes of Chelsea are well worth looking at. Some of you I know will not have the slightest idea what I am talking about but I suggest that you ask your children and grandchildren. You will find that there is a whole new world of communication out there which might just give you a pleasant surprise.

The work that our Hon Planning Secretary and his team is required to take on is growing ever more extensive and complex. I have mentioned this evening some of the larger projects that we are dealing with but there are many other lesser applications and issues that we look at. Our new Hon Planning Secretary Patrick Baty wants to expand the team so that we can do more. The intention is that we should develop the Planning Committee with additional representatives from each of the four wards within Chelsea – Brompton & Hans Town, Stanley, Chelsea Riverside and Royal Hospital – particularly to help keep an eye on the planning cases in their immediate area. We are looking for candidates so I would ask anyone here who is interested in doing this (or indeed knows anyone whom they consider would make a suitable candidate) to put their names forward. A recent survey of the geographical spread of our membership in Chelsea shows that we are well represented in each of these wards so I am confident that we will be able to find the right people. The work is not particularly onerous and although knowledge of buildings or planning would be ideal, it can be done by anyone with an interest in their neighbourhood. Would anyone who might be interested please contact Patrick Baty.

In addition, we have recently met with and are hoping to bring onto the team a person with considerable experience in environmental matters and issues of sustainability.

Another area where we are looking for help is the position of the Hon Editor.

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The *Annual Report* has been published annually since the founding of the Society in 1927 and, as all of you will I am sure know, it now forms part of the history of Chelsea. Our former Editor, Jane Dorrell, has very kindly returned, following Carrie's retirement, to edit the 2014 *Report* but she has made it quite clear that this is for one year only. As Jane says in the latest *Newsletter*, the role would suit someone with perhaps a background in publishing or journalism.

We also have a constant need for volunteers to help with: the website and social media, liaising with local schools; our events; selling cards and publications; answering historical questions; maintaining our archives and developing our Exhibition in 2016. The only qualification that you need is to love and care about Chelsea. If you have that qualification, please be in touch with Sarah.

Next year, we will also have the usual set of winter lectures in February and March – the dates can be found in our latest *Newsletter* – and we hope to arrange a number of visits to places of interest. There will not be an Exhibition in 2015 but we will be preparing for another major Exhibition for 2016 on a significant feature of Chelsea. We will also arrange a public meeting to consider the plans for the Royal Brompton Hospital, probably following publication of the new supplementary planning document. It will be another busy year.

I want to end by thanking you all for your continuing support for the Society and the work that we do. We could not do it without you. The Society is in rude health and we will continue to do our best to fulfill the objectives entrusted to us by Reginald Blunt when he founded the Society in 1927.

Mr President, this is the Chairman's Report for 2014 in the Chelsea Society's 87th year.

Damian Greenish

Chelsea In The Great War by Sarah Farrugia

The 2014 biennial exhibition explored the unique role played by Chelsea and its residents during the Great War.

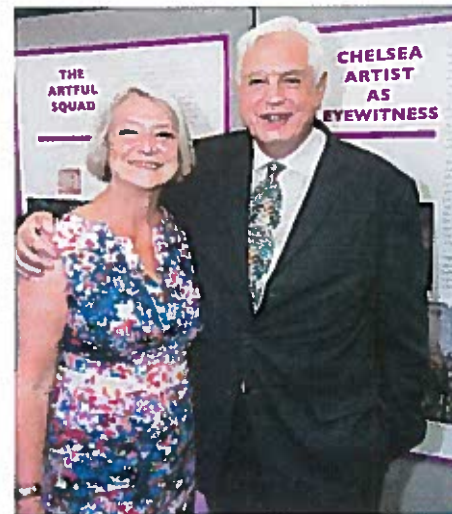
Divided into five sections, *Off to War, Home Front, Life at Home and Overseas, Artists at War and Lest We Forget* the exhibition told the story of young men sent off to war fighting for a noble cause, women left behind trying to keep their families together, setting up makeshift hospitals at home, people making the most of a distressing time, making light of the sombre days and pulling together against all the odds.

When you looked at the boards outlining how Chelsea and its residents handled themselves it was uplifting and put today's general complaints into stark contrast. It's hard to imagine having little food or being rationed and trying to eke out the weekly allowances. It caused pause for thought on the general shopping trip in the King's Road that's for sure.

One of the most arresting images for me was the aircraft hangars in Manresa Road. The rows of workers assembling aircraft wings looked so real you could almost imagine walking in and setting up at one of the benches right now. As for the interactive display of 1,000 poppies, illustrating the sheer scale of lives lost in Chelsea, it made it all too clear that nearly every street felt deep sadness mourning neighbours cut down through the conflict.

Each and every one of the 2,421 visitors left with a different impression of local history, from those today living in the home of a fallen soldier, to those amused by the charm and general cheek of the Chelsea Arts Club and their 'Unshrinkables'.

Kate Adie and our President, John Simpson, at the Exhibition's launch party.



CHELSEA IN THE GREAT WAR

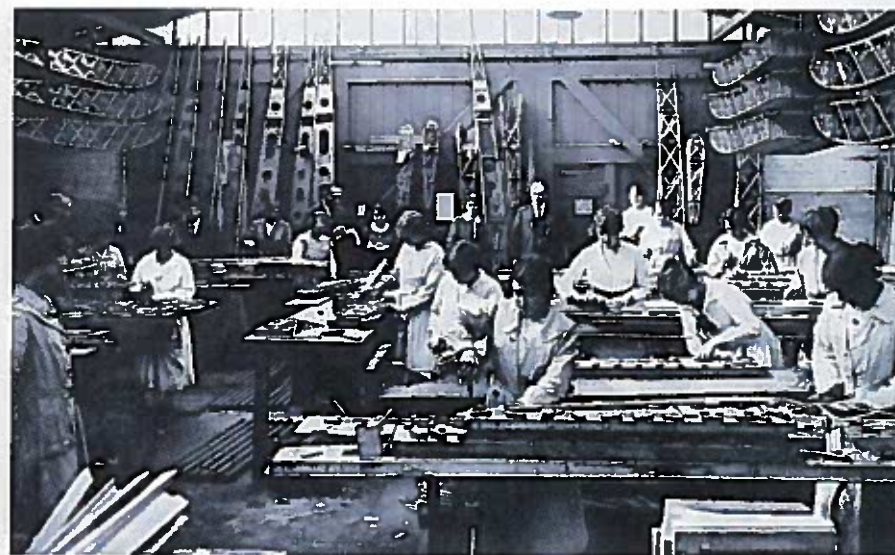


The Unshrinkables and the Mayor at the opening of the Exhibition.



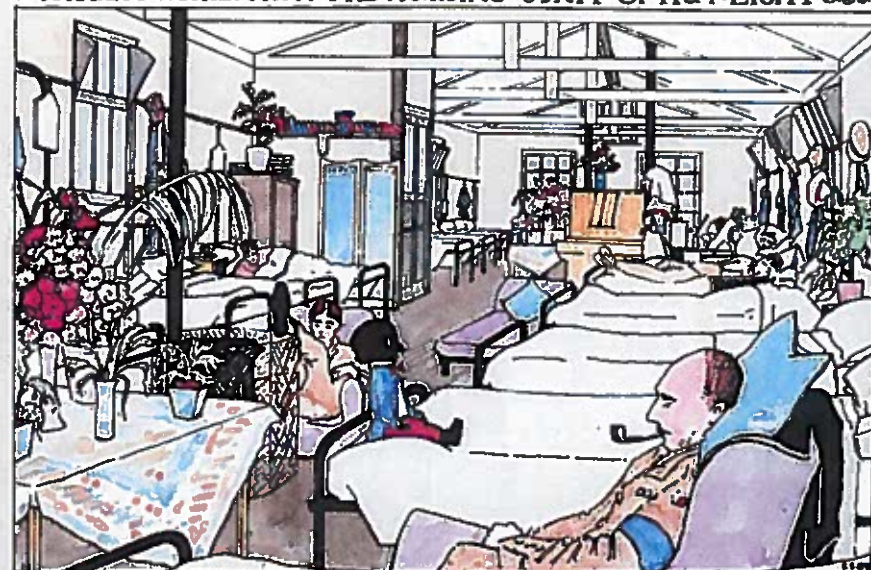
The team that put together the exhibition was first past the post in so many ways: we were one of the first exhibitions marking the centenary of World War One and we have since seen our readings by Georgina Lee repeated at Westminster Abbey. The BBC are making a programme about Francis Derwent Wood, the man who mended faces, and the Loos football has been putting in appearances all across London. We also staged a series of events that were enjoyed by a wide variety—from the young schoolchildren at local schools to pensioners from the Royal Hospital and businessmen dropping in on their way home. The exhibition really did play a part in bringing local

CHELSEA IN THE GREAT WAR



Women at work in an aircraft factory in Manresa Road.

WITH BEST WISHES FROM THE NURSING STAFF OF HUT EIGHT



2ND LONDON GENERAL HOSPITAL CHELSEA CHRISTMAS 1917

CHELSEA IN THE GREAT WAR

people together to look back and reflect on Chelsea and its important contribution to the war effort.

Patricia Burr, a member of the organising team, shares her experience of the event programme:

Home Fires Burning

Our first lecture, *Home Fires Burning*, was given by Anne de la Grange Sury about the wartime diaries written by her grandmother, Georgina Lee, to her newborn son (Anne's father) who had been sent to his grandparents in Wales for safety. In eleven exercise books, which were hard to find in the war, she described her charitable war work in Chelsea, making shirts for soldiers and clothes for their children and, above all, helping the many Belgian refugees, who were housed in Chelsea. She also wrote of the nation's reactions to events which shook the civilian population.

Anne brought one of the original exercise book diaries along with her and a number of copies of her book *Home Fires Burning*, all of which were sold.

Military Matters

Chelsea's own regiment - so called by the Mayor of Chelsea during the Great

Patients and staff in a private house in Cadogan Gardens utilised as a hospital.



CHELSEA IN THE GREAT WAR



The football of Loos rescued from the barbed wire of the German trenches.

War - the London Irish Rifles (LIR), came back to their Duke of York HQ and so did the football that was infamously thrown out of the trenches at the start of the Battle of Loos. The football was accompanied by Alex Shooter, from the LIR Association, and ex-Chelsea footballer, John Hollins. Even Susan Harris, granddaughter of Rifleman Frank Harris who threw the football, was there as well. The children of the Holy Trinity choir lustily sang the songs of World War One while others were fascinated by the dazzle boats and repelled by the 100-year-

old campaign biscuit. In the evening Nigel Wilkinson, again of the LIR Association, talked the audience through the regiment's illustrious story. This was followed by the very entertaining Rob Fleming, of the National Army Museum, who regaled us with more stories of Chelsea and the war.

Wounded - From Battlefield to Blighty 1914 - 1918

Our third lecture was given by Dr Emily Mayhew, who spoke about her book *Wounded: From Battlefield to Blighty 1914-1918* which had been published in 2013 and had been short-listed for the Wellcome Prize. She spoke for 40 minutes, without a note, and gave a graphic description of how wounded soldiers were treated at the front line, and then at dressing stations and how those that survived were returned home through a slow process of ambulances, trains and ships. This required great courage - the most decorated other rank during the war was a stretcher bearer who won all his medals without firing a shot - the VC, the DCM and a bar and the MM and a bar. The audience also learnt that much of Dr Mayhew's research had been done through personal records and private documents, diaries and letters because most of the official medical records had been destroyed in the 1920s.

The Chelsea Society, thankfully, has many allies and Cadogan, Duke of York Square, National Army Museum, Chelsea Arts Club along with The London Irish Rifles Association helped with research and provided an outstanding display from gas masks to a biscuit from the trenches. Local businesses put their hands in their pockets to fund the endeavour, so much so that The Chelsea Society was able to limit the costs to just over £3,000.

It is easy to overlook how important events coordinated by the local community are to our sense of place for those who choose to live here and make it our home.

All Chelsea People

Are invited to join in and contribute to the erection of



War Memorial Cross

Designed by Sir REGINALD BLOMFIELD, R.A.

TO BE PLACED AT SLOANE SQUARE
WITH THE SANCTION OF THE BOROUGH COUNCIL.

To the Memory of Chelsea Men

WHO GAVE THEIR LIVES FOR THEIR COUNTRY IN THE GREAT WAR.

Responsible as proposed to be sent to
The L. W. KEMPSON, at the South-Western Polytechnic, Brompton Road, Chelsea, S.W.3.

The appeal poster for the war memorial cross to be erected on Sloane Square.

We are now planning a schools programme and have been asked to share the boards – The Chelsea Physic Garden has put their board on display. The walls of the Mayor's Parlour are adorned with a selection of the boards and St Luke's has the section of Life at Home and Overseas displayed on the wall.

We are keen to build on the legacy of the exhibition and therefore any members interested in being involved in sharing the exhibition more widely are very welcome to get in touch.

The 2014 Exhibition was organised by Carolyn Starren supported by Camilla Mountain and the rest of the team, Paul Aitkenhead, Jane Dorrell, Patricia Burr, Leonard Holdsworth, Stephen Bartley, Dave Walker, Pippa Sharp, Sarah Farrugia and more than 120 volunteers from our membership together made it possible. Marsha Hayward spent nearly a year researching the fallen of Chelsea

which then became the interactive poppy display.

We would like to thank Cadogan for their generous contribution and support which enabled us to stage this exhibition. We are also grateful to Sloane Stanley, Pemberton Greenish, Martin's Properties, London Metropolitan Archives, the London Irish Rifles and The Royal Borough of Kensington and Chelsea alongside a great number of organisations including Chelsea Funeral Directors, Maskells, John D Wood, Christ Church Hall of Remembrance Trustees, Cheltenham Terrace Residents' Association, Knightsbridge Association, Bryan C Corrigan and Don Grant for his design of our poster. We are also grateful to Knight Frank for their contribution to our opening evening and the ongoing display of the exhibition locally.

Residents of 211-217 King's Road by Malcolm Burr

Four Georgian houses comprise the odd numbers of 211-217 King's Road, between Oakley Street and Glebe Place. They are not a match but they are a set in that they all date from the early 18th century with Argyll House (211) the largest in a slightly Italianate style, 213 and 215 are a pair and 217 is the smallest but in some ways the prettiest of the quartet. It is not surprising that their most famous residents should come from the elegant worlds of drama and design.

Although Ellen Terry (1848-1928) was one of the outstanding classical actresses of the Victorian/Edwardian period, her life off stage was even more colourful than the parts she played which is something of an achievement for an actress who famously played Ophelia, Desdemona, Portia and Lady Macbeth. She was married three times, had numerous affairs and had two children out of wedlock. The Terry theatrical gene must have been very strong because four of her siblings went on the stage, two into management and her great-nephew

The King's Road houses in 2014. (Photo: Paul Aitkenhead)



RESIDENTS OF 211-217 KING'S ROAD

was Sir John Gielgud. She made her first appearance on the stage at the age of nine and was only sixteen when she married the artist G F Watts who was 46. They separated within a year but his pictures of her are gorgeous. In 1868 she withdrew from the theatre for six years when she entered into a liaison with Edward William Godwin, the architect and designer. She had two children with him, Edith Craig and Edward Gordon Craig, both of whom became designers for the theatre.

As she approached 30 she joined Henry Irving's company and became his leading lady on and off the stage for more than twenty years. Her base had been a house in Earl's Court but in 1889 she moved to Barkston Gardens and the following year bought a farmhouse at Smallhythe in Kent. In 1902 she bought 215 King's Road. 'It is exactly right for me' she wrote, but it needed repairs and improvements, so the plaque on the façade is probably right in giving the date of her arrival as 1904. She left the front patio intact but built a studio in the garden at the back. She converted the first floor drawing-room into her bedroom but then found King's Road noisier than she expected so put in double windows.

These new properties left her very short of money which was made worse when she went into theatrical management on her own. But the theatre is a generous place and, in June 1906, she was given a jubilee celebration of her fifty years on the stage at the Theatre Royal, Drury Lane which provided £6,000 (worth nearly £650,000 today) for her benefit. John Singer Sargent designed the programme, Enrico Caruso sang, W S Gilbert produced a piece from *Trial by Jury* and performances were given by, among others, Lillie Langtry, Herbert Beerbohm Tree and Mrs Patrick Campbell.

She married for the third time in 1907 an American actor, 30 years her junior, called James Carew but the marriage failed after two years. Her three marriages lasted in total less than seven years.

Ellen Terry worked on almost to the end of her long life, even reprising her famous role as Portia in *The Merchant of Venice* at The Old Vic at the age of 70. She lectured on Shakespeare and did voice recordings of scenes from five of his plays. She even appeared in silent films. She died at Smallhythe at the age of 80.

In an extraordinary pairing, two of the most successful women interior decorators of their time, lived side by side in the 1920s and 30s. Sybil Colefax lived at 211 King's Road from 1922 to 1937 and Syrie Maugham lived next door at no. 213 from 1926 to 1936.

Sybil Colefax's husband was a rather dull patent lawyer, who was also briefly an MP and was knighted in 1920. She was a brilliant socialite and hostess who turned into an extremely successful interior decorator when she lost most of her

RESIDENTS OF 211-217 KING'S ROAD

money in the Wall Street crash of 1929. She was able to make the change through innate good taste, determination and an unrivalled address book.

As soon as Sybil and Sir Arthur had acquired 211 King's Road she set about making it a focal point for entertaining artistic rather than aristocratic people, though she was not averse to royals. It was more Arnold Bennett, Max Beerbohm and Hilaire Belloc than the pages of Debrett. Virginia Woolf described her as 'painted and emphatic.....a little coarse, kindly, glass-eyed, affectionate towards me almost.'

Her son Peter was a stockbroker. He managed her money and had invested heavily in America when the crash came. Undaunted she bought the decorating division of Stair and Andrew, the antique dealers of Bruton Street and founded a new business Sybil Colefax Ltd. Nine years later she took in the 22-year-old John Fowler as a partner in the business which then became Colefax & Fowler Ltd.

In 1936 Sir Arthur died and she downsized by moving to 19 Lord North Street in Westminster. Her last dinner party at 211 Kings Road, in June 1936, had a pretty impressive guest list. It included King Edward VIII (his father George V had died in January), Wallis Simpson, Arthur Rubinstein, Noel Coward, the Duff Coopers, the Kenneth Clarks and the Winston Churchills. She died in 1956 at the age of 76.

Although William Somerset Maugham was technically still married to Syrie when she moved into 213 King's Road in 1926, he was almost never there. Indeed the Electoral Rolls of the period list her as the only resident. Syrie Maugham was born in 1879, the daughter of Dr. Barnardo, the founder of the charity for homeless children that until recently bore his name. In 1901 she met and married the American born pharmaceutical tycoon Henry Wellcome who would become a British citizen in 1910 and knighted in 1932. He was 26 years her senior.

The marriage was not happy and Syrie is reputed or disreputed to have indulged in a number of affairs culminating in an attachment to Willie Maugham which produced his one child, Liza, named after his successful novel *Liza of Lambeth*. Syrie and Willie were married in America in 1917 but he was predominantly homosexual and they divorced in 1928. In settlement Syrie received the house at 213 King's Road, a Rolls Royce and an income of £2,400 per year, which would be about £130,000 now.

By then she had set herself up as an interior designer as Syrie Ltd at 85 Baker Street and started a new fashion. Away with sombre dark, cluttered rooms. In with white and light: white walls, white furniture, white leather, white porcelain,

RESIDENTS OF 211-217 KING'S ROAD

white rugs. Her music room at 213 King's Road was a classic demonstration of her style. She was, in 1920s speak, all the rage and much in demand. She decorated Noel Coward's house in Kent and his studio house at 17 Gerald Road.

In the 1930s she redecorated Fort Belvedere, the Prince of Wales's country house near Windsor. In the words of the designer Cecil Beaton, 'with the strength of a typhoon she blew all colour before her.' In time she worked for clients all over the world, particularly in the USA where she opened establishments in New York and Chicago. She died in 1955 still hoping that Willie Maugham might come and visit her.

Carol Reed (1906-1976) bought 213 King's Road in 1948 when he was at the peak of his powers as a film director. He had made *Odd Man Out* with James Mason the year before. He was in the middle of making *The Fallen Idol* with Ralph Richardson and he was to make *The Third Man* the following year.

He was born in 1906, the son of the actor-manager Sir Henry Beerbohm Tree and his mistress May Pinney Reed. His early work was adapting some of Edgar Wallace's stories for the screen. His first film as a director was *It Happened in Paris* in 1935 and by the outbreak of war he had made seven more, mostly comedies.

Between 1939 and 1945, although commissioned into the Army in the rank of Captain, he worked with the film unit and made war-related films chiefly *Night Train to Munich* (Rex Harrison) and *The Way Ahead* (David Niven).

In 1943 he married the actress Diana Wynyard but they divorced in 1947. The following year he married Penelope Dudley-Ward, the actress daughter of Freda Dudley-Ward, the Duke of Windsor's close friend when Prince of Wales. They moved into 213 King's Road on marriage.

The Third Man, which was partly filmed in Vienna (and it is Reed's own voice-over which begins the film) was from a Graham Greene story. It won the Grand Prix (now the Palme d'Or) at the Cannes Festival and the BAFTA award for Best British Film. Reed was knighted in 1953 but his films in the 1950s are regarded as disappointingly moderate for so outstanding a director and even *Our Man in Havana*, despite the story from Greene and a superb cast led by Alec Guinness and including cameos by Noel Coward and Ralph Richardson, was not well rated.

His last big success came in 1968 with the musical *Oliver!* which won him the Oscar for Best Director. He was by then 62. At the age of 69 he died suddenly of a heart attack at 213 King's Road which had been his home for 28 years.

RESIDENTS OF 211-217 KING'S ROAD

No label fits Peter Ustinov (1921-2004). References list him with 14 different 'occupations' including actor, writer, dramatist and comedian. He was of multinational European stock, spoke six languages fluently and could easily adopt the accents of languages he didn't know. He was born in Swiss Cottage in 1921 and educated at Westminster. His father, nicknamed Klop (Russian for bedbug) became a British citizen in the 1930s, and, among other things, worked for MI5.

Peter was only 19 when he married Isolde Denham and it lasted ten years. After military service in the Second World War, during which he wrote the screenplay for *The Way Ahead* (he was officially listed as David Niven's batman) he began writing plays and had his first major success with *The Love of Four Colonels* in 1951 which was followed by *Romanoff and Juliet* in 1956. But increasingly he turned to films and radio. In the early 1950s he and Peter Jones did an extremely comic BBC series called *In All Directions* in which they were always searching for Copthorne Avenue. Radio enthusiasts regard it as a classic today along with programmes like *The Goon Show*. His film appearances were generally in supporting roles, until he came to play Hercule Poirot, usually comic and often in costume: *Quo Vadis* (1951), *Spartacus* (1960) and *Topkapi* (1964). He won Oscars for Best Supporting Actor for his performances in the latter two.

His second marriage was to Suzanne Cloutier, the French-Canadian actress who played Desdemona in Orson Welles' film of *Othello*. They came to 215 King's Road in 1954. They were married at Chelsea Registry Office and had a reception at the house, attended by most of the cast of the film *Beau Brummell*, in which Peter was playing the Prince Regent. They stayed at 215 for five years before moving to Switzerland. In the 1960s, encouraged by Sir George Solti, he directed several operas and later designed the sets and costumes for a production of *Don Giovanni*. Throughout this time he made regular appearances on the lecture circuit and on television chat shows: a favourite was Jack Paar's *Tonight* show in the USA. This allowed full rein to his genius as a wit and raconteur. Towards the end of his life he was not only an active Chancellor of Durham University but almost fully engaged with UNICEF.

He was knighted in 1990 and, by the time he died in 2004 aged 82, he had been long married for the third time, received a BAFTA for Lifetime Achievement, won awards for his work in several countries, particularly Germany and America, and received Honorary Doctorates from fourteen universities. But perhaps the accolade, given at the time of his death, is as appropriate as any other: 'The greatest after-dinner speaker in the galaxy'.

The Christ Church Organ

by Fleur de Villiers

"The people of Christ Church, guardians of its role as one of the few remaining parish centres of excellence in the English Church music tradition are determined to keep that tradition alive. A new organ will, they believe, transform Christ Church into becoming a regular concert venue as well as a place of worship." (*Chelsea Society Report 2007*)

Three years later, in June 2010, that dream became a reality when Ton Koopman, an internationally renowned Dutch organist and conductor, made a rare solo appearance in London to give the inaugural recital on the beautiful and exciting new Christ Church organ in the presence of all those who had made this very valuable and demanding project possible.

The audience that night for a programme which ranged from JS Bach to Buxtehude, Byrd and Couperin included the project's patron Earl Cadogan, Christ Church parishioners, musicians and music journalists whose endorsement had proved vital in garnering generous support from many eminent Chelsea donors. Also present – and proud – were the directors and craftsmen of Flentrop of Zaandam, a firm of internationally famous Dutch organ builders whose work is to be found not only in churches and cathedrals across Europe and the United States, but also in London at the Queen Elizabeth Hall and the Brompton Oratory – and now at Christ Church in Chelsea. Here its authentic 18th-century voice has excited attention from teaching institutions in London and organists across the United Kingdom – and the United States.

The original Christ Church organ was built in 1779 by John England and Hugh Russell for the City Church of St Michael, Queenhithe. When St Michael's closed in 1876 the organ was transferred to Christ Church. By 1890 however, musical tastes had changed and it was substantially 'modernised' to suit Victorian tastes. Despite – and perhaps because of – several subsequent substantial rebuilds and alterations over the years, it became obvious in 2004 that the instrument was in terminal decline. Part of the mechanism had rotted, many stops were unusable, the electric system – a mid 20th-century modification – was obsolete and underpowered, and the clarity of its sound obscured by stonework and an overcrowded and badly sited organ chamber. It was then that Christ Church faced a critical decision: either to attempt yet another patch-as-patch-can makeover which might have lasted another 20 or 30 years, or to invest in a new organ in keeping with its 18th-century original which would endure for generations.

THE CHRIST CHURCH ORGAN



The new organ under construction in the new organ loft.

Because of Christ Church's strong and continuing musical tradition, underpinned by the old organ, which had attracted many leading musicians to sing, play and record there, it was decided to build a new 18th-century type instrument incorporating some of the best features of the 1779 original. It was also decided to re-site the organ in the body of the church where it could be heard more clearly, to restore the case work – including its decorative features – to its original form and to re-unite organ and console, thus making it one of the very few 'tracker organs' in London. The instrument is once again completely enclosed by the case in keeping with 18th-century origins and although the mechanism is a return to the robust 18th-century design, once again favoured by today's musicians, it subtly

incorporates a number of refinements in both design and materials which will enable it to resist the extremes of temperature and humidity.

Of its 1600 pipes, 400 are from the 18th-century original and 100 from the 19th-century additions. The facing pipes were gilded – in accordance with English 18th-century tradition – by Robert Woodland, Liveryman of the Worshipful Company of Painters and Stainers.

Fritz Elshout, Flentrop's director, describes the new Christ Church organ as a "unique creation. The integration of old and new was a very special and joyful adventure. It has been wonderful to discover how perfectly the old pipes blended with the new. We based our approach on the best organ building traditions of the second half of the 18th century, resulting in a sound that is embracing, vocal and cheerful. The Christ Church organ has an identity of its own ... we are convinced it is a great addition to the London organ landscape and we hope it

THE CHRIST CHURCH ORGAN

will touch the hearts of the people who make music and worship at Christ Church."

Since that inaugural concert in June 2010, Fritz Elshout's ambition has been more than met. For the last four years it has been used as a teaching and examination instrument by the Royal College of Music and last year Professor David Graham of the RCM said that its use – twice a week during the academic year – had helped organ students achieve higher marks than they would on a lesser instrument. Many students, he said, had subsequently embarked on promising careers and, as they come from Hong Kong, Australia, Sweden, Italy and Poland as well as the UK, "it provides real opportunity for students from around the world".

Students, however, have not been the only musicians and music lovers to delight in the Christ Church organ. It received an enthusiastic double-page spread as well as a further review in *Classical Music* magazine and subsequently some of the country's leading organists have fallen in love with the instrument. Robert Quinney of Westminster Abbey, Oliver Lallemand, and James McVinnie, formerly organist at Westminster Abbey and St Paul's, and James Johnston have all featured in a series of concerts at the church over the last four years. Robert Quinney surely spoke for many when he described this unique organ as "one of the finest instruments in the country". It continues to give wonderful voice to composers from Bach to Rob Busiakiewicz, a young composer whose organ voluntary, *Pentecost Alleluias*, was the first piece to be written especially for this wonderful new feature of Chelsea's musical life.

Fritz Elshout playing the new organ.



William Friese Greene: dreams of an inventor



by William Dorrell

Friese Greene is not a name to conjure with. However, the news that the Cadogan Estate wants to knock down the Curzon Cinema, Chelsea and redevelop the site has, in a roundabout way, called attention to it. Built in 1934 in the heyday of cinema as the Gaumont Palace it had 2,502 seats and a Compton cinema organ. Over 900 million tickets to the movies were sold that year in Britain and in 1940 over one billion. In 1972 the cinema was radically redesigned, the stalls becoming Habitat, the stage, flats and offices and the circle a new cinema with just over 700 seats. If you stand in the King's Road and look up at the façade high above the tall first floor windows you will see three plaques which depict on the left Comedy, on the right Tragedy and in the middle Friese Greene. At the back of the building there is an inconspicuous entrance above which you will find the words Friese Greene House. And if you consult the Curzon's website there is a further reference: "Chelsea's roots in film history go back to the birth of cinema. The studios and laboratory of film pioneer William Friese-Greene were on the original site and a bas relief of his image can still be seen on the façade of the building". For the cinema world, it seems, this is hallowed ground. Finally, if you make the journey to Highgate Cemetery - and are able to find it - his monument, designed by Edwin Lutyens, carries these inscriptions:

THE INVENTOR OF KINEMATOGRAPHY

HIS GENIUS BESTOWED UPON HUMANITY THE BOON OF
COMMERCIAL CINEMATOGRAPHY
OF WHICH HE WAS THE FIRST INVENTOR AND PATENTEE.

So why has the name Friese Greene faded out over the years to be replaced with the more famous names Thomas Edison in America and the Lumière Brothers in France?

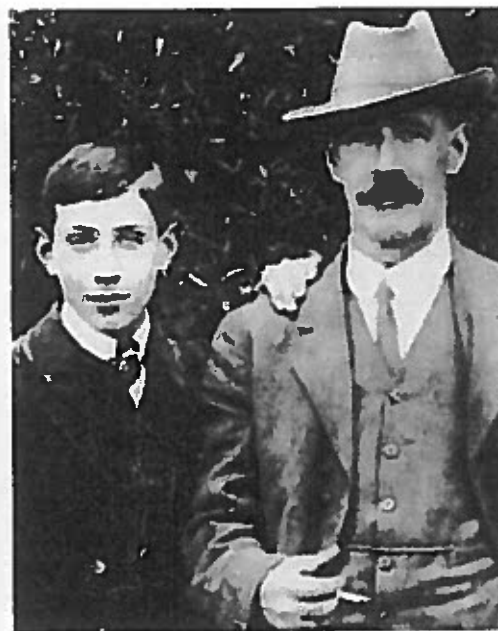
The literature on Friese Greene is surprisingly sparse: a single biography published in 1948, *Friese-Greene: Close-up of an Inventor*¹, by Ray Allister (the pseudonym of Murial Worth whose only other work is *Manners for Moderns*). It opens with an AUTHOR'S NOTE: "This true story is written in a way that I have sometimes thought intolerable in other biographies. It reports conversations at which the author could not possibly have been present". The author then admits that she is guilty of this "intolerable" solecism but says that she talked to members of his family and friends who described conversations which "set themselves in my mind as dialogue". In fact she employs the full paraphernalia of a novelist's imagination, describing his feelings, thoughts and actions – thoroughly undermining this reader's confidence in the reliability of her portrait.

An antidote to this biography is a scholarly study by Brian Coe, *William Friese Greene and the Origins of cinematography*² published in 1969 in the British Film Institute's journal *Screen* (OUP). It is based on an extensive search of the contemporary photographic journals by an acknowledged expert in the history of early cinema.

In 1951, to celebrate the Festival of Britain, John Boulting directed *The Magic Box*, a film based on Allister's biography. Although it flopped at the box office it remains notable for employing virtually all the English actors one has ever heard of (I counted 58). Apart from Robert Donat, who played Friese Greene, they took small cameo parts as their contribution to the Festival. They included Richard Attenborough, Joyce Grenfell, Stanley Holloway, Jack Hulbert, Laurence Olivier, Eric Portman, Michael Redgrave, Margaret Rutherford, Sybil Thorndike, Peter Ustinov, Emlyn Williams, Goggin Withers, and on and on – really everybody except Gielgud and Richardson.

William Edward Green was born in College Street, Bristol on 7 September 1855. His father, Joseph Green a metalworker, had seven sons, William being the youngest. When he was eleven he won a foundation scholarship to Queen Elizabeth's Hospital, a Bluecoat charity school, founded in 1586. There is no record of his achievements at school which he left at fourteen. He told his sons that he enjoyed physics and chemistry because his teacher told such good stories about the scientists who made exciting discoveries. He seems to have inspired the young William Green to dream of becoming a famous inventor.

On leaving school he was apprenticed to a photographer – a relatively new profession, pioneered in England by Fox-Talbot, William's hero, whose distinguished figure he used to see about the streets of Bristol. After four years



Friese Greene and his son, Claud aged 9.

with his rather grumpy employer, Mr Guttenberg, William started out on his own, moving to Bath where he opened a studio. He was a handsome man with striking blue eyes and in the photo with his son, Claud, taken some years later (1907), he might easily pass for some rakish gambler on a Mississippi paddle-steamer. He charmed his female sitters and was very soon able to open more studios – two in Bristol and one in Plymouth.

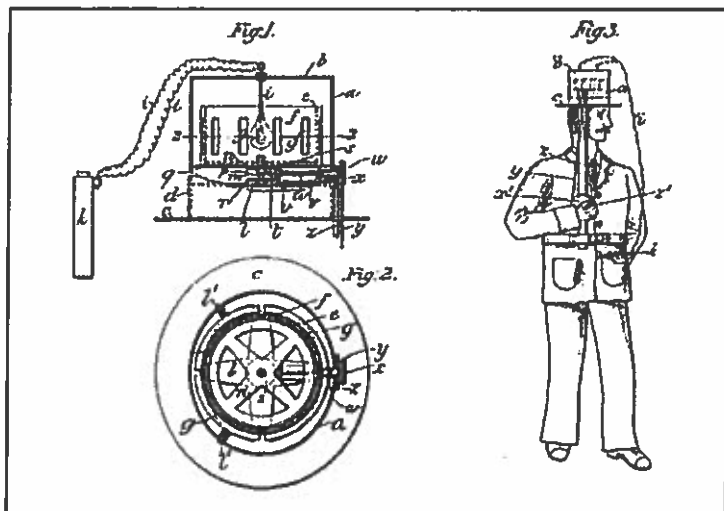
He was only 18 when he met and married the sister of a photographer friend, a Swiss girl named Helena Friese. She was an asthmatic and something of an invalid and they had just the one child, Ethel. As a mark of his rising status he took his wife's name and became Friese Greene:

he resisted the hyphen but added the extra 'e' as a further little touch of distinction.

In 1880 he met the man who really set him on the road to devising a camera for moving pictures – John Rudge. Nearly twenty years older than Friese Greene, he was an instrument maker working with magic lanterns, an invention which goes back at least to Christian Huygens in the mid seventeenth century. When Friese Greene met him Rudge was experimenting with a new version of a lantern which he called a phantoscope. This held a series of slides in a rotating gallery which, when successively exposed to light, projected moving images on a screen.

In 1885, after ten years in Bath, Friese Greene decided that if he were serious about becoming an inventor he had to improve his schoolboy knowledge of the basic sciences and go to London. There he could attend courses at the Regent Street Polytechnic and meetings of learned societies where he might come across distinguished scientists. Soon after he arrived in London he opened a studio in Bond Street and quickly acquired a fashionable clientele. However his interests moved more and more towards invention and from 1889 he began to take out patents for his ideas. Over the next thirty years he registered 77 patents on a great variety of subjects including: *taking photos in rapid succession, lighting cigars*

& pipes, producing x-rays & light, games, explosives, inkless printing, electrical transmission of images, air cars, an airship, colour photography and most amusingly exhibiting pictures on the person which included a drawing of an ambulatory figure in a very tall top hat with moving images going round it.



FG's first appearance at a meeting of the Photographic Society of Great Britain (now the Royal Photographic Society) was in Nov. 1885, the year he arrived in London. He was elected a member of the Society in December and attended meetings regularly thereafter. Many of FG's experiments had nothing to do with moving pictures. He wrote an article about some ocular experiments he had made – which afterwards turned out to be both dangerous and futile – for the *British Journal of Photography* which exemplifies his rambling and incoherent style. "The act of seeing has so many laws of interference. Though the eye is the camera and the retina the sensitive plate, we have still to find out that magnetism or electricity conducts to the brain and gives us power of imagination and no doubt the eye that can command the rays to the sharpest focus on the retina has the clearest perception of things conducted in the brain". One is left with the sense that FG had as little notion of what he was talking about as the reader has.

A good example of FG's methods is given by a demonstration at the Society of Arts (now Royal) which was given by Frederick Varley – another engineer FG had worked with – "due to the unavoidable absence of FG" using all FG's materials. It was intended to show that iron salts worked just as well as silver salts for developing photographic images and at much less cost. Some letters in

the technical press were sceptical: one suggested the experiment "to be a nearer approach to the dream of the alchemists, the transmutation of metals".

More than a year later on 2 Oct. 1891 both *The Photographic News* and *The British Journal of Photography* published a letter from Varley saying that he had been unable to replicate FG's experiment with the "rapid iron salts" and finding a portion of the sensitized paper remaining from the original demonstration he had it analysed. It was found to contain silver bromide in addition to the iron compound. He apologised to Prof. Meldola who had presided at the meeting: "I had received the prepared paper and exhibited it in good faith, doubting nothing".

FG published his reply on 30 Oct.: "Sir, will you be so kind as to find space in your next publication for my most emphatic denial of all knowledge of the presence of silver in the paper I gave to Mr Varley". A charitable view would be to see this as further evidence of his small knowledge of basic chemistry and his lack of scientific method when designing his experiments.

According to FG's biographer he designed three cameras, the third of which he patented with his engineer and collaborator, Mortimer Evans, on 21 June 1889 as an *Improved Apparatus for Taking Photographs in Rapid Series* (no. 10,131). This invention is the centrepiece of her story, the work that she claims entitled him to be regarded as the inventor of cinematography. This extravagant claim was examined by Brian Coe who could find no evidence in the contemporary literature that FG had ever demonstrated the earlier two cameras. The patented camera however was described in a lengthy illustrated article in *The Photographic News* of February 1890 and the following month in *Scientific American*³. Coe argues that the transport system and rude form of escapement would not have worked reliably and the frame rate of ten frames a second was too slow for the eye to see moving images. Very recently a wealthy American collector has had an accurate working replica made of the FG camera and found it to be capable of a frame rate of 8 per second "not sufficient for a lifelike reproduction of motion ...". However FG, his lively imagination typically running way ahead of his technical skills, boasted that his camera was now ready to record history. He went on to demonstrate a better camera in 1890 but Coe showed that it was patented, not by FG as suggested by his biographer but by Frederick Varley, the engineer.

A further claim by FG, insisted on by his son, Claud, was that he was first to suggest that Edison's phonograph could be synchronised with moving pictures to make talking films. But Coe points to a letter in *Nature* written a decade earlier (1878) by an enterprising lawyer, impressively named Wordsworth Donisthorpe⁴, describing in detail how a camera could be designed to take moving pictures: he went on to add, "with the assistance of the phonograph the

dialogues may be repeated in the very voices of the actors”.

To put FG's work in context it's useful to give a short survey of the origins of cinema. In 1824 Peter Roget⁵, better known for his *Thesaurus* (1852), read a paper to the Royal Society on what came to be known as 'persistence of vision'. Over the next half century the projection of brief moving images gradually improved but it is not until the 1880s and the work of Eadweard Muybridge in America and Prof. Etienne-Jules Marey in Paris that we find a workable movie camera.

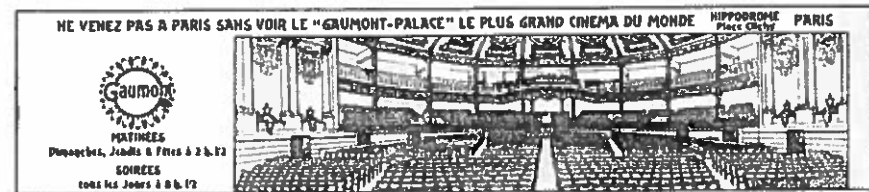
Muybridge, an Englishman who left for America when he was 19, is best known for devising a camera to solve the problem of whether a galloping horse has all four feet off the ground at any point. Leland Stanford (founder of Stanford University) made a bet that it had. He hired Muybridge to resolve the issue. He won his bet but only after many vicissitudes: the photos at first were too blurred; then there were serious delays when Muybridge, discovering some love letters to his wife, confronted her lover and shot him through the heart. Work could only be resumed after he was acquitted on the grounds of 'justifiable homicide' – this was San Francisco. One might be forgiven for regarding him as an impulsive and unprincipled man and much of his photographic work has since been found to be full of rearrangements and deceptions which make it useless as objective data.

Prof. Marey on the other hand was a remarkable scientist, a doctor and physiologist, whose research was phenomenally fruitful and varied: his work influenced the development of cardiology, aviation, cinematography and the work of the Futurists and Dadaists. Marcel Duchamp's *Nude Descending a Staircase* is but one well known example. What made him turn to photography was his research into the flight of birds and for this he needed to invent a moving picture camera. In its final form this camera took photos on a strip of sensitized paper at a frame rate of 20 shots a second. The camera and the birds in flight were shown at the Académie des Sciences on 29 October 1888 and parts of the film strips survive. His work is not only of great scientific interest but the stills are often quite beautiful.

Another Frenchman, Louis Le Prince, living in Leeds, was also working on a movie camera and projector which he patented in January 1888. The camera was somewhat impractical but took some film sequences of reasonable quality. However in 1890 he rather suddenly ceased to be one of FG's competitors. After a visit to his brother in Dijon he was seen on 16 September boarding the train for Paris and never seen or heard of again!

Both these cameras antedated FG's patent in 1889, and they worked. However it was the Kinetograph movie camera designed by Thomas Edison and built by

his Scottish electrical engineer, William Dickson, which incorporated all the essentials of the modern cine-camera and became the model for the future. George Eastman had just invented celluloid film (this was 1890) for his new Kodak camera with its motto, 'You press the button – we do the rest'. This enabled Edison to replace the old paper reels with 35mm celluloid film perforated on either side for the engagement of a sprocket wheel driven intermittently by an escapement. This ensured the accurate transport of the film. It had a rate of 46 frames per second – “anything less would strain the eyes”, Edison said. And it indisputably worked. Patented only in America it formed the basis for the Cinématographe camera built by the Lumière Brothers – who were the first to project films for public entertainment at the Grand Café in Paris on 28 December 1895 – and the cameras built by Robert Paul who introduced the entertainment movie to London at the Alhambra, Leicester Square, in March 1896. But Paris led the way and by 1911 was home to *le plus grand cinema du monde* seating 3,400 people.



While FG focused his attention, not only on his movie camera but on his many other inventions, his once lucrative photographic practice lay neglected. Having no engineering skills himself he spent a lot of money hiring engineers to turn his designs into hardware and registering his many patents. His financial difficulties began to mount and the working models for his cameras and other inventions rarely worked well enough to become a commercial proposition. He was ever hopeful of persuading people to invest in his ideas and some did. His friends, carried away by his enthusiasm, often bought shares and suffered the consequence when the venture failed as most did. His situation was compounded by his utter lack of any business sense and his total neglect of systematic accounting. Things went from bad to worse and in 1891 he spent a week in Brixton for debt. The following year he was declared bankrupt for the first time.

It was at this point that, in 1892, the Friese Greenes moved to Chelsea. All his studios had been sold off but he was rescued by his wife Helena. She sold her jewellery which allowed her to rent a studio with a flat above it at No. 39 King's Road, on the corner of Walpole Street. The family moved frequently in London and FG had many studios at different times, but a thorough search turned up no other addresses in Chelsea where he lived or worked and none on the site of Gaumont Palace.

In December 1895, Helena died suddenly and unexpectedly, probably of a heart attack. FG missed her deeply but the following year his eye lighted on a pretty girl who was working at a glove counter. He was captivated. Her name was Edith Harrison: she was twenty years younger than William. The first hint the family had of this was when one of them opened a drawer and was surprised to find it full of brand new gloves. Soon Edith was visiting the house. His daughter, Ethel, approved. She had recently become engaged and in January 1897 the four of them got married within a couple of weeks of one another in the same church. Edith, unlike Helena, proved a healthy young woman and they went on to have a family of six sons.

Friese Greene never made money from any of his ideas for movie-making but in 1898 his patent for inkless printing did become a commercial success. The Inkless Syndicate was formed and for a little while FG was well off. The family moved to Dovercourt, a seaside town in Essex, and there followed a happy interlude in their financial roller-coaster of a life.

But the flaws in FG's conception of how to run a business remained and by 1903 he was again declared bankrupt and the family, who knew nothing of his finances, suddenly found themselves back on the poverty line. Again friends helped out. FG now devoted most of his attention to making colour film which he called Biocolour. It had some merits – the colour was more natural than some of the many competing systems – but it never established itself and it was Technicolour which took over Hollywood from the early 1920s. FG became bankrupt for the third and last time in 1910 and though he continued to work on his colour film he spent his declining years still supported by loyal friends.

In 1921 there was increasing dissatisfaction among film exhibitors at the way they were treated by the studios making the films and the distributors booking them. On 5 May Lord Beaverbrook chaired a meeting called to look for a way of reconciling these conflicting interests. It was held at the Connaught Rooms in Great Queen Street and was attended by most of the big wheels in the English movie business and Friese Greene came too. Arguments were put forward: they became acrimonious. He rose to speak but, within a few minutes, he became incoherent. He was helped back to his seat where he slumped forward. A doctor was called but found him already dead.

Perhaps FG's situation on the façade of the old Gaumont Palace between Comedy and Tragedy reflects his life: at times a little ridiculous and at other times more than a little sad.

On 9 May 1921 cinemas across England interrupted their programmes for a two-minute silence. The cinema industry gave William Friese Greene a grand funeral and the procession went all the way from Golden Square to Highgate.

On top of the coffin, covered in flowers, was a model of a cinema projector pointing at a white screen with the simple words:

THE END



Selected References

- 1 Ray Allister: *Friese-Greene: Close-up of an Inventor*. London, Marsland Publications, 1948.
- 2 Brian Coe: *William Friese Greene and the Origins of Cinematography*. I Screen (March 1969) 10 (2): 25-41; II Screen (May 1969) 10 (3): 72-83; III Screen (July 1969) 10 (4-5): 129-147.
- 3 *Scientific American Supplement*, No 746, April 19th 1890, p 11921.
- 4 Wordsworth Donisthorpe: *Nature*, 17, 242, 24 Jan 1878
- 5 Peter Roget: *Philosophical Transactions of the Royal Society of London*, 1825, part 1, page 131.

The Royal Borough of Kensington & Chelsea: The First Fifty Years

by John Corbet-Singleton

I have been asked to write about what it felt like to be a young Councillor in the Metropolitan Borough of Chelsea when it joined with the Royal Borough of Kensington. The newly created RBKC had its first meeting in May 1964. I was present and I still have a copy of the Minutes.

The process of change really took place over a couple of years and the last Mayor of Chelsea, the Lord Cadogan of the day, held sway till 1965. There is a photograph of the last meeting of the Chelsea Council at which I was again present.

What did it feel like? It depended a little on your seniority, and our seniors and some of the residents whom we represented were a little reluctant and sad. To some of the Young Turks of the day it seemed rather exciting! We were all united in our enthusiasm for Chelsea and the work of our Council. I gathered at the time that some of our future colleagues in Kensington and their residents too were not thrilled to be linked with the Bohemian, if a little trendy, Chelsea to the south. They would have to share their special privilege of being a Royal Borough, granted by Queen Victoria, with these intruders. Change is not always welcome, but it was the order of the day with a reorganisation of local government gaining new powers and duties in bigger areas. It was progressive and needed. This was government policy, steered, as I remember it, by young and enthusiastic politicians in the Conservative revival, which had taken place in the Fifties.

A few words of autobiography. In late 1952, on a Sunday afternoon walk, I was greeted in Cheyne Walk by the then 'Mr Chelsea' of the day, Basil Marsden-Smedley. At that time he was Chairman of the Chelsea Society and an aldermanic member of the Council. We were living in Cheyne Walk then. My grandfather Corbet-Singleton had a long lease from the Cadogan Estate and my aunt allowed us to live in the ground floor flat when, recently married, we came down from Cambridge. We were very young and hard up, so it was a rescue operation to be living in the best part of Chelsea. Basil said "Heard you were here. You'd better

KENSINGTON & CHELSEA: THE FIRST FIFTY YEARS

do something useful!" "I have a job, Sir!" "No, no, you must do some public service!" - and I was duly welcomed to take part on behalf of the Conservatives in contesting a Council seat in the World's End area - the South Stanley of the day, a Labour stronghold. It went to a recount and was very exciting. I was hooked and got in next time round, in 1956, for a Cheyne Ward seat. With various changes I served 42 years as a Councillor over a 54-year period, only interrupted by developments in shipping for twelve years, which made it impossible for me to serve the Council properly. At the time this was typical for a Councillor who had to earn his own living. Being a Councillor was voluntary, unpaid and relied for much of the time on officer help. We were fairly amateur but well led by leaders who were enthusiastic and devoted. The day-to-day work was not very political.

This has all changed. It is now a pretty detailed business. Councillors seem to deal far more in the business of the day. The same enthusiasm is there, but it is difficult for young people today to work as Councillors when careers must come first and employers are reluctant to let them take it on. There is still something

of a voluntary spirit but there are practical restraints and some modest payment. However, it is still a worthwhile challenge. Having been Mayor in 1996-7 and now, as an Honorary Alderman, but no longer taking part in the day-to-day policy of the Council, I consider that the people of Kensington and Chelsea are very well served. We have a pretty marvellous Council. Of course, there are always conflicts of opinion but the same spirit prevails. You may not agree with me; planning issues, which which I have been associated for years, may be becoming particularly contentious - but overall the changes have been handled with devotion and good sense. RBKC is doing well in a difficult world.



Metropolitan Borough of Chelsea

THE FINAL MEETING of the Council of this Borough will be held in the Council Chamber at the Town Hall, on Wednesday, 31st day of March, 1965, at 6 p.m.

1. To confirm the minutes of the meetings of the Council held on the 10th February, and 22nd March, 1965.
2. Special announcements or motions (if any) by the Chairman.
3. Presentation of members' petitions (if any).
4. Town Clerk's reports and communications.
— To follow a return of members' attendance at Council, Committee and Sub-Committee meetings from 14th May 1964 to 22nd March, 1965.
5. Reports (if any) by other Chief Officers.

A Chelsea upbringing: life at the Wilbraham Hotel in the 1980s

by Charles Lucas

When my brother and I returned from school for the holidays our mother told us that she was to be the deputy general manager of the Wilbraham Hotel, in Chelsea. We would have to move from the rather dismal Dorset village where we had been for a few years and instead live in a flat in the hotel. We had no misgivings. Frankly, between the two places to live it was an unfair fight. We moved to the Wilbraham in around 1979.

To no one's surprise it turned out that living in a hotel in Chelsea had many benefits and few costs for a teenager. The complete absence of washing up, Hoovering, tidying, bed making and other character improving chores smoothed the typically bumpy teen years. The Wilbraham Hotel was a smallish hotel that had been created from three townhouses in Wilbraham Place, a quiet road off Sloane Street. By today's standards it was eccentric. Not every room had a bathroom, the lifts had heavy, sliding metal grill doors that had to be closed by hand before they would move, and the rooms were more or less randomly numbered. As the three houses did not interconnect on every floor, the guests had to remember which house their room was in before setting off from reception. There was a large staff of porters to guide guests who got lost, and to run upstairs to close the lift doors that were left open by guests used to a greater level of automation.

The creators and owners of the Wilbraham were Mr ffytche and Monique von Kospoth. Both were elderly; one very English and the other very German. It was an unlikely partnership and how they came to be co-owners of the Wilbraham I never knew. They lived mainly in Hampshire where they had established another hotel in a country house that had once belonged to my mother's family. It was this connection that explained how we came to be at the Wilbraham for my mother had no experience of running a hotel. Perhaps because of this, the two owners would visit London frequently to check up on things. Mr ffytche did not have the welcoming demeanour of a natural hotelier and in reaction to his arid disposition we nicknamed him "ffytchey-baby". Miss Monique was known by all as "Miss Monique" but we may have made up the 'von'.

Mr ffytche had a special loathing for blown light bulbs and before his visits the

LIFE AT THE WILBRAHAM HOTEL

staff would sweep the hotel checking the bulbs. It was no good, he had a nose for duds and always found one. He drew his own conclusions about the state of hotel management and its attention to detail. Mr Mulhane, the manager (and mother's boss) was a cheerful and pragmatic man who was untroubled by ffytchey-baby and Miss Monique's predations.

Miss Monique's enthusiasm was decoration. She had a weakness for faded mauvey-pink floral wallpaper and valances which she combined with hard gloss white paint on all the woodwork. The effect was comfortable and stylish enough and it was hard to pinpoint just what was wrong with it but you knew you would never wish to replicate it yourself. Indeed that would have been impossible, as to pull off the look Miss Monique relied on the particular craftsmanship of the hotel's handymen. A couple of amiable Irishmen inhabited a workshop crammed into an old coal hole in the basement of the hotel and took care of the maintenance of the hotel. They scorned right angles and sincerely believed that every aspect of interior furnishing could be made from plywood and beading. Once they panelled an entire room using just these. The hotel was full of their distinctive work and after a while I could instantly recognize their touch much as a furniture expert at Sotheby's could recognize a Hepplewhite.

My brother and I settled in very happily. There was only one rule and that was absolutely unbreakable: be polite to all the staff all the time. We had the King's Road and Sloane Square on our doorstep, where the two cultural seas of the time met: Punks and Sloane Rangers. Today it is obvious that Punk was by far the more vivid and original but corduroy trousers and the Duke of Wellington pub on Eaton Terrace were irresistible. The King's Road drew us and our friends. On the way Peter Jones was ignored. We called it Gos-Jones for its soviet feel, grumpy staff and utilitarian window displays where dusty rolls of fabric slumped listlessly. The King's Road was a varied mix of shops but with very few up-market boutiques. For those you had to go to Knightsbridge and Bond Street. The punks hung around the Duke of York's Barracks being photographed by the tourists and we roamed, glad to be part of the scene. With no money or fashion sense, we paid little attention to the shops and most have gone now save for John Sandoe's. The Chelsea Cobbler stood out with its enticing selection of cowboy boots in the window (even Sloanes dreamed small dreams of rebellion) but after my brother got a pair for Christmas and I saw them in action, I decided they were better imagined than worn.

The King's Road had surprisingly few cafés. When Blushes opened it was almost the only one and in later years you could be sure of seeing George Best sitting outside in the morning with a glass of white wine. The Stockpot sold cheap, simple meals and Habitat was at the height of its powers. Nearby, the *Rocky Horror Show* had transferred from Upstairs at the Royal Court Theatre where it had opened, and had taken over the half-demolished Chelsea Classic

Cinema for its first long run. We loved it and went frequently, taking our friends, imagining we were showing off our London sophistication. Many friends would come to call during the holidays. After all, what could be more welcoming and convenient than a hotel by Sloane Square? They hardly needed to introduce themselves at reception as they were easy to distinguish from the typical Wilbraham guest. The hotel had developed a following among elderly East Coast Americans and they were its staple. They would approach the reception desk carefully and speak with ceremonial slowness:

"May I ask you a question?"

"Yes, certainly"

"The water... is it safe to drink?"

"Yes"

"I only ask because, well, you can't be too sure and you want to be careful, after all... Harrods?"

"Harrods?"

"Is it far from here?"

The hotel kept a good stock of cards with its name and address so that nervous guests would take one knowing that they could hand it to a cabby and be brought back to safety without having to speak English which in London they treated as a foreign language.

Sitting at the cramped reception desk was an unpopular job but the rota was unforgiving and my mother spent many hours answering questions, the phone and taking bookings which were recorded on a large wall chart which hung at the back of reception next to the array of cubby holes where the room keys were kept. Only the initiated could understand the bookings chart and sometimes not even them. The Wilbraham had a reciprocal arrangement with the Basil Street Hotel to take guests when accidentally overbooked. There was a notable contrast between the two night porters who took it in turns to do the night shift on reception which started at 11.00 each night when the hotel's doors were locked. Gary was a small, grey, furtive man who thought the worst of everyone. He would never commit himself on even the smallest point and all were wary of him as he was known to be Mr ffytche's spy. It was the night porter's job to let in the late returning guests (grudgingly in Gary's case) and to make up the bills for the guests departing the next day. As everything was done manually this job provided a wide scope for fiddles and it was also suspected that he kept many of the tips for himself rather than put them into the central pool administered by Ahmed, the Head Porter. Gary would take revenge on mother and Mr Mulhane by sabotaging the bookings chart. He was hard to catch and the belief that he had Mr ffytche's ear protected him. The other night porter was a young South African who loved dance, and working at night left the days free for rehearsals and auditions. He was gentle and earnest so his conviction for drug

dealing came as a surprise. He smoked marijuana occasionally and sold some of his supply to friends. When by chance he was caught in possession it was these petty transactions that got him convicted and jailed for six months. When he got out my mother made sure he got his job back (it was important for parole) and seemingly nothing had changed, but a London jail was no place for a dance enthusiast.

The Wilbraham's large staff of kitchen porters, chefs, plongeurs, chambermaids, receptionists would come and go and the hotel provided bedsits for them in two staff houses in Battersea. Jesus, a cheerfully incompetent but long standing porter, electrified us all by appearing for work one morning with a shaven head. He told a complicated story involving gambling at one of the staff houses which to his mind justified everything. But the fact was, the American guests would be alarmed by a skinhead Spaniard taking their suitcases, however bright his smile and reassuring his name. His cheerfulness saved him and he was moved to kitchen duties while his hair regrew.

My brother and I had our 18th birthday party in the hotel's well regarded restaurant, Le Beurre Fondu. Dinner for about twenty of us was followed by dancing at Tokyo Joe's, a nightclub in Piccadilly. We felt very grown up. Not long after our mother bought a house and left the flat. She was relieved no longer to live at the beck and call of the hotel all the time. We missed hotel life of course, but we were seldom home and university life had started.

In 2002 the Wilbraham fell prey to property developers. Today only the façades of the three town houses remain and behind them are serviced apartments. I googled the hotel and the only reference I could find was to the glass reinforced concrete used in its reconstruction.

A Room in Chelsea Square

by Jane Dorrell

When I was on the Society's planning committee we would meet in the Local Studies room in the Chelsea library. On the history shelf there was a copy of *A Room in Chelsea Square*. I would look at it and wonder whether the librarian who put it there had ever looked inside it. Far from being of historical – or even architectural – interest, it is a thinly-disguised *roman à clef* about the founding of *Horizon*. First published anonymously in 1948, again in 1958 after the Wolfenden Report came out, it is only now, in 2014, that this semi-autobiographical novel has appeared under its author's name, Michael Nelson, and the cast of characters been outed, so to speak, in the introduction by Gregory Woods who was Professor of Gay and Lesbian Studies at Nottingham Trent University until 2013.

It is the story of a handsome young provincial journalist called Nicholas (the author) who is lured to London with the promise of a job on a new magazine which is to be called 'Eleven'. Peter Watson (the co-founder of *Horizon*) is here disguised as Patrick. The cast also includes Stephen Spender as Christopher and last but certainly not least, Cyril Connolly as Ronnie Gras, the editor. It is a merry-go-round – or should that be gay-go-round of would-be seduction and treachery. Sometimes appalling but often very funny. On his arrival in London Nicholas is met by Patrick and whisked off to the Ritz, with his suitcase, to be plied with champagne, and over the next few days with gold cigarette cases and sketches by Picasso. This was written in 1948 remember.

The most vividly drawn character by far is Connolly, who unlike the rest of them was certainly not gay. A bon viveur par excellence, and lover of *objets de vertu* as well as women. There is a splendid description of him giving a dinner party for his collaborators and expatiating on the art of fine dining. Having once been lectured by him on the one and only way to make aioli, I can truthfully say that is no exaggeration.

How it all ends I won't tell you. Not even whether Nicholas and his suitcase ever make it to Chelsea Square. But I will tell you that if you want to borrow it from the library you will have a problem. It has been moved to Kensington Central but it is still in Reference and Local Studies: 'Subject Term: Chelsea Square. History and Description'. You can't check it out.

It is published by Valancourt Books at £10.99.

Forming the Whistler Society

by David Le Lay

When, at the beginning of the century, I became involved with the erection of a statue to James McNeill Whistler, near to Battersea Bridge, I was amazed to discover that there was no such thing as a Whistler Society, not even in the place of his birth – the USA – which is always so quick to claim him as their own.

Whistler is a painter of the greatest significance, he is infinitely fascinating as a person and, perhaps most important of all, his influence on art and artists, and the way these are perceived, was immensely profound and prophetic. And so it was that on 1st March 2012 James Dufficy, Sandra Higgins, Phillip Roberts, Donald Smith, Elizabeth Zeschin and I gathered at the Chelsea Arts Club with the aim of founding a Whistler Society.

The birth of the Society was slow. Opening a bank account, obtaining charitable status, designing a web site and attracting funds from donors all took time. The Society was not officially launched until May this year, with a wonderful party at the Fine Art Society in New Bond Street – the venue for some of Whistler's most successful exhibitions. In an ironic twist, Charles Saumarez Smith, Secretary of the Royal Academy, launched the Society. Ironic, because Whistler was never admitted as a Royal Academician, an honour that he considered he richly deserved. As Mr. Saumarez Smith pointed out in his address: in the nineteenth century the Academy steered well clear of anyone who might be 'difficult' – which Whistler certainly would have been – unlike today where 'difficult' artists are celebrated.

Whistler was very much an international man; he was born in the USA, in 1843, spent much of his childhood in Russia, studied in Paris then lived in London. The Society's aim is to be as international as possible and we already have a few members from overseas. Although he was restless and always 'on the move', it was to London, and Chelsea, in particular to which Whistler always returned. Chelsea was his home and that is where he died, in 1903, so it is not surprising that the Society should be Chelsea-based.

The Society has already been on two special trips to Whistler Exhibitions. Last autumn we visited an important exhibition at the Dulwich Picture Gallery called *An American in London: Whistler and the Thames* and this autumn we went on a trip to the Bluecoat Gallery in Liverpool to see a smaller, though equally

FORMING THE WHISTLER SOCIETY

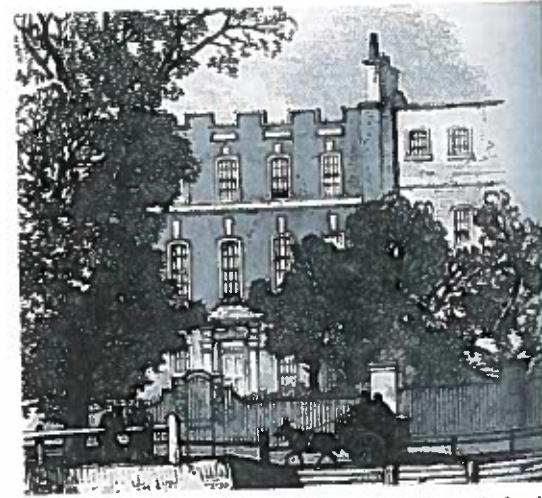


Whistler, a caricature by Spy published in January 1878.

instructive, exhibition there, mounted as part of the Liverpool Biennale. That exhibition included a full-size mock-up of part of the famous Peacock Room that Whistler designed for a house at 49 Prince's Gate, overlooking Hyde Park. The room itself is now in the Freer Gallery, Washington D.C. We were fortunate in being guided around both exhibitions by their curators.

At our first AGM, held in June of this year we had a talk from Daniel E. Sutherland, Professor of History at Arkansas University, who had just published a major new biography of Whistler, the first in 25 years. During the summer, we also had a guided walk along the Chelsea riverside looking at the various houses lived in by Whistler, ending up for drinks at the delightful premises of the London Sketch Club in Dilke Street.

FORMING THE WHISTLER SOCIETY



The White House in Tite Street, a house built for Whistler in 1878.

Professor Margaret McDonald talking to Whistler Society members about Whistler and the Thames at the Whistler exhibition at the Dulwich Picture Gallery in December 2013. Professor McDonald, probably the greatest living expert on Whistler, was one of the curators of the exhibition.



The Treasurer's Report

As Hon. Treasurer for The Chelsea Society, I have pleasure in presenting the Society's financial report and accounts for the year ended 30 June 2014. The accounts for the year to 30 June 2013 were submitted to the Charity Commission in December 2013.

2014 has been another significant year for The Society, the *Great War Exhibition* being the focal point of activity.

Total income for the year was £72,812 which compares with £30,136 for the previous year. Total expenditure was £86,300, compared with £33,625 for the previous year. The overall deficit for the year was £14,882 (deficit of £5,275 in 2013) of which £6,430 is accounted for in The Society's contribution to the Exhibition. The other significant item of expenditure in the year was that for development of the much improved web site.

Excluding the sponsorship income from the *Great War Exhibition*, total income for the year was £35,337, an increase of 17% over the previous year. As regards income generation, I am pleased to note that subscriptions in 2014 increased by almost 18% over the previous year, reflecting the efforts made by the Hon. Membership Secretary.

I am pleased to report Gift Aid income received via subscriptions was £1,279. While the nominal total is lower than that received in 2013, it is important to recognise that the 2013 Gift Aid receipts were inflated through historic recovery. Might I take this opportunity to remind all UK tax paying members to ensure they have elected to support The Society through Gift Aid.

Donations amounted to £7,915, a fourfold increase on the previous year (£1,912). The Society received two substantial donations this year, the first a legacy from the Estate of Miss SM Knight, a long term Chelsea resident, in the sum of £5,000. The other major contribution was from Mr Bryan Corrigan's Charitable Trust who donated a further £1,400. The Society is indebted to all our donors for their generosity and continued support for the Society's work.

Income from the events run by the Society was lower at £4,897 compared with £8,241 in the previous year. This includes lectures, meetings and visits. The previous year included the Masterpiece exhibition attendance.

As far as expenditure is concerned, the Society published four newsletters in 2014, including a one-off special addressing the issue of Crossrail II in Chelsea.

THE TREASURER'S REPORT

It issued two newsletters in 2013, the cost of one of those was carried forward to the 2014 financial year. Therefore, although the total cost for newsletters in 2014 was significantly higher the unit cost has remained constant.

The work involved in the design and development of the Society's website was carried out in the year at a cost of £8,991. Whilst 100% of the cost has to be recognised in this year, in fact this is an investment for The Society the benefit of which will endure over many years to come.

Similarly, new work on the Society's archive was carried out in 2014. The Society commissioned Gillian Best to produce a book chronicling the History of Social Housing in Chelsea which will be published in 2015.

Damian and I have referred to the success of the *Great War Exhibition* held in Duke of York Square in early June 2014. Sponsors generously donated a total of £37,475, including individual donations of £4,500 or more from four local businesses and the Royal Borough. Knight Frank kindly sponsored the Private View evening reception. The balance of the very welcome donations came from a wide range of individuals. We are deeply grateful to all benefactors for their generosity.

Expenditure on the *Great War Exhibition* was £43,905 as set out in the accounts, a significant proportion of which related to the hire of the marquee, provision of power and on-site security. Overall, this very successful event incurred a loss of £6,430.

Finally, you will be aware The Society stopped Life Membership subscriptions many years ago. The Council reviewed the accounting for this and decided that with only 51 life members, funds could be transferred from the Life Membership fund to General Funds. Accordingly £12,270 was transferred between these two funds in the balance sheet. Therefore although the overall net assets of the Society, shown in the balance sheet, fell from £60,141 to £45,259, those available for the general purposes of the Society fell by only £2,612.

Overall, the Society is in good financial health. The accounts show it is more than able to meet and exceed the objectives set out in the constitution. We have the resources enabling us to continue providing member contact, an extensive programme of visits & talks, to monitoring all planning applications and development proposals together with staging major exhibitions. I am sure you will agree this is no mean feat in the midst of ongoing economic uncertainties. The financial report and accounts have been scrutinised by an independent examiner and her report appears in the accounts. Subject to approval of the meeting, these accounts will be submitted to the Charity Commission.

Tom Martin, Hon. Treasurer

THE CHELSEA SOCIETY
Registered Charity Number 276264
REPORT OF THE TRUSTEES

The Trustees present their report and accounts for the year ended 30 June 2014.

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)
Allan Kelly (Hon. Secretary, Membership)
Terence Bendixson (Hon. Secretary, Planning)
Paulette Craxford (Hon. Secretary, Events)
Carolyn Starren (Hon. Editor) – resigned 31 June 2014

Other Members of the Council

Paul Aitkenhead
Michael Bach
Martyn Baker
Patrick Baty – appointed 24 March 2014
Jane Dorrell
Leonard Holdsworth
Camilla Mountain – appointed 24 March 2014

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 2014, the Society has total funds of £45,259, comprising £42,709 on the General Fund and £2,550 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 10 November 2014.

Damian Greenish
Chairman

THE CHELSEA SOCIETY

**REPORT OF THE INDEPENDENT EXAMINER
TO THE TRUSTEES OF THE CHELSEA SOCIETY**

I report on the accounts of The Chelsea Society for the year ended 30 June 2014, which are set out on pages 74 to 76.

Respective Responsibilities of the Trustees and the Independent Examiner

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

It is my responsibility to:

- (i) examine the accounts under section 145 of the 2011 Act;
- (ii) to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act; and
- (iii) to state whether particular matters have come to my attention.

Basis of the Independent Examiner's Report

My examination was carried out in accordance with the General Directions given by the Charity Commissioners. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

Independent Examiner's Statement

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

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

* to keep accounting records in accordance with Section 130 of the 2011 Act; and

* to prepare accounts which accord with the accounting records and to

comply with the accounting requirements of the 2011 Act

have not been met; or

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

Angela Ktistakis, ACA, FCCA

GMAK, Chartered Accountants, 5/7 Vernon Yard, Portobello Road, London W11 2DX
10 November, 2014

THE CHELSEA SOCIETY
STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 30 JUNE 2014

	2014	2013
	£	£
Income and Expenditure		
Incoming resources		
Annual membership subscriptions	11,927	10,130
Gift Aid	1,279	1,312
Donations received	7,915	1,912
Advertising revenue from annual report	6,250	4,770
Sponsorship of exhibition (note 1)	37,475	—
Interest received on General Funds	14	13
Interest received on Life Membership Fund	224	171
Income from lectures, meetings and visits	4,897	8,241
Income from sale of Christmas cards and postcards	2,831	3,560
Miscellaneous	—	27
	<u>72,812</u>	<u>30,136</u>
Total incoming resources		
Resources expended		
Direct charitable expenditure:		
Cost of annual report	8,493	9,729
Cost of newsletters	11,443	4,517
Cost of lectures, meetings and visits	4,454	5,397
Cost of Christmas cards, postcards and maps	1,412	2,397
Subscriptions to other organisations	520	1,449
Advertising	218	—
Exhibition (note 1)	43,905	2,158
Marketing including website	8,991	100
Conference and archive	3,000	1,052
Printing, postage and miscellaneous expenses	3,220	5,074
Insurance	179	179
Professional services	—	1,344
Miscellaneous	465	229
	<u>86,300</u>	<u>33,625</u>
Governance		
Cost of Annual General Meeting	386	761
Bank charges	190	174
Independent examiner's fee	818	851
	<u>1,394</u>	<u>1,786</u>
Total resources expended	<u>87,694</u>	<u>35,411</u>
Net incoming resources for the year	<u>(14,882)</u>	<u>(5,275)</u>
Balances brought forward at 1 July 2013	<u>60,141</u>	<u>65,416</u>
Balances carried forward at 30 June 2014	<u>45,259</u>	<u>60,141</u>

THE CHELSEA SOCIETY
BALANCE SHEET AS AT 30 JUNE 2014

	2014	2013
	£	£
Current Assets		
Debtors	18,195	1,425
Balance in National Savings Bank account	30,043	29,819
Balance on bank current and deposit accounts	19,068	50,327
	<u>67,306</u>	<u>81,571</u>
Less Liabilities: amounts falling due within one year	<u>(22,047)</u>	<u>(21,430)</u>
Net Assets	<u>£45,259</u>	<u>£60,141</u>
Funds:		
General Funds	42,709	45,321
Life Membership Fund	<u>2,550</u>	<u>14,820</u>
Total Funds	<u>£45,259</u>	<u>£60,141</u>

Approved by the Council of The Chelsea Society on
10 November 2014
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.

**STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 30 JUNE 2014**

Notes to the Accounts

1 Exhibition income and expenditure

Included in the Exhibition income and expenditure is a net deficit of £6,430 (2013 £732 deficit) relating to the Chelsea in the Great War Exhibition held in June 2014. The analysis of this and other exhibition costs is as follows.

	2014	2013
Sponsorship income	37,475	—
Marquee, power and security	(31,755)	—
Display design and images	(2,619)	(732)
Publicity	(747)	—
Event catering	(5,609)	—
Other costs	(3,175)	—
	(43,905)	(732)
Total expenditure for Great War Exhibition	(43,905)	(732)
BADA and Masterpience exhibitions	—	(1,426)
	(6,430)	(2,158)
Net exhibition deficit	(6,430)	(2,158)

2 Life Membership Fund

Life membership has not been offered to members for many years. At 30 June 2014 there were 51 life members. At 30 June 2013 there was £14,820 in the fund. It is estimated that £2550 would be an adequate reserve for the fund, and the balance has therefore been transferred to general funds.

CONSTITUTION AND RULES

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

OBJECTS

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

MEMBERSHIP

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

THE COUNCIL

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

OFFICERS

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

PRESIDENT AND VICE-PRESIDENTS

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

SUBSCRIPTIONS*

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

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

GENERAL MEETINGS

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

AMENDMENTS

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

WINDING-UP

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

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

List of Members

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

*MRS. A. ABELES
 GRAHAM ADAMS
 MRS GRAHAM ADAMS
 SIR RANDOLPH AND LADY AGNEW
 MISS INESSA AIREY
 PAUL V. AITKENHEAD
 CHRIS AKERS
 MRS. ANNE MARIE AKERS
 ANTONIO ALBERT
 MRS. LETTY SUE ALBERT
 MRS. PAMELA ALDRICH
 R. ALEXANDER
 MRS. R. ALEXANDER
 MRS. ROSEMARY ALEXANDER
 MRS. ELIZABETH AMATI
 C. C. ANDREA
 *THE MARQUESS OF ANGLESEY
 JOHN ARMITAGE
 MRS JOHN ARMITAGE
 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
 DR. B. M. BAIRD
 MRS. B. M. BAIRD
 MARTYN BAKER
 MRS. MARTYN BAKER
 RICHARD BALLERAND
 MRS. MICHAEL BARKER
 DR. R. BARKER
 ROGER BARKER
 LADY BARRAN
 DR. DEL BARRETT
 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#
 MRS. MICHAEL HICKS BEACH
 GERALD BEALE
 ROBERT BEALE

MRS ROBERT BEALE
 MISS ANNE BEARN
 *E. V. BEATON
 MRS. A. E. BEAUMONT-DODD
 MRS. P. M. BECKER
 ANGELA BEDDALL
 T. J. BENDALL
 TERENCE BENDIXSON
 MISS ANDREA BENNETT
 LADY ROSE BERGER
 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 NANETTE BLACK
 MRS. ELIZABETH BLACKMAN
 MISS CAROLE J BLACKSHAW
 MISS SUZANNE BLACKLEY
 CHRISTOPHER BLAKEY
 MRS. CHRISTOPHER BLICK
 DEREK BLOOM
 THE HON. NIGEL BOARDMAN
 MARTIN BOASE
 MRS. MARTIN BOASE
 JONATHAN BOLTON-DIGNAM
 MRS. J. B. FLOCKHART BOOTH
 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 BRITAIN
 MRS ANGELA BROAD
 T. BROAD
 MRS. T. BROAD
 MRS. MARA BROCKBANK
 CANON MICHAEL BROCKIE

LIST OF MEMBERS

THOMAS BROLLY
 SIR HENRY BROOKE
 LADY BROOKE
 R. BROOKS
 ALEX BROWN
 MISS KATRINA BROWN
 COMMANDER N. WALDEMAR BROWN R.N.
 MRS. MICHAEL BRYAN
 A. A. G. S. BUCHANAN
 MRS. E. J. BUCHANAN
 MISS M. BUCKLEY
 P. J. BULL
 J. H. S. BURGESS
 K. BURGESS
 *RICHARD BURGESS
 MISS ELIZABETH BURMAN
 KATE PELHAM BURN
 REAR-ADMIRAL R. H. BURN, C.B., A.F.C.
 MRS. R. H. BURN
 *A. I. J. BURNS
 MALCOLM BURR
 MRS. MALCOLM BURR
 F. A. BUSBY
 MRS SUSAN BUTLER
 *MRS. JAMES BUXTON
 TERENCE BUXTON

THE EARL CADOGAN, D.L.
 *R. A. W. CAINE
 MRS. VERONICA CALVERT
 MRS. PATRICIA CAMERON
 CHARLES CAMINADA
 MRS CHARLES CAMINADA
 COLIN CAMPBELL
 MRS. COLIN CAMPBELL
 DONALD CAMPBELL
 MRS. ELIZABETH CAMPBELL
 H.L. CAMPBELL
 MRS. SUE CAMPBELL
 MRS. A. CAMPBELL-JONES
 DAME FRANCES CAMPBELL-PRESTON
 MRS. E. CARLETON PAGET
 A. CARO
 MRS. A. CARO
 RUSS CARR
 MRS. RUSS CARR
 MISS S. P. CARR
 MISS SHERI PAM CARROLL
 PETER CASTELLAN
 S. CASTELLO
 MRS S. CASTELLO
 MRS KATHARINE CATOR
 JAMES CECIL
 M. E. CHAMBERLAYNE
 CHARLES CHAMPION
 DAVID CHARTERS
 MRS. DAVID CHARTERS
 MRS. CYNTHIA CHAUVEAU
 LORD CHELSEA
 LADY CHELSEA

CHELSEA PHYSIC GARDEN CO.
 MRS. J. M. CHEYNE
 A.H. CHIGNELL
 MRS A.H. CHIGNELL
 ALEXANDER CHILD-VILLIERS
 MRS ALEXANDER CHILD-VILLIERS
 PONQUHIPHAT CHOMANAN
 MRS CHRISTINE CHOMET
 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.
 F. C. COLCORD
 MRS. F. C. COLCORD
 MS SARAH COLEGRAVE
 REG COLES
 *W. N. COLES
 CHRISTINE COLLINS
 VERITY R. COLLINS
 MRS. MAIGHREAD CONDON-SIMMONDS
 MRS. Z. CONNOLLY
 JOHN COOPER
 MARYLYN COOSNER
 P. A. COPLAND
 MRS. P. A. COPLAND
 MISS PENELOPE COPPLESTONE
 JOHN CORBET-SINGLETON, C.B.E.
 MRS. JOHN CORBET-SINGLETON
 STUART CORBYN
 MICHAEL CORKERY Q.C.
 MRS. MICHAEL CORKERY
 NICHOLAS CORKERY
 B C CORRIGAN
 MISS ROSEMARY CRAIG
 *SIR MICHAEL CRAIG-COOPER, C.B.E., T.D., L.L.
 MISS M. D. CRAWFORD
 MISS MELISSA CRAWSHAW-WILLIAMS
 MISS P. CRAXFORD
 ALAN CROSS
 MRS. ALAN CROSS
 DUNCAN CROSSEY
 JEVON CROSTHWAIT
 MRS. BARBARA CROWELL
 MARTIN CULLEN
 MRS. MARTIN CULLEN
 JEREMY CURTIS

A. E. DANGOOR

LIST OF MEMBERS

MRS. A. E. DANGOOR
 MRS APRIL DANNREUTHER
 SIMON DANNREUTHER
 MISS SYLVIA DARLEY, O.B.E.
 MS CATHY DAVEY
 DR. CRAIG DAVIDSON
 DR. SERENA DAVIDSON
 MRS. J. A. DAVIES
 MORRIS DAVIES
 MRS. MORRIS DAVIES
 PAUL DAVIS
 PETER J. DAVIS
 *DAVID DAY
 *ROBIN DE BEAUMONT
 MRS. ERIC DE BELLAIGUE
 ALEXANDER DE CADENET
 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
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