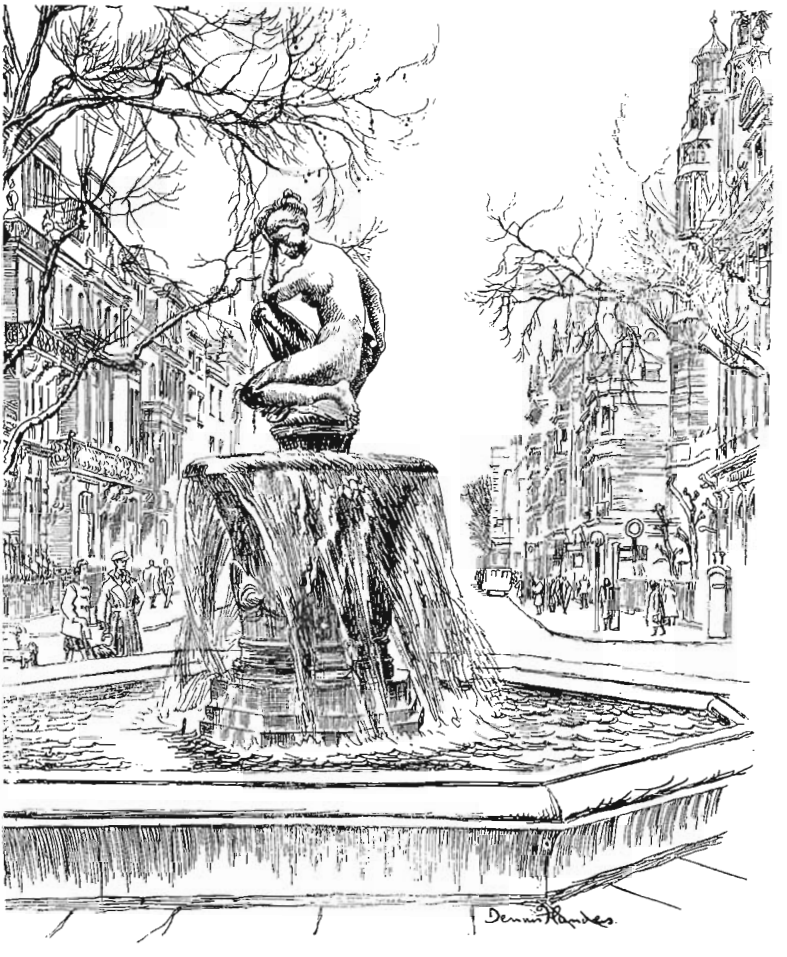
THE CHELSEA SOCIETY

THE ANNUAL REPORT 1956

Price Five Shillings



SLOANE SQUARE.

Dennis Flanders drew this view of the fountain in Sloane Square. The fountain was designed by Mr. Gilbert Ledward, R.A., a member of the Society. It was unveiled in 1953 (see *Annual Report*, 1953, p. 27). The drawing is one of those illustrating *Chelsea from the Five Fields to the Worlds End* by Mr. Richard Edmonds, *L.C.C.* another member of the Society. Miss Reid reviews this book on page 68. Sloane Square was re-created in 1930, when the roads which at that time ran across it, were closed and the central portion laid out by the Chelsea Borough Council in consultation with the Royal Fine Art Commission (see *Annual Report*, 1952, p. 14). It was then that the Royal Fine Art Commission first proposed that a fountain should be placed in the middle of the Square. It was not, however, until 1948 that the Borough Council were offered the gift of the fountain, depicted above, by the Royal Academy under the Terms of the Leighton Trust. Praise, which increases as time goes on, is properly bestowed by both the public and experts (including Miss Sylvia Crowe in *Tomorrow's Landscape*, p. 186, also reviewed by Miss Reid on page 80) on the continental appearance of the expanse of pavement, relying for interest on the fountain, the trees, the War Memorial and the flower stall. Local indignation is aroused when from time to time gormless Authorities try to plant the central portion of Sloane Square with subtopian clutter.

THE CHELSEA SOCIETY

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

President

THE EARL CADOGAN, M.C.

Vice-Presidents

THE WORSHIPFUL THE MAYOR OF CHELSEA
GENERAL SIR HARRY KNOX, K.C.B., D.S.O.
GENERAL SIR BERNARD PAGET, G.C.B., D.S.O., M.C.

Council

Chairman BASIL MARSDEN-SMEDLEY, ESQ., O.B.E.

FREDERICK ADAM, ESQ., C.M.G.
E. J. CHAPMAN, ESQ.
CHARLES CLAY, ESQ., C.B., F.S.A.
THE LORD CONESFORD, Q.C.
CAPTAIN C. G. T. DEAN, M.B.E.
SIR GAVIN DE BEER, F.R.S.
CAPTAIN RICHARD EDWARDS, R.N., L.C.C.
WALTER H. GODFREY, ESQ., C.B.E., F.S.A., F.R.I.B.A.
MISS DOROTHY MACNAMARA, O.B.E.
W. A. MARTIN, ESQ.
THE HON. SIR ALBERT NAPIER, K.C.B., K.C.V.O., Q.C.
J. M. RICHARDS, ESQ.
SIR ARTHUR RICHMOND, C.B.E.
R. L. STEWART-JONES, ESQ.
MISS DOROTHY STROUD
GRAHAME B. TUBBS, ESQ., F.R.I.B.A.
CAPTAIN E. L. WARRE

Hon. Treasurer

MAJOR E. D. HALTON

Hon. Auditor

R. J. V. ASTELL, ESQ.

Joint Hon. Secretaries

H. CLARE O'RORKE, ESQ.
MISS HILDA REID

Membership Secretary

MISS JOAN DERRIMAN

Address

THE HONORARY SECRETARY,
THE CHELSEA SOCIETY,
46, Tedworth Square, Chelsea, S.W.3.

OBJECTS OF THE SOCIETY

(1) To maintain all features of Chelsea having beauty or historical interest, unless a proved necessity requires their removal.

(2) To preserve the open spaces for the health of the community.

(3) Where clearances are necessary, to promote the construction of substituted buildings that will be a credit to Chelsea.

(4) To prevent the disfigurement of streets and open spaces by ugly advertisements or otherwise.

(5) To protect the residents from smoke, noises and other nuisances arising from industrial premises; and generally.

(6) To preserve and amplify the amenities of Chelsea.

Early information is of the greatest importance for effective action, and members are asked to inform the Council at once, through the Hon. Secretary, of any plans or proposals of which they may hear that seem to come within the scope of the objects of the Society.

The Council would consider such matters, obtain further information, and, if thought advisable, make such suggestions or protests on behalf of the Society as seem to them desirable.

CONDITIONS OF MEMBERSHIP

Membership is open to all who agree with the objects of the Society, on payment of either

(a) a life subscription without an entrance fee, of £5 5s. 0d.; or

(b) An entrance fee of 10s. and annual subscription of 10s. which, it is requested, might be paid by banker's order.

It is hoped that, whenever possible, more than the prescribed minimum subscription will be given.

The subscription year runs from the 1st February.

CONTENTS

LIST OF ILLUSTRATIONS

THE CHELSEA SOCIETY

Chairman's Report for 1956

THE ANNUAL GENERAL MEETING

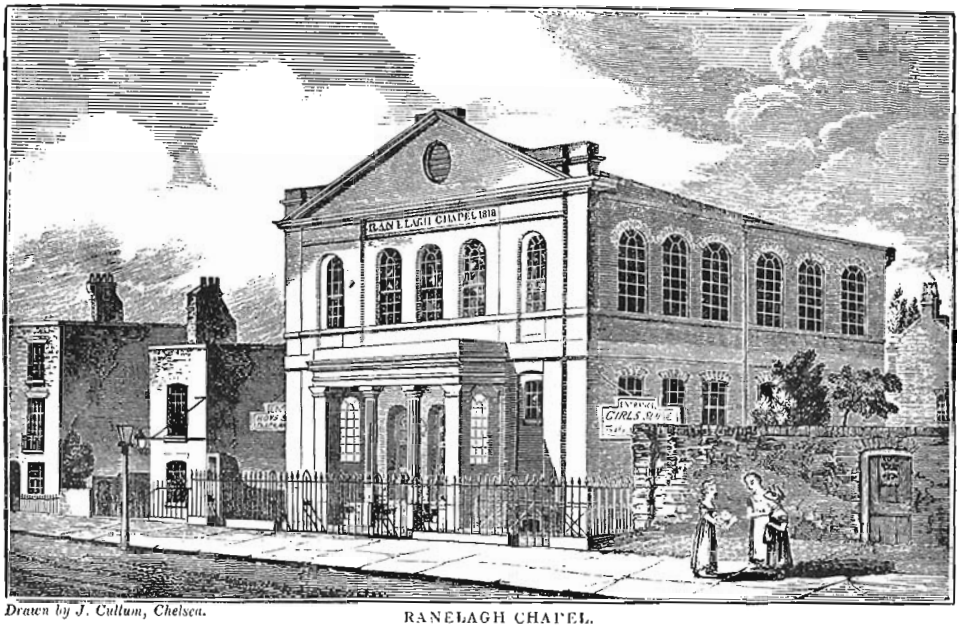
In the afternoon of Tuesday, April 24, 1956, the Annual General Meeting of the Chelsea Society took place at the Royal Court Theatre, Sloane Square, by kind invitation of the new lessees, The English Stage Company. Minutes of the Meeting are to be found on pages 87 to 91 and an account of the most interesting address delivered by Mr. Peter Shepheard, B.Arch., A.R.I.B.A., F.I.L.A., on the siting and care of trees occurs on page 86.

RANELAGH CHAPEL AND THE ROYAL COURT THEATRE

It was a novel and much enjoyed experience for the Chelsea Society to meet at the Royal Court Theatre. Tea was served before the Meeting and members were able to explore the building and exchange recollections of this most interesting theatre, the origins of which go back to Ranelagh Chapel, which came into being in the early nineteenth century.

Ranelagh Chapel

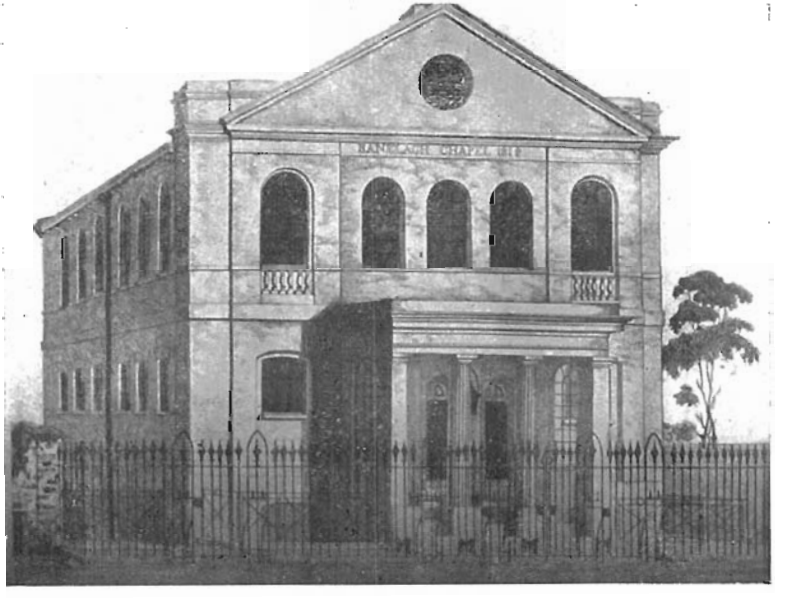
Ranelagh Chapel was built in 1818 in Lower George Street, now Sloane Gardens, within about 50 yards of Sloane Square, the congregation having previously worshipped in a room in Ranelagh House known as King William's Drawing Room. This room overlooked a lawn on land now occupied by Chelsea Barracks and was sometimes called The Chapel on Ranelagh Green. The chapel owed its origin to a movement among some Chelsea people, who were impressed with the spiritual destitution of the district at that time, and who



Drawn by J. Cullum, Chelsea. RANELAGH CHAPEL.

began in about 1802 to gather in the neglected children on week days and Sundays for religious and other instruction: thus Ranelagh Chapel came into being through the fervour of these pious people, and it became the greatest place of worship in Chelsea, accommodating upwards of a thousand people. The census of 1811 gives the population of Chelsea as 3,963 families. In the year 1818 St. Luke's Church had not been built and the Old Church had seating accommodation for no more than 450 persons. A brass plate commemorating the names of the first trustees, probably originally attached to the foundation stone of Ranelagh Chapel, is kept by the Presbyterian Historical Society (see illustration on page 10). Mr. Thomas Downing, whose name heads the list of trustees, and his son George carried on a large business as floor-cloth manufacturers on a site in the King's Road now occupied by Wellington Square. Mr.

Downing himself lived at a house between his factory and the White Hart Tea Rooms, Royal Avenue, now the White Hart public house. Mr. Bryan[1] says "it stood in a neatly laid out garden and resembled very much in appearance one of those old comfortable retreats which may still be seen by the roadside in some parts of the country". Most of the earlier Annual meetings of the Chelsea Auxiliary Bible Society were held in the factory. When this factory came to be pulled down to make way for Wellington Square, Mr.

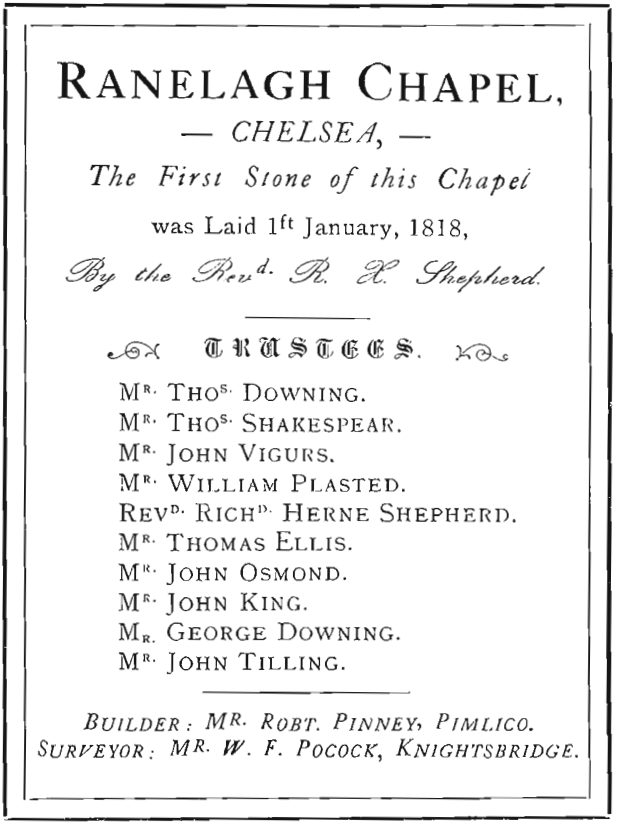


RANELAGH CHAPEL.

In 1818 this Chapel was opened for divine service having moved from the Chapel on Ranelagh Green which was founded in 1802. It was converted into a theatre, later to become the Royal Court Theatre, in 1870.

In the possession of the Presbyterian Historical Society.

[1] Bryan: *Chelsea* (1869).


RANELAGH CHAPEL,

— CHELSEA, —

The First Stone of this Chapel

was Laid 1ft January, 1818,

By the Revd. R. H. Shepherd.

TRUSTEES.

MR. THOS. DOWNING.
MR. THOS. SHAKESPEAR.
MR. JOHN VIGURS.
MR. WILLIAM PLASTED.
REVD. RICHD. HERNE SHEPHERD.
MR. THOMAS ELLIS.
MR. JOHN OSMOND.
MR. JOHN KING.
MR. GEORGE DOWNING.
MR. JOHN TILLING.

BUILDER: MR. ROBT. PINNEY, PIMLICO.
SURVEYOR: MR. W. F. POCOCK, KNIGHTSBRIDGE.

FOUNDATION PLATE FROM RANELAGH CHAPEL.

Inscription from the brass plate formerly affixed to the foundation stone of Ranelagh Chapel.

In the possession of the Presbyterian Historical Society.

Downing built a new factory on the other side of the road opposite Royal Avenue. This factory was appropriately called Ranelagh Works, a name by which it is still known. These, then, were the pious and benevolent people responsible for the beginnings which developed into The Ranelagh School. The Sunday School became the parent of services

for adults. These services were attended by crowded audiences, and Ministers of various denominations gave addresses. Among these Ministers was a Mr. R. H. Shepherd who eventually became the pastor of the chapel. He was a Calvinist Methodist. In 1814 he was ordained and, in accordance with the practice of the Countess of Huntingdon's connection[2], he used the Liturgy of the Church of England. His popularity necessitated a move to larger premises; and that led to the purchase of the site in Lower George Street and the building of Ranelagh Chapel. In 1845, Ranelagh Chapel became the property of the English Presbyterian Church.

Chelsea owes much to the missionary zeal of Ranelagh Chapel and, in particular, to the school which for many years continued in two underground rooms 7ft. or 8ft. in height. In these two rooms, upwards of 400 children received daily instruction at a time when no provision was made for State education. Great efforts were made to collect money for better premises, but the new school buildings in Cadogan Street were not opened until 1870. Mr. Shield[3] recalls how on one occasion after Mr. Alexander, the then Pastor, had sought a subscription from Mr. Carlyle, he received, instead of a contribution, the following lines of scribbled verse:—

There was a piper had a cow
And he had nocht to gie her:
He took his pipes and played a spring,
And bade the cow consider.
The cow considered wi' hersel'
That mirth would ne'er fill her,
"Gie me a pickle ait strae,
And sell your wind for siller."

[2] The Countess of Huntingdon's connection. Selina, Countess of Huntingdon (1707-1791) lived at Chelsea Farm. She came to be known as The Queen of Methodists. During her life-time she founded 60 chapels. She was a friend of Wesley's and employed Whitefield among her chaplains.

[3] G. W. C. Shield *Belgrave Presbyterian Church* (1896).

Mr. Alexander had these lines framed in ebony and silver and then quietly replied to Mr. Carlyle that, as he was sorely in need of "siller" for the building of these schools, he proposed to see what he could raise by publishing them. Mr. Carlyle promptly sent £5 requesting Mr. Alexander on no account to carry out his intention.

In 1866 the congregation moved to Belgrave Chapel, West Halkin Street, and Ranelagh Chapel was offered for sale.

The First Theatre

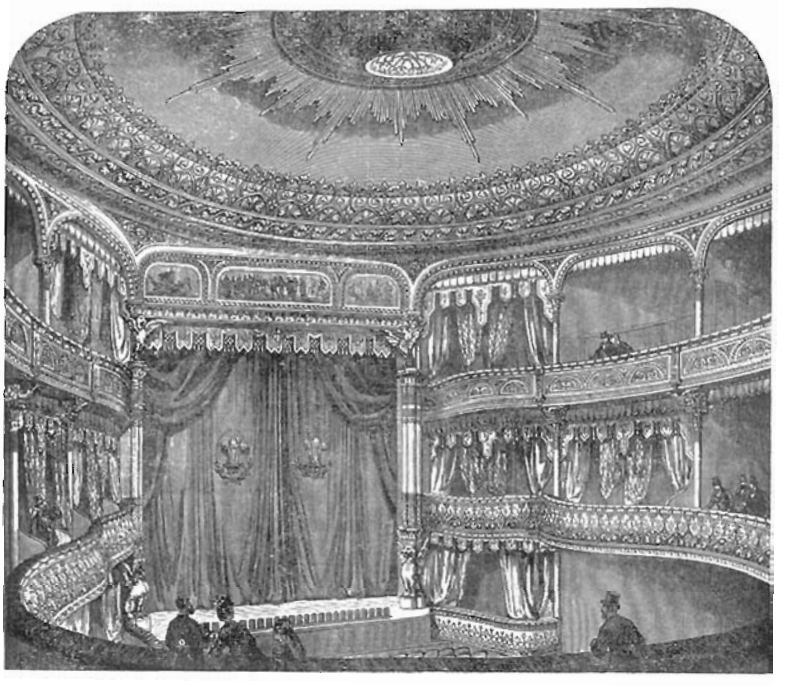
In 1870, this Sloane Square Chapel was opened as a theatre known as "The New Chelsea Theatre," but the adaptation from the old Ranelagh Chapel was skimped and the venture failed. Its next name, "The Belgravia," marked a feeble regime. This was immediately followed in 1871 by a very successful four years under the management of Miss Marie Litton who reconstructed it and sumptuously refurnished the interior. Miss Litton renamed it "The Royal Court Theatre." (See illustration on page 13).

Miss Marie Litton secured a number of the early plays of W. S. Gilbert thus laying the foundation of the Court Theatre's reputation for talent-discovery. Some notoriety attached to one of these plays called *The Happy Land,* which was written by Gilbert under an assumed name and was in fact a burlesque of his own play *The Wicked World*. *The Happy Land* mercilessly ridiculed the Government of the day. The cast was made up to look like Mr. Gladstone and his Ministers. Mr. Gladstone was extremely angry and sought the assistance of the Lord Chamberlain, who banned the play until the makeup had been modified so as not to resemble the Ministers of the Crown.

In 1875, Sir John Hare took over the management and continued to include Gilbert plays, such as *Broken Hearts*. *Olivia* was among other plays presented, and it was Ellen Terry's success in the name part of this play, based on the

Vicar of Wakefield, that made Irving secure both the actress and the play for the Lyceum. In 1880 Modjeska, the celebrated Hungarian *tragedienne*, played Juliet.

In 1881 John Clayton became the manager and was followed shortly afterwards by Wilson Barrett and Arthur Cecil. During that partnership the Court Theatre achieved great popularity, mainly due to Pinero's success with farces such as *The Magistrate*.



INTERIOR OF THE ROYAL COURT THEATRE IN 1871.

Miss Marie Litton sumptuously refurnished the interior of the Royal Court Theatre in 1871 as an introduction to her four successful years of management.

The above contemporary sketch was taken from *The Illustrated London News* for February 4, 1871, kindly lent by The Chelsea Public Library.

BANNED SCENE FROM W. S. GILBERT'S PLAY PRODUCED AT THE ROYAL COURT THEATRE IN 1873.

This contemporary music cover depicts the cast made up to resemble Mr. Gladstone and his Ministers. Mr. Gladstone was so annoyed that he sought the assistance of the Lord Chamberlain, who banned the play; but he had no power to stop printed publications like the one illustrated above.

By courtesy of the Victoria and Albert Museum (Enthoven Collection).

In 1887, the old building, which had begun as Ranelagh Chapel and had then become The Royal Court Theatre was pulled down to make way for the lay out of Sloane Gardens.

The Royal Court Theatre, having been rebuilt on the present nearby site next to Sloane Square Station, was opened in 1888 under the management of Mrs. John Wood and Arthur Chudleigh. In 1897 John Hare returned and the Prince and Princess of Wales and the Duke of York attended his opening night; but the Theatre suffered something of an eclipse until 1904, when a brilliant period began under Granville Barker and Vedrenne. This period has been admirably described by Desmond MacCarthy in his book *The Court Theatre* (1907). Among the plays produced were Shaw's *Man and Superman, You Never Can Tell* and *John Bull's Other Island;* Galsworthy's *Silver Box,* Ibsen's *Hedda Gabler* and *The Wild Duck;* Elizabeth Robins's *Votes for Women;* and Gilbert Murray's Euripides' *The Trojan Women.* Out of 968 performances in the four years, 701 were of Shaw's plays. The Company had a great influence on English drama. Although the origins of the repertory movement can be traced to earlier beginnings, it was not until the Vedrenne-Granville Barker season at the Court Theatre that the word "repertory" became widely known. The acting was of course of a high order; but the aim differed from the usual nineteenth century production dominated as it usually was by the actor manager and the artificial plot. The innovation under this management in the selection and presentation of plays, many of them for the first time, was "truth rather than effect" and the belief that "the play was more important than the actor".

Two remarkable plays of the 1920's were Shaw's *Back to Methuselah* and Eden Philpott's *The Farmer's Wife;* each in its way was a record-breaker. The first because it took five nights to perform the five parts; the second because it played continuously for 1,329 performances. *Back to Methuselah* begins at B.C. 4001 and continues through its five parts to A.D. 31920. Shaw sent it to the Lord Chamberlain as one play, *but* was charged five reader's fees. The public queued

for the first two parts but the box office was less pressed for the later parts.

The present phase.

In the 1930's *The Royal Court Theatre* became a cinema and, in 1941, it sustained heavy bomb damage, from which it did not recover until 1952, when it reopened as a Theatre Club.

This Club, which took as its policy the development of the new dramatist, was run by a Committee consisting of Alfred Esdaile, the Lessee and Licensee of the theatre, Sir Lewis Casson, Joyce Grenfell, Giles Playfair, Ellen Pollock and Dame Sybil Thorndyke. It included a restaurant and night club amongst its amenities.

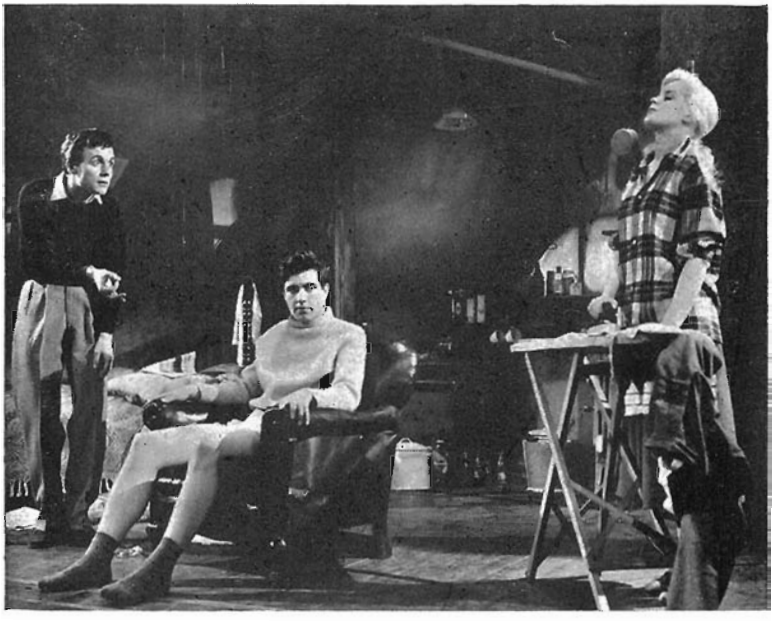
The plays presented were *The Bride of Denmark Hill,* a play on the life of Ruskin, by Laurence Williams and Nell O'Day; *Miss Hargreaves* by Frank Baker, in which the well-known comedienne Margaret Rutherford appeared; an "Edwardian Opera Bouffe" production of Shakespeare's *The Comedy of Errors* by the Group Theatre; Oscar Wilde's *Lord Arthur Savile's Crime* adapted by Constance Cox; the English première of J. B. Priestley's *The Long Mirror* in which Jean Forbes-Robertson appeared; a performance in French of Jean Genet's sensational *Les Bonnes* and an adaptation from Robert Louis Stevenson called *Ebb Tide* by Donald Pleasance. On July 27th, 1952, the Club gave a midnight matinee on the occasion of Bernard Shaw's 96th birthday of *A Village Wooing* and H. F. Rubenstein's *Bernard Shaw in Heaven.*

On November 7th, 1952, the theatre was granted a public licence, and opened with a French musical comedy, *A Kiss for Adèle* by Barilett and Gredy, adapted by Talbot Rothwell and Ted Willis. From April 1953 to March 1955, the theatre sustained a prodigious success with Laurier Lister's revue *Airs on a Shoestring,* which may be said to have put

the house once more "on the map". After this followed a series of "try-outs" and musical shows. *The Burning Boat* by Geoffrey Wright, distinguished by décor from the well-known architect, Sir Hugh Casson; *Uncertain Joy* a play by Charlotte Hastings; another revue *From Here and There* by Laurier Lister; *The Sun of York*, a historical play by Mrs. Wigham; *Suspect*, a play by Edward Percy and Reginald Denham; and for Christmas 1955, The English Opera Group presented Benjamin Britten's famous opera for children *Let's Make an Opera*. In the spring of the next year the English version of Bertolt Brecht's *Dreigroschen Oper* with music by Kurt Weill, *The Threepenny Opera* was put on prior to a move to the West End.

In April 1956, the theatre lease was acquired by the English Stage Company[4], with George Devine as its Artistic Director, and a young producer, Tony Richardson, as his assistant. The policy of this Company is reminiscent of the Vedrenne-Barker management—to revive the drama by placing the emphasis on the play and the writer rather than the actor or the producer, and to relate the stage to contemporary life and problems. As a method of running the programme, repertory was revived for six months, during which five plays were presented. *The Mulberry Bush* by the well-known novelist Angus Wilson, *The Crucible*, world famous historical play by the American dramatist, Arthur Miller, *Look Back in Anger* by John Osborne, 26 year old actor, *Don Juan* and *The Death of Satan* by the poet-dramatist, Ronald Duncan, and *Cards of Identity* as adapted from his novel by Nigel Dennis. Of these, John Osborne was generally hailed as an important discovery and his play was adopted by the younger generation as the mouthpiece of

[4] An announcement about The English Stage Company, Ltd., appeared in the *Annual Report* 1955, page 21. The Company is Limited not for profit and the members of the Council are as follows: Neville Blond, C.M.G., O.B.E., *Chairman*, Dame Peggy Ashcroft, The Earl of Bessborough, J. E. Blacksell, M.B.E., Ronald Duncan, Alfred Esdaile, The Earl of Harewood, Sir Reginald Kennedy-Cox, Oscar Lewenstein, O. B. Miller, Greville Poke.



SCENE FROM MR. JOHN OSBORNE'S *Look Back in Anger.*

The opening scene in the Porters' one-roomed flat in a midlands town. Alison Porter (Mary Ure, right) is pressing Cliff Lewis's trousers (Alan Bates, centre). The electric iron is interfering with the wireless reception, much to Jimmy Porter's annoyance (Kenneth Haigh, left).

Photograph by Houston Rogers.

their "dilemma". In the autumn of 1956, Dame Peggy Ashcroft appeared in *The Good Woman of Sezuan* by the world famous German polemic writer, Bertolt Brecht, and Christmas 1956 was celebrated with a revival of Wycherley's *The Country Wife*.

Conclusion

Mr. George Devine writes, "Although the opening months of this venture proved difficult it had been established by the end of the year that, not only was a theatre with such a pro-

gressive policy necessary in London life, but also that Chelsea was the ideal place for it. The amount of support from the local population was remarkably high. It appeared that this district was constitutionally right for a renaissance in English drama and proved once more that serious theatre, whether it be comic or tragic, can only thrive in an appropriate climate".

BATTERSEA FUN TOWER

Early in the year the Ministry of Housing and Local Government announced that they proposed to hold a public enquiry to consider a Town Planning Application to put up a gigantic tower of scaffold-like appearance in Battersea Park. After due consultation it was decided that the Society should take all steps to oppose the Application to plant this monstrous structure in Battersea Park and the following written *Notice of Objection* was duly lodged with the Ministry: —

5th March, 1956.

Sir,

I write on behalf of the Chelsea Society to say that they most respectfully ask you to accept this letter as written *Notice of Objection* to the proposal to erect a tower in Battersea Park opposite Chelsea Embankment and further to ask that a representative of the Society may attend the Public Enquiry which they understand is to be held on March 14th, 1956, so that evidence may be tendered in support of this objection.

They understand that this tower, which is to be known as the Skylark, would be one hundred and sixty two feet high. It would have an external circular car, seating forty-eight persons, which would revolve on reaching the top and would be illuminated internally with floodlights at its base projecting downwards. Fluorescent tubes would surmount the car position while the tower itself would be illuminated by vertical rows of electric light bulbs. The original plan included the provision of a searchlight at the top of the tower; but they have with relief heard that this idea has now been abandoned.

Battersea Park is the only open space of any reasonable size close to Chelsea, and Chelsea people have frequented it for nearly a century as a Park; and as Battersea Fields from time immemorial. It was constructed in the eighteen forties when already, with the growth of London, the real country was receding out of reach of the less

well off families in the neighbourhood. Exceptionally well laid out, with lawns, trees, lake, playing fields and flower gardens, all disposed so as to provide a remarkable degree of variety in its three hundred and fifty acres, it was probably by 1939 the most beautiful Park in London; certainly no other Park could boast of any amenity more agreeable than Battersea's river walk.

Always much used, Battersea Park was never too big for the needs of a crowded neighbourhood; and for the needs of Chelsea the most valuable part of it was the stretch along the river, with the river walk and the fields immediately behind it. Those fields are largely occupied now by the Festival Gardens site, which in summer cuts a great cantle out of the river walk, leaving only a truncated fragment at each end. Land originally set aside as an open space

BATTERSEA PARK, 1956.

This beautiful green oasis in a desert of building is gradually being filled in with subtopian clutter. Fortunately, the proposal to put up the fun tower (which has been sketched into the above illustration) has been abandoned after vigorous protests.

for the free enjoyment of the poorer people in the locality is taken up by a fun fair too expensive for their day to day use, and by the three large car parks required for visitors to that fun fair. Moreover, what is left of Battersea Park (now very much overcrowded) has lost its peaceful, rural character.

It is worth considering what varied amenities the Park had to offer before the intrusion of the Festival Gardens: trees for students to lie under with their books: benches and chairs in sun or shade for old people: lawns for family pic-nics and family games: cricket pitches, tennis courts and running tracks for more strenuous forms of gamesmanship: the lake for people who like messing about in boats or dreaming under willows: a fascinating bird population for the delight of the amateur ornithologist: flowers and rare shrubs to stimulate the interest of budding horticulturists: winding paths among the shrubberies for young explorers, and plenty of space for Cops and Robbers to enjoy themselves harmlessly.

All these things (not excluding facilities for Cops and Robbers) are of educational importance because they encourage simple, imaginative and beneficial recreations. They give the country-starved population of the locality what it needs. Into this arcadian idyll has been projected that replica of Dante's Inferno which it is now proposed to extend skywards. A vision is conjured up of lost souls shouting and screaming, packed in floodlit lifts, descending into a hell of garish flares and blaring jazz. Queues of regimented victims are hurried into cavernous oubliettes or whirled to apparent destruction on machines of torture. The attraction is the provision of "sensation", speed, artificial danger, and so forth. The fun fair makes no appeal to the intellect: it stunts and corrupts the imagination; it is not educational, except in so far as it educates young people in spivvery; and it is not beneficial except to the proprietors of pin tables. It not only trespasses on the people's Park, but the atmosphere which it creates conflicts with the quiet enjoyment of what is still left.

When local people consented to a temporary sacrifice of their park rights as their contribution to the Festival of Britain 1951 they were not told that the sacrifice was likely to be a permanent one; and they could not forsee that what they then welcomed as a great educational and aesthetic experiment would pave the way for a barefaced piece of commercial exploitation. They are the victims of that exploitation; and though they admit that the fun fair was part of the original Festival project, they regret that the fabric of that particular vision should have faded into a mechanised form of Horror Comic.

They object to the building of the Skylark because they know that when it is built their prospects of getting rid of the fun fair will be more remote than ever. Besides, as far as Chelsea is concerned there is yet another and more apposite objection. The favourite evening promenade left to Chelsea is the Chelsea Embankment, and the principal charm of the Embankment is the view of Battersea Park across the river—a view that is still almost rural since the buildings of the Festival Gardens are largely masked by trees. The intrusion of a restless glittering object, like an elonagted Piccadilly sky line, rising one hundred feet above the treetops will ruin the amenity of this promenade and the whole effect of the scene—an effect that is marred already by the Festival Garden illuminations.

It is conceded that the tower may attract holiday makers from a distance. There are places such as Blackpool and Southend whose inhabitants depend for their living on the influx of holiday makers; and one of these places might welcome the Skylark. It is not welcome here; for neither Chelsea nor Battersea are primarily holiday resorts. Few if any of their inhabitants will derive financial benefit from its erection; they are all engaged on fairly strenuous work of other kinds; and as (with the now enormous growth of London and the raising of transport fares) the real country has receded further from them than ever, they feel that they should be allowed to enjoy their few local amenities quietly in their own way.

In the light of the above considerations it will be appreciated that those who live in the locality have reason to bless the Royal Commission on Metropolitan Improvements 1843, Parliament in the pre-war Battersea Park Acts, the Metropolitan Board of Works and the London County Council who, till 1939, properly fostered and preserved the amenities of Battersea Park. The Society feel that the responsible post war authorities have been false to their trust and they hope that permission to make matters worse by planting the Skylark will not be granted.

A copy of this letter has been sent to the Clerk of the London County Council.

I am, Sir, your obedient servant,

Signed: HILDA REID,
Joint Honorary Secretary.

The Secretary,
Ministry of Housing and Local Government,
Whitehall, S.W.1.

On March 14, 1956, your Chairman and Miss Reid represented the Society at a Public Town Planning Enquiry and each gave oral evidence in support of the objections to the tower. Lord Conesford also attended the Enquiry and put forward a powerful case against the proposal. Two other members of the Society, Captain Edwards and the Duchess of Devonshire, had supported as witnesses another Cheyne Walk objection; and a strong and well-reasoned protest was put forward by the Chelsea Borough Council. Among the other objectors great praise is due to the Society known as the Friends of Battersea Park. The Battersea Borough Council, on the other hand, put forward a case in favour of granting permission to build the tower and the Battersea Town Clerk read a statement in support to the effect that they felt that they must not be "parochial" in their outlook by paying too much attention to Battersea or Chelsea needs.

The promoters of the scheme were represented by counsel. However, notwithstanding the representations of the Chelsea Society and others, the Minister decided to allow the tower on town planning grounds. His argument appeared to be based on the fact that most of the objections constituted a general attack on the use of Battersea Park as a Fun Fair and were not exclusively related to the particular proposal regarding the tower. He had sympathy with this view, but he felt himself bound by the Statute which allowed this part of the Park to be used as a fun fair until 1967. Thereupon Miss Reid wrote to *The Times* in the following terms:—

FUN FAIR TOWER IN BATTERSEA PARK

TO THE EDITOR OF THE TIMES

Sir,—May I say how strongly the people of Chelsea endorse the protest of the Friends of Battersea Park at the decision of the Ministry of Housing and Local Government to approve the erection of a 162ft. fun fair tower?

Parliament showed in 1953 little respect for town planning needs when it allowed the Battersea fun fair (with its subtopian appendages of hutments, car parks, and concrete drives) to continue to trespass on this most beautiful public park. The neighbourhood lacks open spaces. Chelsea, with its population of 54,000, has only 35 acres of public open space. Its inhabitants have hitherto sought compensation across the river. The same may be said of that part of Pimlico near Chelsea Bridge now covered with a forest of council flats.

This curtailment of the amenities of Battersea, Chelsea, and Pimlico is worsened by the minister's decision, since the tower is intended to draw even larger crowds from outside the locality, changing still further the use of the park from a necessary adjunct to the densely populated area surrounding it into a magnet for coach-borne tourists whose needs might better be served in a locality where space is less limited.

Yours faithfully,

HILDA REID,
Joint Honorary Secretary, Chelsea Society.

46, Tedworth Square, S.W.3.

There can be no doubt whatever that, on strict Town Planning theory, informed opinion supports the view of the Society. On June 21, a leading article in *The Times* stated that "The Fun Fair has made a breach in the decent principle of civic planning by which parks are preserved from

invasion by speculators in the entertainment line'. However, although the representations of the Society on Town Planning grounds did not succeed, the tower will not now be put up because a secondary argument, which had been advanced by Miss Reid at the Enquiry and by letters to the newspapers, proved successful. In order to raise fixed capital beyond £10,000 a promoter must apply to the Capital Issues Committee for consent. On July 13, the Chancellor of the Exchequer stated that, in the present economic situation, construction of this tower was eminently a project which in the opinion of the Government should be postponed. Thereupon Sir Leslie Joseph, Managing Director of Festival Gardens, Ltd., in a Press interview, said that in the light of that statement the Company would not now proceed to build the tower.

THE SUMMER MEETING AT THE COLLEGE OF S. MARK AND S. JOHN

It was circumstance, not intuition, that led to the choice of date for the Summer Meeting of the Society falling much later than usual. However, whatever the cause, September 29, 1956, was a day of bright sunshine in a summer of nearly continuous rain. At 3 p.m. members and their friends began to arrive in large numbers and were most hospitably received by the Principal of the College and Mrs. Evans.

The first entertainment was Tea in the College Hall. After Tea, members and friends moved to the Concert Hall, where Mr. Evans delivered a most interesting address on the history of the place. Afterwards the Society wandered about the grounds in the sunshine or were conducted to points of interest by the students of the College who most kindly and efficiently acted as stewards. With very generous hospitality Mrs. Evans had invited the Society to see the reception rooms of her house and the Hamilton Room. Visits were also made to the Chapel and the Octagon, where members

of the College staff and the stewards explained points of interest. The welcome given to our learned Society by all connected with this place of learning and religious worship could not have been more civilised or friendly and all will remember the occasion with thanks.

Programmes

Programmes giving the points of interest regarding the premises now occupied by S. Mark and S. John were printed and handed out at the Summer Meeting. The substance of these notes is given in the following paragraphs.

Brickhills: demolished before 1691

The house occupied by the Principal of the College of S. Mark and S. John now known as Stanley Grove was not the first to stand on that site. The earlier house, called the Brickhills or Brickills, was built by Arthur Gorges, the friend of Edmund Spenser, whose *Daphnaida* commemorates the death of Gorges' first wife in 1590. In 1597, Gorges commanded the *Warspite*, in which his cousin Sir Walter Raleigh sailed as Vice-Admiral, in the Islands Voyage. On their return, Gorges was knighted and built himself the Brickhills. Sir Arthur Gorges died in 1625, and in 1637 the house passed into the possession of his daughter, the wife of Sir Robert Stanley. The Stanley family continued to live at the Brickhills until 1691, when the male line became extinct through the death of William Stanley.

Stanley Grove: now the Principal's House

Before 1691, William Stanley had begun to rebuild the Brickhills, later known as Stanley Grove, in the form in which we know it today; but, as it was still unfinished at the time of his death, it remained unoccupied for some years. By 1729, however, it was in the occupation of Thomas Arundell, son of Lord Arundell of Wardour; and early in the

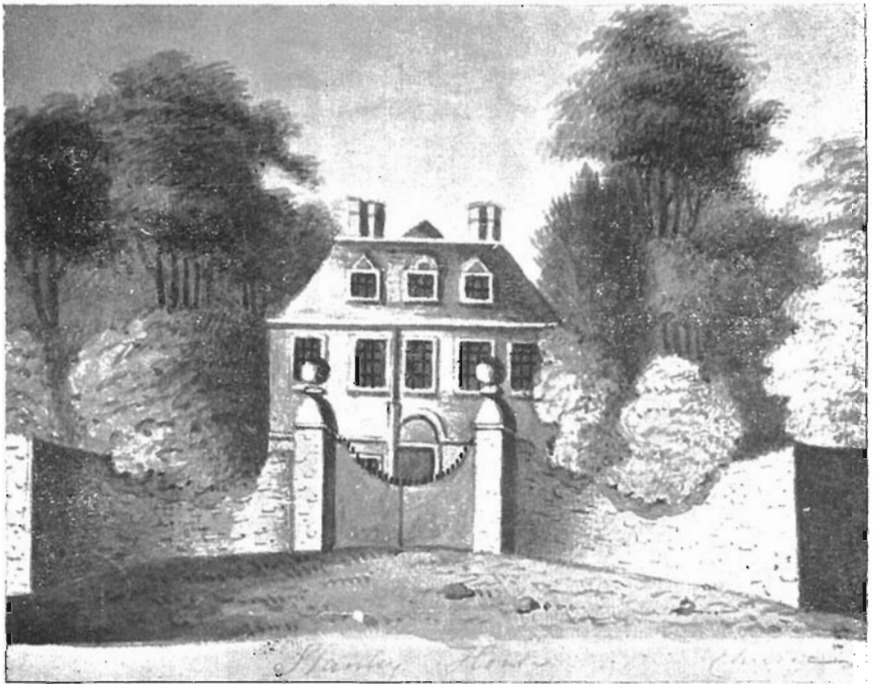
1730's it passed into the hands of old Admiral Sir Charles Wager, whose capture of part of the Spanish Treasure fleet at Cartagena in May 1708, had made him a very wealthy man. Sir Charles Wager was First Lord of the Admiralty in 1733, and in 1742 he became Treasurer to the Navy. He died at Stanley Grove in 1743. Lady Wager continued to live there until 1748, after which it changed hands several times, until in 1777 it was purchased by the Countess of Strathmore, Her Majesty The Queen's great-great-great-great grandmother. The ninth Earl of Strathmore having died in 1776 on his way to Lisbon, the Countess—a very handsome woman, a little inclined to stoutness—found herself left with five children and an attractive fortune of £20,000 a year. The Hon. George Grey and Mr. Andrew Stoney, a bankrupt Lieutenant on half-pay were interested. By forging letters, bribing the Countess' companion and her chaplain, and engaging the services of a fortune-teller, Mr. Stoney rescued the Countess from a dangerous entanglement with Mr. Grey. He then fought a duel with the editor of *The Morning Post,* which had been hinting that the Countess was seeing more of Mr. Grey than was consistent with her dignity. The duel was fought with swords and pistols, by candlelight and without seconds, in an upper room at the Adelphi. Stoney was wounded; and the Countess wrote a poem which ended: "Then take thy honour's due my bleeding heart". The romantic lovers were married in January, 1777, and the Countess, a noted blue-stocking, took up her residence in Stanley Grove, collected cats, wrote verses, entertained literary men and covered acres of ground with hot-houses and conservatories. The marriage was not, however, wholly happy. Mr. Stoney took his wife's family name of Bowes, but found it more difficult to obtain control of her fortune. After enduring three years of cruelty and threats, the Countess decided that Stanley Grove was too far from London to be safe. She moved to Grosvenor Square and obtained a legal separation from her husband; but in 1786 he hired a gang of bullies who kidnapped her in broad daylight and carried her

off to Durham. Her prison was besieged by would-be rescuers, and her husband forced her to ride pillion with him across the countryside. After a long chase he was caught and the Countess returned to London. Mr. Bowes "died miserably in jail".

In 1780, Lady Strathmore had sold Stanley Grove to Mr. Lewis Lochie, founder of the Military Academy at Little Chelsea, and author of several treatises on fortification. The grounds of Stanley Grove were laid out with ditches, ramparts, bastions and outworks, and for some years they rivalled the Bun Shop and Don Saltero's Coffee House as one of the more curious attractions of Chelsea. In 1789, when the Brabançon Revolt against the Emperor Joseph II broke out in Flanders, Mr. Lochie joined the revolutionary armies with the rank of Lieutenant-Colonel. Captured by the Austrians, he was sentenced to be hanged, but given permission to return to England to put his affairs in order while his son remained as a hostage. He duly returned to Flanders and was executed at Lille on June 8th, 1791.

Architecture of Stanley Grove

It would seem from the character of the architecture that the house in its present form was not erected until the reign of George I although the rate-books show tenants from 1701. It is an excellent example of a Georgian house of two storeys, with blocked cornice and slate-hipped roof. There are three dormer windows on both the south and the north fronts. The interior has good plain panelling; but the staircase, of which a photograph is given in the *Survey of London* Vol. IV (1913), was unfortunately demolished in the course of alterations in 1923. The only remarkable feature remaining is an elaborate doorway leading from the hall to the principal room on the ground floor. It is circular headed with carved key-block, and is supported by fluted Roman Ionic columns, carrying a broken pediment with modillions. In a sketch by Mr. Beaver reproduced in his *Memorials of Old Chelsea*,



STANLEY HOUSE (*sic*).

An early eighteenth century sketch of Stanley Grove, in thickly wooded surroundings, the front gates flanked by dilapidated walls.

1892, an urn is shown over the key-block, but that is now missing. The whole design is somewhat earlier than the house and might conceivably have been made when work was begun in 1691.

The Hamilton Room

Early in the nineteenth century, Stanley Grove was bought by William Richard Hamilton (Under-Secretary of State for Foreign Affairs, 1809—1822 and later Envoy at Naples). In 1799, Hamilton had been private secretary to the seventh

Earl of Elgin (1766--1841), and in this capacity he had supervised the removal of the Elgin marbles from Athens to the British Museum. Before their removal, Lord Elgin had caused a number of plaster casts to be taken, and some of these he gave to Hamilton. After buying Stanley Grove Hamilton built the East Room, now known as the Hamilton Room to accommodate them. It was this room which in 1821, moved Fanny Burney to write that she was thrilled by the "statues, casts from the frieze of the Parthenon, pictures, prints, books and minerals, four pianofortes of different sizes and an excellent harp." In 1840 Stanley Grove was sold to the National Society for the Education of the Poor for the foundation of the College of S. Mark.

The College of S. Mark and S. John

Of all the benefits to mankind that have seeded themselves and flourished in the fertile soil of Chelsea, none is more spectacular than that provided by the foundation of the College of S. Mark in 1841 in the grounds of Stanley Grove.

In 1839, Parliament accepted for the first time some responsibility for the national education and this accentuated the crying need for trained teachers.

Before that time, the unsuitability of most of those who taught the poor was a byword. Their duties were commonly performed "for less than a labourer's wage and without present estimation or hope of preferment, by the first rustic or broken-down tradesman or artisan out of employment whom necessity or perhaps indolence brings to the employment". The majority of such schoolmasters "were almost uninstructed and utterly untrained. With little general fitness for their calling, and no special apprenticeship, they may teach a little, and this not well, but they cannot educate at all". It was to fill this vacuum that a private society—The National Society for the Education of the Poor—founded almost

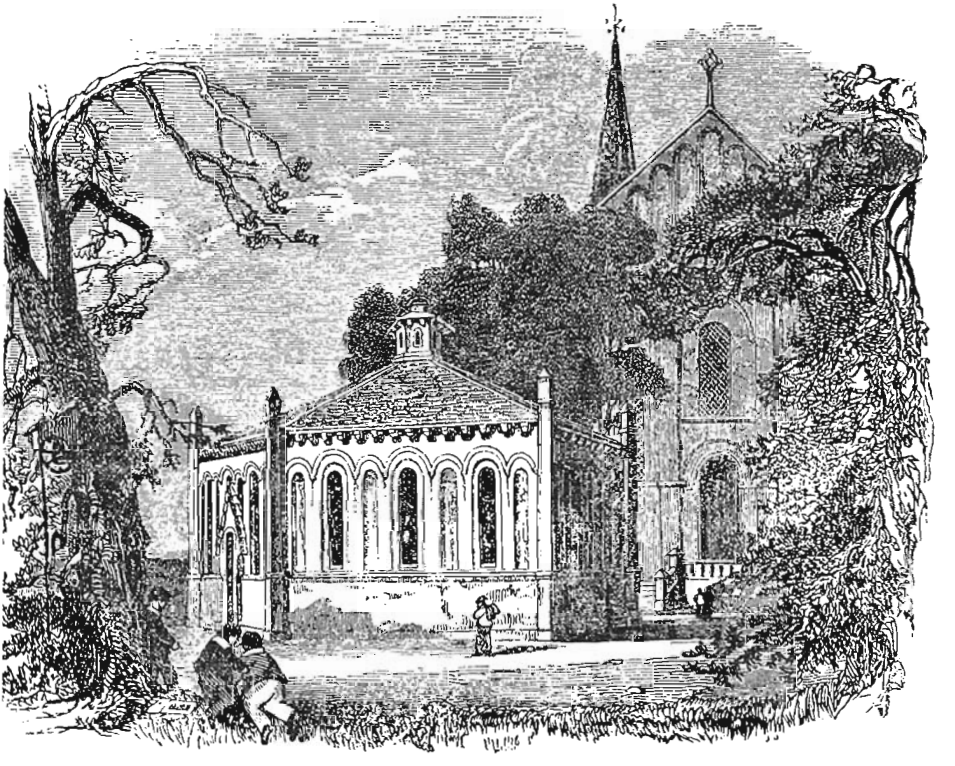
simultaneously The College of S. Mark in Chelsea and its twin the College of S. John then situated at the Manor House, Battersea. In 1923 the two colleges were united as the College of S. Mark and S. John, Chelsea. The aim of these colleges was to "prepare young persons to become teachers in Parochial and National schools by giving them a sound general education and training them up as attached and intelligent members of the Church". It all seems so simple at this distance of time, when the principles of training, which were taking shape in Chelsea in the early years of the reign of Queen Victoria, have been largely adopted throughout the universe; but in those early days the heroic pilots of the education system were navigating uncharted waters. The principles and methods of training teachers had to be thought out and fought out by private individuals who had also largely to raise the necessary finance and put them into execution. All civilisation can be proud of what has been achieved by the founders of the College of S. Mark and S. John.

The Architecture of the College

Apart from the old Georgian house which has been referred to above, the architecture of the remainder of the college can best be considered under the headings, *The College Buildings, The Chapel* and *The Octagon Library.*

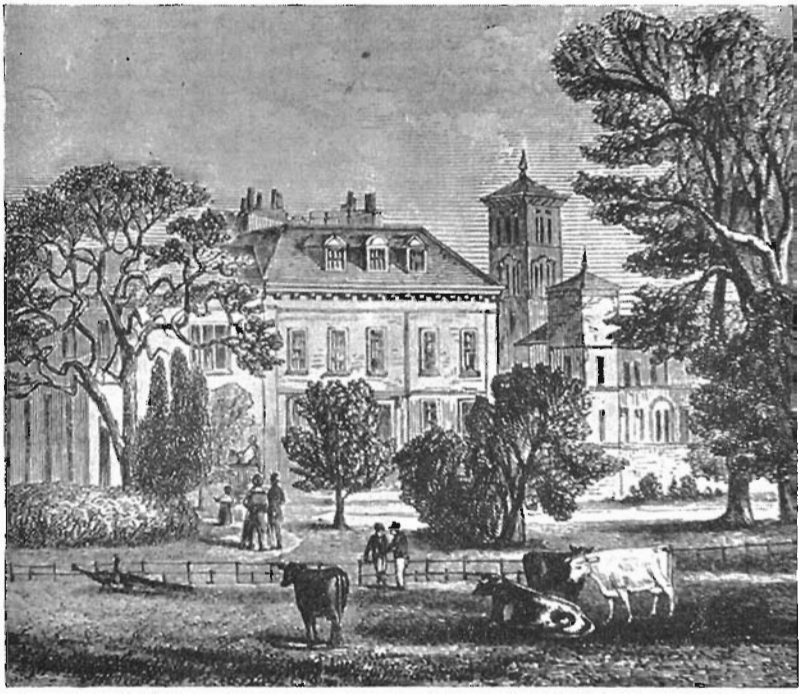
The College Buildings. It is a tragedy that the magnificent designs by Edward Blore for a quadrangle and cloister were never carried out, except for part of the block facing east. The main buildings facing north, where an expanse of lawn afforded unrivalled architectural opportunities, are a lamentable failure. But worse was to follow when in the 1920's the conception of a quadrangle was finally abandoned. It was then that the red-brick block facing the King's Road was perpetrated. Among the other regrettable features was the blindness of the planning, which sited the new building far too close to Stanley House and filled in what should have been a spacious court with a jumble of building.

The Chapel. From the beginning it was intended that the College Chapel should be the keystone of the educational arch. It was opened on May 7, 1843, and it was then that the name of S. Mark was definitely adopted by the College. The architect of the Chapel as well as the Octagon was Edward Blore (1787–1879) and he described the two buildings as being "in the Byzantine style". Blore however does himself an injustice in branding himself a plagiarist; for the style is



THE OCTAGON AND THE CHAPEL OF S. MARK.

The octagonal practising school, as first built in 1843 to the designs of Edward Blore (1787-1879); it is now of two stories and used as the library of the college of S. Mark and S. John, in the background is the chapel by the same architect.



PRINCIPAL'S HOUSE AND OTHER BUILDINGS OF THE COLLEGE OF S. MARK.

Stanley Grove, now the principal's house, and the new buildings of the College of S. Mark in the 1840's.

his own and should be accounted as one of those triumphs of ingenuity which came so readily to the best of the mid-nineteenth century architects. In 1859 the old flat roof was destroyed by fire and was replaced by a new one with a central lantern. The inside has probably never looked better than it does today. The walls have been painted white. The services achieved great fame in the time of Queen Victoria particularly on account of the choral music, which under Thomas Helmore, was in the forefront of the revival of plainsong in the services of the Church of England. The chapel contains

a very fine organ originally installed in 1861 by Hill and Sons. It was recently rebuilt by John Willis.

The Octagon Library. In point of originality of design the Octagon must take its place among the most interesting buildings in Chelsea. The general appearance suffers a little from the construction in a kind of brick associated with dull buildings; but a second look at the shape. the features and the shadow effects show it to be a unique architectural creation.

BUILDINGS OF THE COLLEGE OF S. MARK IN THE 1840's.

The designs of Edward Blore (1787-1879) for the college buildings, although seemingly at first sight dull because constructed in a kind of brick associated with dull buildings, on considered examination exhibit a triumph of ingenuity and fitness for their surroundings and purpose.

THE INTERIOR OF THE OCTAGON.

This curious design for a practising school for the students of the college was heated by four small fireplaces in the central column.

When it was first completed to the design of Edward Blore it was a building of one storey; later, a second storey was added, and then two long buildings, masking it, which have recently been demolished. It is now revealed in almost its original state.

It was first designed as a practising school for the students of the College. It was arranged in four bays with a large central flue column running up to and through the roof. The pupils who in many cases came long distances from Hammer-

smith, Kensington, etc., were arranged class by class in the bays. The building was centrally heated by four small fireplaces in the central column. There was also an oven to keep hot the food which the pupils brought with them. They paid 4d. a week and were taught by third-year pupil-teachers of the College. These were, in turn, under the supervision of the Normal Master or Lecturer in Education. In 1865 the School had 700 pupils and 10 assistant masters. Most of the teaching took place in the wings, since demolished. While the wings were in use, the Octagon was used first as a physics laboratory and later as cloak rooms. In 1953, when S. Mark's moved to new premises, the College decided to restore the Octagon to something like its original appearance and use it as the College Library. The architects employed were Lord Mottistone and Mr. Paul Paget.

The College Grounds

The College grounds cover 9 acres and thus form one of the largest recreational and ornamental open spaces in Chelsea. The gardens are admirably kept. To the north of the old Georgian house there is an interesting weeping elm (*Ulmus montana pendula*). The remainder of the trees inside the grounds have been well looked after; in contrast a bad example of a mispruned plane tree can be seen over the College wall on the South side of the Fulham Road. The advantages of trees being planted where possible so as to be not too near, but large enough to be in scale with, their companion buildings, are so great and so rarely to be met with in congested areas such as Chelsea, that one is led to wonder in reflecting on a comparatively open lay-out, such as occurs at the College, whether the opportunity might be taken in the future to plant in suitable positions a few more trees selected from the larger-growing species. Some advantage, and no harm, might be gained from planting large trees on the boundary with the West London Railway.

THE TITE STREET TREE.

Left, this lime tree growing in the private forecourt of No. 60, Tite Street as it was in 1955. (Illustration reproduced from *The Frontispiece* of the *Annual Report*, 1955). Right, after Lopping and beheading, 1956.

TREES

The Tite Street Tree

The *Annual Report* 1955 recorded that the Society had made representations both to the authorities and the owner for the preservation of the lime tree at the corner of Tite Street and Dilke Street and an illustration of the tree in December 1955 was included as a *frontispiece;* this illustration together with one taken in December 1956 is reproduced above.

Unfortunately this tree has recently suffered amputation of branches and beheading. The practice of cutting off branches at a distance from the trunk and beheading trees

not only ruins the natural appearance of the tree but after a time produces a crop of stiff, unnatural shoots. This defeats the purpose of the lopping by producing a dense growth obstructing light to, and visibility from, the windows of near-by buildings. Complaints follow which lead to further lopping of the shoots; so that soon the poor tree, suffering from repeated amputations, begins to grow warty excrescenses at its truncated extremities. Admittedly it would not have been easy to prune The Tite Street tree so as to please all interests; but it is worth care and preservation because of its importance in its location, since owing to a bend in the road, it is on the centre line of the straight part of Tite Street. The effect of this is to close the vista looking south. Nevertheless, since the new house has been built very close to the tree, it would be unreasonable to suggest that it should not be touched. Possibly the best course would have been to have taken off a number of the lower branches which obstructed the windows and leave the tree to burgeon above roof level. Unfortunately this cannot now be done as the tree has been beheaded.

Tree Pruning

There can be no doubt there is a school of thought among tree pruning firms which favours what the Society has always referred to as unsightly amputations. This school admits that for a short time after the tree is pruned in this way it resembles a hat stand and gives rise to widespread complaints from those who protest a crime of spoilation has been committed. They say, however, (and how wrong they are), that the tree soon puts out shoots and recovers itself. Evidently they have no discernment between natural branch growth and the artificial thicket of foliage due to lopping. The Society has always been at pains to say that the stiff, unnatural sprouting in the second stage is just as objectionable as the first-stage "hat-standing". Moreover, before the third stage, when the tree has fully resumed its natural

growth, is reached, many years have elapsed. In the Society's *Annual Report,* 1931-32 examples of Chelsea trees pruned into "hat-stands" were illustrated. At the present time many of these have still not recovered their natural shape.

Almost every *Annual Report* of the Chelsea Society has pointed out that the proper way to remove a branch when this is necessary is to cut it off close to the trunk. In a little while the bark will occlude over the wound and all trace where the branch once grew will be lost.

Tree Siting

While discussing trees and their corrective treatments, two tendencies should be resisted, in addition to the error of "hat-standing". The first is the policy of keeping trees short regardless of their surroundings, and the second is the policy of permitting trees to be too close together. Except when the terrain is appropriate for an avenue or other ornamental planting, the aim should be to have just enough trees in any vista to "frame" a building or break the harsh lines of an overpowering expanse of bricks and mortar. In other words, if trees are to play their part in an architectural scene, instead of being planted in a row symetrically spaced out by an industrious draughtsman in an office, they should be sited by someone visiting the spot and visualising them fully grown against their backgrounds. Had this been done in Chelsea years ago many trees would never have been planted and others would have been placed on sites which still call out for trees. There is no reason to plant a row of trees immediately in front of a building. When trees so planted grow up they will merely obscure the building and darken the rooms. Trees should be planted at the corners or against windowless blank walls where such exist; or so as to frame the important building or part of a building. This "frame" should be in scale with the building. That is to say it should when grown be a little taller, if possible, than the

building itself. The aim should be a few trees perspicaciously sited for their contribution to the visa and these trees should be allowed to grow into noble specimens. Shorter flowering trees are more suitable for gardens and shrubberies than planting to offset high building.

Chelsea Embankment Trees

The *Annual Report*, 1955, page 24, made proposals regarding the treatment of trees on Chelsea Embankment. Hopes were expressed first that the avenue should be preserved and second that the size of the trees should be large so as to be in scale with their surroundings. It was also recommended that the trees had reached a size when it was desirable to fell every alternate one, so as to allow each tree more room. The Borough Council accepted these proposals and deserve congratulation for the bold manner in which they undertook the work. Rather more trees, however, were removed than were contemplated by the Society because a number were said to have been diseased. Advantage was taken of the road repairs to relay the pavement; and while this was being done new soil was added and a larger surround at the root of each tree was provided. It is to be hoped that as a result the trees on the riverside will begin again to grow and will eventually reach the noble proportions their surroundings demand. Already the greater spacing between trees has improved the view of and the aspect from, the houses on Chelsea Embankment, and has dappled the splendid Yorkstone paving of the riverside walk on a sunny day with pretty effects of light and shade.

Cheyne Row Trees.

Representations were made to the Borough Council with regard to the threat to the trees in Cheyne Row; an article on this subject by Mr. O'Rorke appears on pages 52 to 58.

THE BOMB SITE GARDENS.

The *Annual Report*, 1954 recorded particulars of the arrangement by which the Society undertook to find volunteers to convert the derelict bomb site into a garden. In 1948 the Borough Council had obtained a lease from the Sloane Stanley Estate at a nominal rent for a term of three years from September 29, 1948. This term was increased for a further three years which expired on September 28, 1954. Since then the tenancy has been continued on a yearly basis until an intimation was received from the Town Clerk in February 14, 1956 saying that in view of the acquisition of the site by the London County Council the owners had given formal notice of terminating the tenancy on September 29, 1956. The Society replied as follows: —

20th February, 1956.

Dear Sir,

Thank you for your letter of February 14, 1956 (W/14/3) in which you regret that it will be necessary to terminate the arrangement by which the Society cultivates the Cheyne Walk bomb site with volunteer gardeners.

The original arrangement was made between the Council and the Society to clear up a derelict and untidy bomb site at little or no cost to the rates. It resulted in a unique co-operative experiment which has changed what used to be a dump for refuse and old tins into a flower garden so noted, on account of its beauty and its unusual character, as to have attracted in July, 1954, a visit from Her Majesty Queen Elizabeth The Queen Mother.

The Society therefore most strongly urge the Borough Council to ask the London County Council to allow the present arrangement to continue for as long as possible after September 29, 1956.

Copies of this letter are being sent to Commander Noble and to the three L.C.C. members for Chelsea.

Yours faithfully,

(Signed) H. S. REID.
Joint Honorary Secretary.

To The Town Clerk, Town Hall, Chelsea.

On June 5, 1956, Lady Bennett, *L.C.C.*, presented a petition signed by nearly 3,000 persons of which the following is the text: —

We the undersigned, earnestly petition the London County Council to include in any reconstruction of the Cheyne Walk bomb site, the

preservation of the beautiful and interesting voluntary gardens at the west end thereof.

Visitors from abroad, as well as all classes of residents, both north and south of the river, regard this place as one of the show places of Chelsea; and we are of opinion that its destruction would involve the loss of an amenity of which Chelsea is proud.

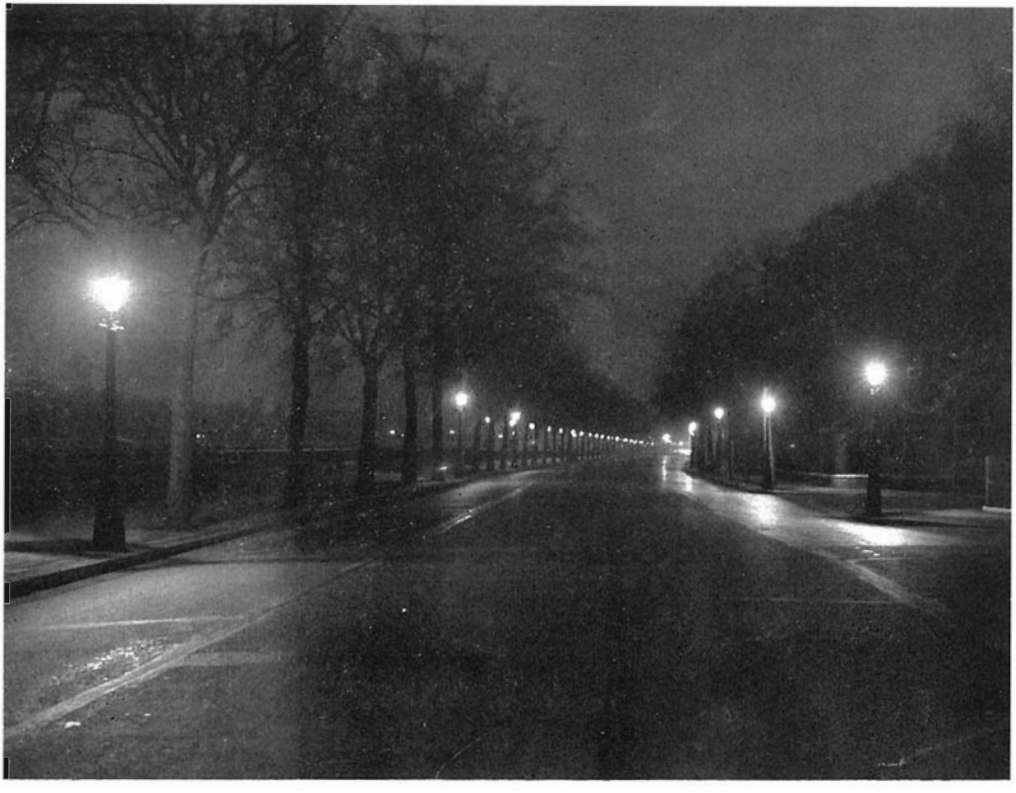
Would it not be possible to preserve the unique character of the gardens, which give delight to us all without any burden on the ratepayers, while at the same time using the remainder of the site as a normal public park.

On July 11, 1956, the London County Council wrote to the Society stating that their Parks and Town Planning Committees had decided that the redevelopment of the bomb site must be effected as an extension of the present Embankment Gardens and that the continuance of the present gardens would not be compatable with the management and maintenance of the public open space. The Committees had however agreed that the present voluntary arrangement should be allowed to continue on an informal basis until the time came for the work of comprehensive redevelopment to begin. It is understood that the County Council have now offered the Site to the Borough Council, who were considering whether they could accept it.

This Chelsea bomb site garden has now been chosen out of over 20 other bomb site gardens in London to be used in a film to be made by Martin Films Ltd. in April or May, 1957, depending on the season. Martin Films Ltd. have presented the Chelsea voluntary gardeners with about £20 worth of bulbs.

CHELSEA STREET LIGHTING

Members of the Society have been concerned at reports in the Press regarding proposals for fundamental changes in Chelsea street lighting. A variety of samples of street lighting have been or are to be installed in different parts of the Borough. The Society thereupon wrote to the Borough Council expressing appreciation of the existing lamps in the



CHELSEA EMBANKMENT LIGHTING IN 1936.

These lamp posts were swept away in 1936 when high pressure gas was installed. The design was one commissioned by the Metropolitan Board of Works. It was similar to illustrations 3 and 4 on page 44 and was part of the 1874 embankment furnishings of which there remain only those on the embankment wall one of which is shewn in illustration 1 on page 43 and The Coalbrookdale commemorative standards in 17 and 18 on page 48. Consideration is now being given to the replacement of high pressure gas with electricity. The Society will wish to give thought to whether any design for future lamp posts suit the place in which they are to be put and are of the same high quality required by Chelsea. The Society will also wish to consider whether invention has improved electric lighting since 1881, when Robert Louis Stevenson published his essay *A plea for Gas lamps* (*Virginibus puerisque* edited by William Ernest Henley). "The word *electricity*" he wrote "now sounds the note of danger. . . . A new sort of urban star now shines out nightly, horrible, unearthly, obnoxious to the human eye; a lamp for a nightmare! Such a light as this should shine only on murders and public crime, or along corridors of lunatic asylums, a horror to heighten horror. To look at it only once is to fall in love with gas. . . ."

side streets of Chelsea and reminding them that these old cast iron lamp standards upholding their conical lanterns topped with corona and pinnacle vents had great elegance and, as time went on, would have rarity value as they were virtually irreplaceable. The view was also expressed that gaslight was far softer than electricity and was the light which had always been associated with Chelsea. On the other hand most of the alternative forms of lighting made any company they shined upon look like a gathering in the underworld.

1. 2.

1. This globe-topped lamp standard is one of the splendid row along Chelsea Embankment wall. Note the care with which every detail from the volute-and-claw base to the corona has been designed so that each leads out of the other to form a united whole. It is understood that, although gas may be replaced by electricity, there is no suggestion that these standards should be scrapped. 2. Utility is the keynote of this curious memorial to George Sparkes, a Madras Judge. The granite obelisk near Chelsea Old Church upholds a lamp; and drinking fountains for humans and horses cluster round its base.

3. 4.

3 and 4. These lighting standards, one in Tite Street and the other in Chelsea Common, are the most usual to be found in Chelsea side streets. Note the fine proportion of the component parts and the conical glazing of the lamp surmounted by the corona and pinnacle ventilators which are used on all side street standards throughout Chelsea. Many of these standards bear the letters B.C. on the base, for "Borough Council". This shows they were installed after 1901 when Chelsea became a Metropolitan Borough. The original design was, however, commissioned by the Metropolitan Board of Works probably sometime in the 1870's.

5. 6.

5. This particularly elegant standard near Tedworth Square calls in aid acanthus leaves to smooth the changes in the character of the component parts which occur at the junctions between the base and the shaft and the shaft and the lantern fitment. 6. This ill-designed standard in Royal Hospital Road was one of those put up 20 years ago when the Borough Council decided to use high pressure gas to augment the lighting in the main Chelsea streets.

7.

8.

7 and 8. These bracket lamps, so exceptionally apt and suitable, one in Smith Terrace, the other in Paradise Walk, contain the germ of an idea which might with advantage be developed in future lighting policy. Bracket lamps avoid footway obstruction and they reduce the superfluity of street furniture that blights our modern towns.

So far as these representations favour the continued use of gas they are effectively doomed to failure; for the cost of lighting streets by gas is nearly double the cost of using one or other of the latest forms of electric light. It would therefore be unreasonable to continue to press for the retention of gas and, for the reasons which follow, this means dispensing with the existing lamp posts except those on the Chelsea Embankment wall. In the main streets like the King's Road almost any other design of lamp post would be as good as or an improvement on the existing ones; moreover in these streets there are so many electric signs that there is little to spoil. The side streets are, however, a different matter. They form the outlook of the residents and are the beauty of Chelsea.

The lamp posts are part of the character of the place. But many of them have corroded at the base and in any case their lanterns are unsuitable for the proposed types of electric lighting. Moreover for the new lighting it is desirable to re-arrange the spacing between one post and another.

In these circumstances the Borough Council have asked the Society to make definite suggestions for new lamps suitable for fluorescent lighting both in the main roads and in the side streets. This challenge must be accepted with all the difficulties and responsibilities, particularly in view of the

9. **10.**

9. This Tite Street standard is an instance of one of the simpler, and probably one of the oldest, designs found in Chelsea side streets. 10. Here and there throughout Chelsea one finds the rare "C.V.'s" like this one in Tryon Street. They have a short octagonal base, above which there is a high waist band round the shaft. Spotting "C.V.'s" is a fine game for children's walks. They are by no means the oldest type of lamp post in Chelsea; but "C.V." for "Chelsea Vestry" shows that they were installed before 1901 when Chelsea became a Metropolitan Borough.

11. 12. 13.

11. The Royal Hospital lamp posts still retain their four-sided lanterns. Captain Dean recalls in *The Royal Hospital, Chelsea,* (1950) p. 266 "Gas was laid on in the courts and roads in 1823, commendably promptly, for Chelsea Gas Works had been established only seventeen years earlier". 12. This lamp post in Whiteheads Grove, in common with several others in Chelsea, bears the inscription "B.P." with the municipal crown and cross swords of Paddington; booty one hopes, from some municipal foray. 13. The Albert Bridge lamp posts were designed so as to be in keeping with the rest of the bridge and were cast by Masefield and Co., of Manor Street, Chelsea. A notable example of designing on the site, to suit the surroundings, using local workmanship.

outrageous designs misguided local authorities have installed in many parts of the country. The request was made too late in 1956 to allow a decision to be arrived at before the close of the year to which this report refers; but active consideration is being given by the Society to the problem of suitable lamp post design for the proposed fluorescent lighting in Chelsea with a view to making recommendation to the Borough Council.

14. 15. 16.

14. The chief feature of this Glebe Place example of a distinguished lamp post design is the long, tapering, fluted shaft, splayed at the bottom so as to grow naturally out of a diminutive base, and topped by a delicate capital, only spoilt, like other lamp posts, by the unsightly accretion of the timing switch. 15. This lamp post in Chelsea Square is an example of one of the oldest types of lamp post in Chelsea. 16. Another old lamp post in Glebe Place of which the chief feature is a long sheath which fulfils the aesthetic purpose of holding the shaft immediately above the base.

17. 18.

17. The Authorities did not even bother to put the lantern back when they moved this foundry miracle from the junction of Royal Hospital Road and Chelsea Embankment to a site by Albert Bridge. It commemorates the opening of Chelsea Embankment in 1874. 18. Another example of the same elaborate Coalbrookdale casting for a commemorative lamp near the Old Church. Although this one still retains its lamp, both 17 and 18 are in a neglected condition.

CHRIST CHURCH ORGAN RESTORATION FUND

Members are reminded that in the *Annual Report*, 1953, it was considered important that the 1779 George England Organ in Christ Church should be preserved and put in order. This has now been done and an article on the subject by Sir Albert Napier appears on page 60. The cost was nearly £5,000 of which more than £4,000 has been collected. Members wishing to help the amount which remains owing should send donations to:—

The Hon. Treasurer, The Hon. Sir Albert Napier, K.C.B., K.C.V.O., Q.C., 16, Cheyne Gardens, Chelsea, S.W.3. Cheques should be made payable to the Christ Church (Chelsea) Organ Fund.

CHELSEA OLD CHURCH BUILDING APPEAL

An article on the progress of rebuilding the Old Church appears on page 66. Some £14,000 has been raised towards the £40,000 required. Members wishing to contribute towards the rebuilding should send donations to:—

A. R. Law, Esq., Hon. Treasurer, Chelsea Old Church Building Appeal, c/o Barclays Bank, 348, King's Road, S.W.3.

ACTIVITIES

The Society has once again been pleased to help people and organisations by advice on visits to Chelsea and by research on many points of interest.

On September 14, 1956 a tour of the Borough ending with tea in Crosby Hall was arranged for the Bisley Women's Institute.

The Society were represented by your Chairman at a Conference called by the Metropolitan Public Gardens Associa-

tion on *Beauty and the Borough*. Miss Reid had represented the Society at a Conference called by the London Society to discuss a proposal put forward by *The Evening News* in an illustrated pamphlet entitled *Riverside Highway*. Miss Reid had vigorously opposed this suggestion which involved widening the embankment on the river side so that it extended over the river on piers. It was obviously open to the gravest objection on grounds of amenity; moreover a palliative of this kind would be quite unlikely to meet the traffic problems of London. Unfortunately, however, the proposal seemed to have been received more favourably than it deserved in authoritative quarters and it was felt that the matter should be borne in mind and taken up if necessary with Commander Noble at some future date.

At the invitation of the Royal Society of Arts, your Chairman had attended an all-day conferenec on *Perils and Prospects in Town and Country*. The Minister of Housing and Local Government opened the conference, which discussed causes and cures of disfigurement of town and country; and included an interesting address by Mr. John Betjeman on Street Furniture.

The Borough Council have been asked to give consideration to widening Old Church Street opposite the Old Church, now that the building is nearing completion, and vacant land is available on the other side of the road, to allow vehicles for weddings and funerals to draw up at the Church without causing obstruction.

The Borough Council are to be congratulated on acceding to a request from the Society to raise the height of the seats on the Chelsea Embankment to enable those who use them to see the river. Although this request was sent to the Council in 1956, members will recall that the Society first suggested that this should be done in a paper entitled *Suggestions in regard to a plan for Chelsea*, para. 10, forwarded to the Borough Council in November 1934.

A protest was sent to the Borough Council against their permission under Town Planning powers to put up what is euphemistically referred to as "an advertisement station" on the vacant site in the King's Road opposite Argyll House. Members have emphasized that an advertisement station is far more objectionable than some of the old-fashioned bill posters to be seen on the side of houses, on vacant lots and on temporary fences. It has a look of vulgar solidity and pretentiousness that is so objectionable.

THE COUNCIL

Lord Conesford has rejoined the Council of the Society. Miss Maud Pelham and Miss Dorothy Pickford have unfortunately been obliged to resign on medical advice. The thanks of their fellow members have been conveyed to them for their great interest and long service on the Council of the Society.

OBITUARY

The Society will have learned with deep regret of the death of Mrs. P. V. Clark, (in memory of whom they have gratefully accepted a gift of £5), Dr. D. M. Coulson, Sir Geoffrey Peto, Lady Trotter and Mr. Charles Wright.

CHEYNE ROW TREES.

Mr. O'Rorke writes on pages 52 to 58 of the threat to the four Trees of Heaven (*Ailanthus glandulosa*) in Cheyne Row, which were planted by the residents in 1869 as a result of a petition in which Thomas Carlyle took a prominent part. Reginald Blunt writes of a previous threat in 1927 in *Red Anchor Pieces* (1928) pages 192 to 195. This drawing is by Dennis Flanders and is included in Richard Edmonds *Chelsea, from the Five Fields to the Worlds End* reviewed by Miss Reid on pages 68 to 74. The splendid houses to the right of the drawing were built in 1708 and are one of the finest of the few remaining rows of Queen Anne terrace houses in London. Thomas and Jane Carlyle lived at No. 5 (now No. 24).

Cheyne Row Trees

BY H. CLARE O'RORKE

There are eight trees on the west side of Cheyne Row. Their effect on the vista is to set off and balance, but not to mask, the magnificent view of the Queen Anne houses on the east side; and to some extent soften the hard lines of the indifferent architecture on the west side. Four of these trees are large Trees of Heaven (*Ailanthus glandulosa*).

These famous trees of Cheyne Row, so well liked by the community, so appreciated by visitors and so sketched by artists, seem to incur the enmity of the Authorities. Their survival has always depended on the vigilance of the Chelsea people and the inhabitants of the locality.

The first recorded raid from the Vestry Hall resulted in complete victory for the attackers. In 1834 the Surveyor of the district, without warning to the interested public, and apparently without prior reference to the Vestry, cut down all the trees in Great Cheyne Row (as it was then called), because, in his view, they had become a public nuisance. Now in June of that year Mr. and Mrs. Carlyle had settled at 5, Great Cheyne Row (now 24, Cheyne Row) and Mrs. Carlyle in a letter to Miss Stodart of Edinburgh refers to this incident[1] with these words "two weeks ago there was a row of ancient trees in front, but some crazy-minded Cockneys have uprooted them". Legal proceedings were at once threatened by the residents and in December 1835 the matter was considered by the Vestry. The Vestry reviewed the situation and as in their opinion Great Cheyne Row had been a highway for over 100 years, and the trees were thus their responsibility, resolved that, should the residents persist in seeking legal remedy, they would defend the action.[2] The residents however appear to have let the matter drop; no doubt wisely, as damages, even if awarded, cannot restore felled trees to life.

The second attack was a one-woman victory for the people of Chelsea. Evidently, at some time after 1835, lime trees were planted on the west or "walled" side of Great Cheyne Row; but within 10 years they were again threatened in July 1843. Mrs. Carlyle related to David Masson[3] the story of the incident as something "that had recently happened to herself". This is his description of what she said: "On

[1] Trudy Bliss: *Jane Welsh Carlyle* (1949) p. 48.
[2] *Vestry Minutes*: December 3, 1835.
[3] David Masson: *Memories of London in the Forties* (1938) p. 38.

account of some new building operations or projects, there had been a proposal to cut down the trees; and as Carlyle's House was about the middle of the row, and he was renewing his lease for a longer term, his exasperation over this proposal seems to have been greater than that of most of his neighbours. There had been . . . . some remonstrance or negotiation on the subject already; but it remained for Mrs. Carlyle to take decisive action. Seeing the principal or his official, standing one morning beside one of the trees with a workman or two about him, as though the fell moment had come, she had gone over to him . . . . . and after some fresh remonstrance, had calmly informed him that if he did not desist, or if she saw him there again, she would fetch a pistol and shoot him on the spot. The man seemed frightened, she said, and the trees were saved."

The third sortie seems to have ended with the defeat of the defenders. At any rate all the trees seem to have been felled. Perhaps advantage was taken of Mrs. Carlyle's death to devastate the area. Be that as it may, in 1869, the Vestry acceded to a petition from the residents including Carlyle, then a lonely widower, to allow them to replant the row of trees.[4] There is little doubt that the trees thus selected and planted soon after 1869 were the Trees of Heaven (*Ailanthus glandulosa*). four of which still survive.

In 1927 the fourth attack can be called a victory for Chelsea. In 1927, Sir John Horsbrugh-Porter, Bt., of 26, Cheyne Row, wrote to the Chelsea Borough Council complaining that the trees interfered with the light and air, and asking to have them lopped. Thereupon the Borough Council in the belief that the trees, which as stated above had been planted by the residents, were their responsibility wrote to the "owners" requesting them to lop or remove the trees. This brought forth a protest from the residents in the form of a petition asking them not to cut down the trees but to lop them as this would preserve them and make them safe

[4] *Vestry Minutes*: November 2, 1869.

for many years. The Chelsea Society, then in its first year, strongly supported the plea for preservation and issued a printed circular dated November 26, 1927, entitled *A Deplorable Proposal.* The circular complained that the Borough Council threatened to cut down all the trees in Cheyne Row because the Surveyor had reported them as dangerous since they were slightly over-hanging the roadway. After outlining the beauties of the Trees of Heaven, their soundness and the long fight waged by the neighbourhood to save them from the destroyer, the Society urged its members to write in protest to the Mayor. At the same time letters of protest appeared in *The Times,* and *Punch* referred[5] to the threatened destruction with a poem of which the first and last verses read as follows:

THE TREES OF CHEYNE ROW

I will not have the trees of Cheyne Row
Felled by irreverent hands, no matter whose;
Councils may order it, but I say No;
I will not have the trees of Cheyne Row
So much as injured; rather in two two's
I'll seize a hatchet and with one shrewd blow
Brain them that doom the trees of Cheyne Row.
Let, then, those puny councillors peruse
My earnest words and tremble in their shoes.

* * * *

An e'en to-day those trees of Cheyne Row
Speak of that season when I went to woo,
And when I'm down that way I always go
And contemplate the trees of Cheyne Row;
And for those councillors, that sorry crew,
Friends, let us take the whole confounded show
And hang them on the trees of Cheyne Row,
Where their lean bones can rattle till all's blue;
That ought to fix them, and a good job too.

DUM-DUM
(Major John Kaye Kendall).

As a result of the protests a recommendation was submitted to the Borough Council, which had by now arrived at the conclusion that the trees belonged to them, "that the line of trees on the footway on the west side of Cheyne Row be removed and that smaller trees be planted in their place".

[5] *Punch*: December 14, 1927. *Reproduced by permission of Punch.*

At a later meeting it was decided to reprieve the majority of these trees, but largely as a "sop" to the surveyor, to cut down "the two most dangerous trees". It is impossible to say whether these two trees would have proved dangerous but there has never been any outward and visible sign of danger in the remaining trees during nearly 30 years that have ensued.

Five years elapsed before the launching of the fifth raid which resulted in a most joyous defeat of the attackers. This threat arose from the Town Hall itself. The Surveyor had once again drawn the attention of the Borough Council to the fact that the trees leaned over the carriage way and the possibility of danger to vehicular traffic. Letters of protest once again began to appear in *The Times,* supported by a leading article. *The Times* also included the following *Ballade*[6] over the pseudonym "GKMBC". It can now be disclosed that the authors whose anonymity is concealed by the pseudonym were G.K. Chesterton and Maurice Baring:—

BALLADE OF DEVASTATION

They're breaking down the bridge at Waterloo;
They've daubed the house of Henry James at Rye;
They've caught a man and put him in the Zoo;
They've let the Japanese into Shanghai;
They may destroy St. Peter s (on the sly);
They all agree that dogma has to go;
From pole to pole the shattered temples lie:
They're cutting down the trees in Cheyne Row.

Who are these Vandals, these accursèd Hoo?
Powers that destroy and spirits that deny?
(You'll find their recreations in *Who's Who*).
Those who would splash their liquors in the sky,
And drench the stars in artificial dye;
They wallow in the wide world's overthrow;
They would uplift the ultimate blasphemy;
They're cutting down the trees in Cheyne Row.

Carlyle complained of Chelsea cows that moo,
Where old world lavender is still the cry,
Where Whistler s wizard dreams in green and blue
Rest on the unresting river drifting by;
"The King and Bells" is closing early . . . why?
Where you and I . . . but that was long ago . . .
They say that the whole world is going dry . . .
They're cutting down the trees in Cheyne Row.

[6] *The Times*: February 17, 1932.

ENVOI

Prince, they've abolished God in Muscovy;
You think that you are safe. That is not so.
Much greater things than you are doomed to die:
They're cutting down the trees in Cheyne Row.

GKMBC

Thoroughly alarmed at the weight of public opinion the Borough Council decided not to fell any of the trees but to prune them and remove any dead and dangerous branches. Needless to say, during the ensuing 25 years, nothing has occurred to show that there was the faintest substance in the suggestion that the trees were dangerous.

The present threat, the sixth recorded attack, came in the summer 1956, when the occupier of No. 23, Cheyne Row on the west side complained that the most northerly of the Ailanthus trees darkened his house and required lopping. While this was being investigated, the fact that some of the trees hang over the carriageway was once again remarked. A scheme was thereupon prepared involving the felling of all the trees and replanting them with White Beam. No thought whatever appears to have been given to the historic associations of the existing Cheyne Row trees and the proposal to replant with White Beam failed altogether to take into account the *genius loci* of Cheyne Row. It is this situation which the Chelsea Borough Council began to consider earlier in the summer. At first it did not appear that there were any reasons for the proposals than the fact that the trees were leaning and there was a possible danger to traffic. However, as discussions proceeded, more and more emphasis came to be given to the dangers of the trees toppling over. It was in these circumstances that Lady Bennett had presented to the Borough Council on October 17, 1956, a petition signed by 554 persons praying that the four noted Ailanthus trees be spared, unless all parties were satisfied that there was a real danger; and that, if the three Plane trees were to be removed, the White Beam should also be removed and replaced by an Ailanthus to perpetuate the Ailanthus tradition of Cheyne

Row. The National Trust, who are interested as owners and custodians of Carlyle's House, had also examined the eight trees and informed the Borough Council that they felt that no felling was warranted, but only a little judicious pruning. The Society, believing that the most effective comment on the opinion of one expert to be the opinion of another, sought advice from the Institute of Landscape Architects who had suggested they should approach Miss Brenda Colvin, F.I.L.A., a past President of the Institute with considerable experience of trees and the problems connected with them. Miss Colvin had referred the Society to Mr. Adrian Estler, the tree specialist whom she herself consulted in doubtful cases. Mr. Estler then inspected the trees and has reported as follows:—

I do not think that these trees are dangerous. Although they lean, the tops are small: they are protected from the wind by the buildings: the trunks are sound and stout; the roots are sound but as the tops are small the root growth should not be great enough to cause damage to surrounding buildings. The swelling of the butts may cause some lifting of the immediate pavement but this is a small price to pay for the presence of the trees. I would recommend pruning for the removal of the ugly stumps, for straightening the Planes and to remove some of the lower growth of the tree which darkens some windows.

In view of the widely expressed opinion of the locality and Mr. Estler's report the Council of the Society decided to give all possible support to the movement for the preservation of the Ailanthus trees in Cheyne Row and informed the Borough Council accordingly. The London Society also considered the Cheyne Row trees and informed the Borough Council that they agreed with The Chelsea Society.

At the close of 1956 the issue between Chelsea and the Town Hall regarding the fate of the trees in Cheyne Row still lies in the balance.

CHRIST CHURCH ORGAN.

This organ was built by George England in 1779 for St. Michael's, Queenhithe, moved to Christ Church in 1876 and was rebuilt in 1890 and 1956. It now has 2,085 pipes. Sir Albert Napier writes about this organ on pages 60 to 64.

Christ Church Organ

By Albert Napier.

In the Society's *Annual Report*, 1953[1] an account was given of the historic organ in Christ Church, Chelsea, and of George England (senior) who built it in 1779 for St. Michael's, Queenhithe. Mention was made of the rebuilding of the organ in 1890 by Abbott & Smith, naturally on 19th century lines, and of the appeal about to be launched for £5,000 to save from decay what had once been one of the best instruments that the 18th century produced.

The organ has now been rebuilt by N. P. Mander according to a specification which is set out below for the sake of those readers who have some technical knowledge of organs. It has been restored tonally to its true 18th century character with suitable modern additions. An organist's gallery has been built on the North side of the chancel the pipes being on the south side as before; and the original case, which had been almost hidden behind the side arches of the chancel, has been made to face West so as to be visible from the nave.

The instrument is now, historically and artistically, one of the most interesting organs in London. When Dr. Dykes Bower gave a recital in Christ Church for the London Society of Organists of which he is President, the programme of music, early and modern, was chosen so as to show the power of the instrument as rebuilt and the sweetness and variety of its tone.

The cost altogether nearly reached the sum of £5,000 mentioned above. More than £4,000 has been subscribed, and less than £1,000 remains to be raised. The burden has fallen almost entirely on the parishioners of Christ Church, and mostly on the regular members of the congregation. The

[1] *Annual Report*, 1953: pages 22, 41 and 42. See also *supra* page 49.

sacrifice has been heavy, but it would have been wrong to let such an instrument fall into decay; and if the parishioners had not subscribed liberally to their church or to the organ fund the money needed would not have been forthcoming. Judging by the experience of Christ Church, it seems that those who control the ecclesiastical funds from which grants or loans are made for church purposes no longer regard an organ as a necessity, but only as a luxury which the members of the congregation may have if they can pay for it, and not otherwise. No doubt this policy is forced upon the authorities by the extent of the demands for still more urgent needs; but an organ is after all a necessity if the traditional church service is to be maintained. As for the trusts which often help to preserve things of historic interest, none of them were willing to help in saving the Christ Church organ, except Hymns Ancient & Modern and the John Warner Trust, which gave £100 and £50 respectively.

In the stop list which follows; where stops are marked—

E, it can be assumed that a fair proportion of the England pipework remains.

*, the pipes are mainly Abbott & Smith, but have been re-voiced;

N, the pipes were new in 1956.

STOP LIST

GREAT ORGAN (3. W.G.P.)

1.	Lieblich Bourdon	16 E (Old Swell Bourdon on unit chest)
2.	Large Open Diapason	8 *
3.	Small Open Diapason	8 E
4.	Hohl Flute	8 *
5.	Principal	4 *
6.	Flute	4 E (From No. 1)
7.	Twelfth	$2\frac{2}{3}$ N
8.	Fifteenth	2 E
9.	Fourniture	IV Rks. N
10.	Trumpet	8 N 5 W.G.P. Harmonic Treble)

SWELL ORGAN (3 W.G.P.)

11.	Open Diapason	8 E
12.	Stopped Diapason	8 E
13.	Salicional	8 N
14.	Celeste	8 *
15.	Principal	4 E
16.	Flute	4 *
17.	Mixture	III Rks. E
18.	Contra Oboe	16 E (New Bass)
19.	Trumpet	8 E
20.	Clarion	4 E

CHOIR ORGAN ($2\frac{1}{2}$ W.G.P.) New Reservoir

21.	Clarinet	8. (From Mutations)
22.	Trumpet	8 (From Great)
23.	Twenty-second	N
24.	Nineteenth	N
25.	Seventeenth	N
26.	Fifteenth	2 E
27.	Twelfth	$2\frac{2}{3}$ N
28.	Flute	4 E
29.	Principal	4 E
30.	Dulciana	8 *
31.	Stopped Diapason	8 E

PEDAL ORGAN

32.	Open Wood	16
33.	Bourdon	16
34.	Lieblich Bourdon	16 (From No. 1)
35.	Flute	8
36.	Principal	8 Metal
37.	Fifteenth	4 (From No. 36)
38.	Octavin	2 (From No. 36)
39.	Trombone	16 (Prepared for in console and wiring)
40	Trumpet	8 (From No. 39)

COUPLERS

Swell Octave	5 Pistons to each manual
Swell Sub Octave	3 Reversibles
Swell to Great	5 Toe pistons to Pedal Organ
Swell to Choir	3 Toe pistons Duplicating Reversible
Swell to Pedal	
Great to Pedal	All stop knobs and key coverings of ivory
Choir to Great	
Choir to Pedal	All pistons adjustable at setter-board

A reader who has never seen a stop-list before and has, nevertheless, got as far as looking at this one, may find that it means nothing to him at all. A treatise would be needed to make its meaning as plain to him as it would be to an expert,

but a few words added here might make it a little less obscure to any of the uninitiated who may feel curious to know more.

Each numbered item in the list, though a single 'stop', is really a series of pipes graduated in length so as to be capable of making a series of sounds a semi-tone apart corresponding to the notes on the key-board. The longer the pipe, the lower the note. When the player has drawn out the stop knob, he can make the right pipes speak by pressing down the right keys on the key-board. The 40 stops have between them 2,085 pipes.

The name of the stop indicates to those who know the conventional use of the names, the quality of tone which all the pipes of that series are intended to produce.

The number printed after the name is the length in feet of the longest pipe of the series. To this there, are two exceptions. '9 Fourniture IV Rks.' means that there are four ranks of pipes instead of one, so that each time a finger presses down a key on the key-board, four different pipes speak at once. So with the three ranks of pipes in '17 Mixture III Rks.' The value of this device is one of the mysteries of harmonics.

The Great, Swell and Choir Organs are, as it were, different departments of the whole instrument, each with a separate key-board called a 'manual'. The Pedal Organ, played by the feet instead of the hands, is a fourth separate department.

The Swell Organ alone has a mechanism by which the player can make the pipes of a stop sound gradually louder or softer. The more normal way of increasing the volume of sound is to bring more stops into play, which can be done in any of the 'Organs'.

The 'Couplers' are mechanical devices for enabling the player to sound the pipes of one 'Organ' when playing on the

key-board of another, or to sound a pipe an octave higher or lower than the note which he is playing.

The initials W.G.P. mean Water Gauge Pressure. The expression 'Great Organ (3 W.G.P.)' means that the wind-pressure in the wind-chest or reservoir of the Great Organ is enough to register 3 inches on the water-gauge.

THE OLD CHURCH, CHELSEA, IN NOVEMBER, 1956.

Progress of Rebuilding. Compare the illustration in the *Annual Report*, 1955, p. 28.

Reproduced by courtesy of Belgrave Press Bureau.

The Rebuilding of Chelsea Old Church

By C. E. Leighton Thomson.

In the spring of 1956 the rebuilding of the Nave walls and the lower part of the Tower had reached the point where it was necessary to sweep away the temporary extension of the More Chapel.

This hutlike structure with its sexangular asbestos roof had become a familiar sight, and had served the congregation well from the summer of 1950.

No-one, however, was really sorry to see it go, but as it offered seats for a hundred people, the question of providing accommodation for the normal congregation became acute.

The problem was solved by the erection, in the Chancel and More Chapel, of two temporary galleries made simply of unadorned scaffolding-poles and planks, and each approached by wooden stairs. This meant that some 200 people could now be seated in a manner not unlike that of a small Shakespearian theatre.

With the congregation safely out of the way the builders have been able to make steady progress, and those who knew the Church before the war will recognise the similar features of the new structure.

Parishioners and visitors frequently ask if the Church is being rebuilt exactly as it was, and while it is true to say that the plan and elevation are substantially as before the bombing, it is also true that there are numerous differences in detail and in the materials used.

The pre-war Nave and Tower were built between the years 1667-74. History is now repeating itself, and nearly 300 years later the new Nave and Tower are rising up on the identical site,—but the brick footings have given place to reinforced concrete foundations, and the oak roof beams to steel joists and trusses. The Nave roof is now crowned with Cornish slates.

Some 280,000 hand-made bricks have so far been laid, and within the Nave electricians, plasterers and gallery constructors are at work.

The West Gallery, of reinforced concrete, has been built, and the fibrous plaster ceiling with its attractive cornice is in place. The organ, which will project out into the central section of the Gallery is ready to be installed.

During the building of the south wall of the Nave it was found necessary to renew completely the brick arch behind the sixteenth-century Dacre monument.

Opposite, on the north side of the Nave, the white marble figure of Lady Jane Cheyne has been replaced upon the urn of black marble.

As the work of rebuilding continues, with the end now in sight, it is happy to think that Lady Jane, to whose generosity the work of the seventeenth century was largely due, is safe once more within the walls of the Old Church.

CHEYNE WALK.

View of the east end of Cheyne Walk looking west. Nos. 4, 5 and 6. are magnificent houses, built about 1718. The plane trees are among the few in Chelsea that have not suffered from bad lopping and beheading; they have been well pruned.

Drawn by Dennis Flanders and included in Richard Edmonds Chelsea, from Five Fields to the Worlds End.

Chelsea Book Reviews

BY HILDA REID.

Richard Edmonds: *Chelsea from the Five Fields to the World's End.* Crown 8vo, 113 pages, with 18 drawings by Dennis Flanders. Phene Press, 12s. 6d.

Peter Kroyer: *The Story of Lindsey House, Chelsea.* Demy 4to, 128 pages, with 26 illustrations. Country Life Ltd., 2 guineas.

These two new books on Chelsea were published in 1956: the one a lively historical sketch covering the whole Borough,

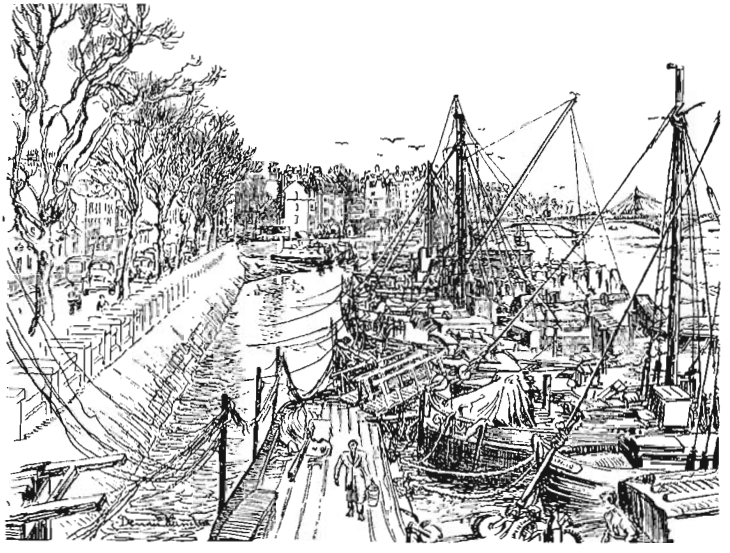
the other a scholarly monograph on what was formerly a single great house.

Mr. Edmonds's book, *Chelsea from the Five Fields to the World's End*, is indeed wider in scope than its title suggests, for it includes that important area which stretches westward beyond the World's End to Stanley Bridge. It begins with a succinct account of the development of Chelsea as a whole

ALBERT BRIDGE.

Albert Bridge is threatened with destruction so that a new bridge with enlarged traffic capacity, may be built. The existing bridge is full of character and is a useful local road for light traffic. The Chelsea Society has protested against this needless expenditure, which would be of no advantage whatever in solving the London traffic problem. (See *Annual Report*, 1955, pp. 23 and 24). A new north-south heavy traffic route across this part of Chelsea would cut in half the neighbourhood units through which it travelled. It would create traffic cuts and seriously obstruct the more important east-west traffic routes along the Embankment, Kings Road and Fulham Road. Its is to be hoped priority will be given to other bridge projects.

Drawn by Dennis Flanders and included in Richard Edmonds Chelsea, from the Five Fields to the Worlds End.



CHELSEA BOAT YARD.

The bay and boat beach is a picturesque part of old Chelsea. Chelsea people are continually protesting against proposals to fill it in and abolish the boats. In June, 1951, the Chelsea Borough Council decided to build an embankment across the bay at a cost of over £200,000. The Chelsea Society protested in November, 1951 (*Annual Report*, 1951, pages 37 to 47) and in January 1953 the Borough Council withdrew the scheme and decided to rebuild the river wall along its existing alignment. The Society expressed disapproval at the massiveness of the piers and their excessive protrusion above the wall, the repetitive punctuation by these piers of what might otherwise have been a fine sweep and the inclusion of meaningless panels and their emphasis by "bush-hammering". (*Annual Report*, 1954, pages 23 to 25).

Drawn by Dennis Flander and included in Richard Edmonds Chelsea, from the Five Fields to the Worlds End.

from Saxon times, and then takes each of the principal streets in alphabetical order, giving its history and that of its notable inhabitants. This means, of course, that the reader finds himself darting rather breathlessly from Beaufort Street to Bourne Street and from Cliveden Place to Cremorne Road; but the mental exercise will do him no harm. He may even be inspired to extend his physical explorations of the Borough

outside his own district into whatever dim hinterland he happens to know nothing about--and such hinterlands exist for all of us.

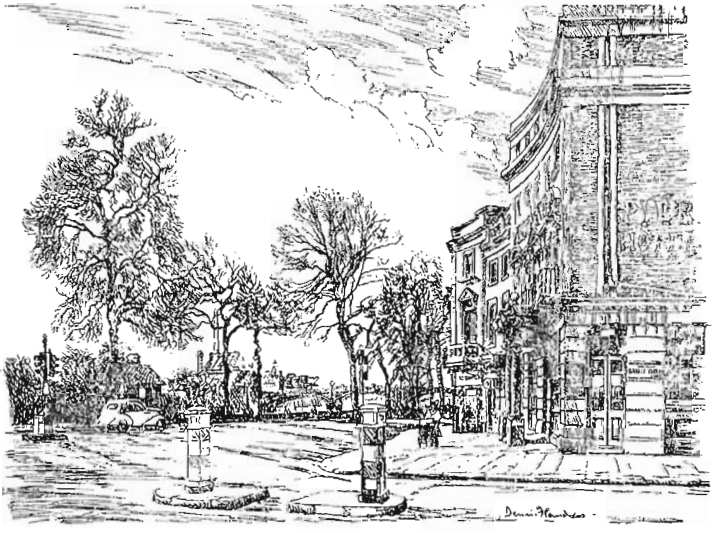
Mr. Edmonds has provided an excellent introduction to Chelsea for the newcomer; but his work is also of interest to the old resident. He is never tedious; he can explain more intelligibly than most people what happened to the Five Fields and why our eastern boundary follows the line it does; and in the very short space he allows himself he contrives to say something new about even so classic a Chelsea character as Thomas Carlyle, quoting a letter which seems to show that the sage was attracted here by our exceptional transport facilities "Chelsea abounds more than any other place in omnibi", wrote Carlyle, adding what is true to-day "and they take you to Coventry Street for sixpence".

Mr. Edmonds also evokes from the past ghosts less well known; for example Cavalier the Camisard, a leader in the eighteenth century Huguenot Resistance in the Cevennes (who with his fellow exiles worshipped in a little chapel in Cooks Ground, Glebe Place), and poor dear L. E. L. the romantic poetess of Hans Place who died so mysteriously on the Gold Coast. He reminds us too that both Shelley and Jane Austen lived at Hans Place for at least as long as George Eliot did at No. 4 Cheyne Walk, which brings up the vexed question of why some celebrities are remembered with L.C.C. plaques and some are not; for, if Shelley is out of fashion it can hardly be denied that Jane Austen commands to-day more admiration than even the author of Middlemarch. And how can music lovers bear to see a house in the King's Road formerly inhabited by Dr. Arne dedicated solely to the glory of Ellen Terry?

Any street-by-street presentation of local history is likely to bring on an epidemic of plaque-fixing; but the importance of this book lies elsewhere, for Mr. Edmonds is aware that history does not merely consist of glimpses into the pictureque

past; it is something that is happening round us, changing the pattern of our social life, not always for the better.

Triumphs there have been, and he recalls some of them; for example the all too long delayed founding of the Polytechnic, a story which, as he truly says, deserves to be told in full; and we hope that one of his readers may be inspired to tell it. Tragedies there have been too; and among them we are tempted to class the fate of the Chenil Galleries, which once could be numbered among the important art galleries in London and have now declined into an annex of the Town Hall. Tragedy of a darker hue has been associated, here as



CHEYNE WALK : THE CRESCENT BY ALBERT BRIDGE.

It is to be hoped that whatever future developments take place, the gentle curves of this beautiful crescent will be preserved. The buildings on the east side of the crescent are much sought-after as residences. Those shewn in the drawing to the west include the Pier Hotel and shops with residential accommodation above.
Drawn by Dennis Flanders and included in Richard Edmonds, Chelsea, from the Five Fields to the Worlds End.

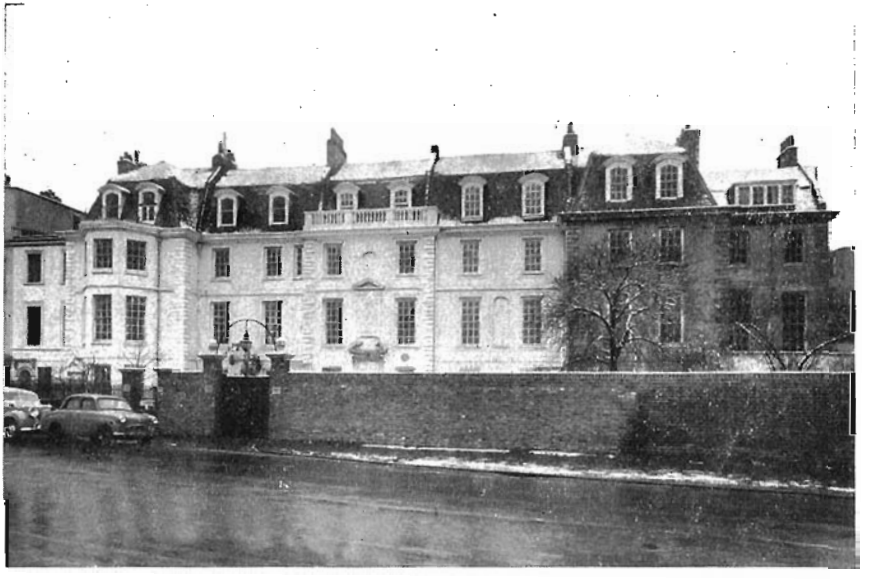
elsewhere, with some of the schemes for housing improvement and slum clearance. It is not easy to forget Mr. Edmonds's account of those three hundred men of the Eviction Defence Army who, with sticks, bells and clappers, patrolled in 1929 that area now covered by the towering blocks of Sloane and Draycott Avenue in the vain hope of warding off bailiffs and demolition squads from their small condemned houses. The scheme had been blessed by the L.C.C. as well as by the Borough Council; but perhaps it was not understood in those days that the Gentlemen of County Hall know best.

The great social change in Chelsea over the past fifty years has been, as Mr. Edmonds reminds us, its ever increasing fashionability. Belgravia, rising in the five fields has since the beginning of the nineteenth century tended to invade the eastern confines of our Borough; and now Mayfair, exicted from its old haunts by shops, offices, parking problems and taxation, rushes in amain, its wavelets rippling even into Limerston Street. There is no resisting this tide; Chelsea has the kind of houses rich people want, houses that can be modernized, but only at a price which poor people cannot afford and public bodies would not be justified in paying. And these houses as they stand, unmodernized, are or soon will be sub-standard.

The resulting changes in such important things as the balance of social classes in Chelsea, or the substitution of flat dwellers for householders, is scarcely more than touched on in this book; and one hopes that in a subsequent book Mr. Edmonds will pursue the matter further. He has uncovered a rich vein of materials in the Borough Council Archives and the miscellaneous papers preserved (not wholly un-indexed) in the Chelsea Public Library, and he has proved that he can make good use of them.

He has also found as illustrator Mr. Dennis Flanders, of whose delightful drawings nothing need be said, since readers

have the opportunity to examine for themselves the six examples reproduced in this report.



LINDSEY HOUSE, SOUTH FRONT, 1955.

Mr. Kroyer includes this illustration in *The Story of Lindsey House, Chelsea,* here reviewed by Miss Reid. Lindsey House was built in 1674 by Robert Bertie, 3rd Earl of Lindsey. It incorporates a house which Sir Theodore Mayerne built on the site of Sir Thomas More's farm. It was reconstructed in 1752 by Count Zinzendorf as the London Headquarters of the Moravian Brethren. In 1774 it was sub-divided as 1-7 Linsey Row. These houses were altered in the 19th century and again in 1952.

Mr. Kroyer also brings his history *The Story of Lindsey House,* down to modern times—as far down as 1956. It is the history of a great seventeenth century country house, converted in the late eighteenth century into a terrace of seven houses and in every century inhabited by remarkable people.

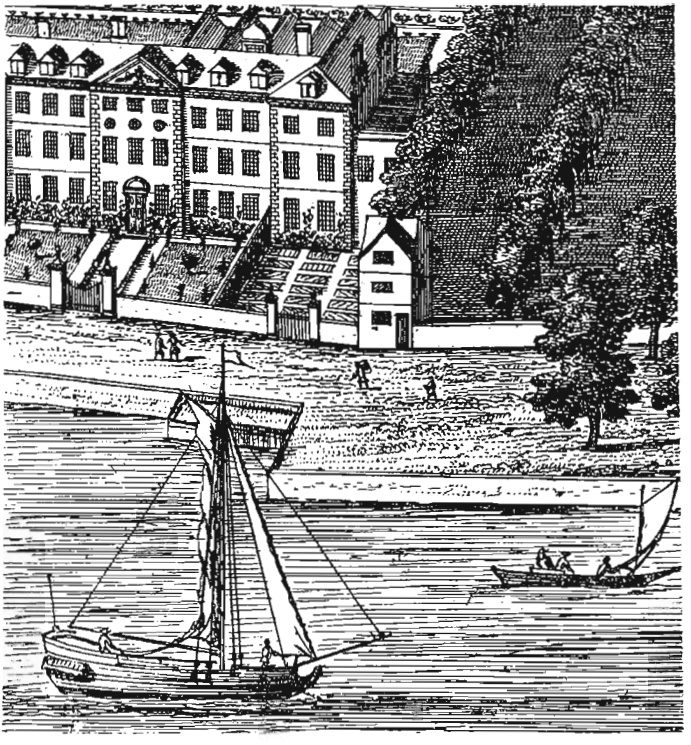
Mr. Kroyer believes that Sir Thomas More may have been its first eminent inhabitant; for he is able to show that when

Lord Lindsey remodelled the house in the sixteen seventies, he left under his new improvements brick-work belonging to the house built by Sir Theodore Mayerne on the site of a farmhouse owned by More. He can even, in what is now the cellar of No. 97 Cheyne Walk, point to a fire place possibly Tudor that (if really Tudor) must beyond a doubt have formed part of this farm house which (on evidence also adduced by Randall Davies in his *Chelsea Old Church*) he can claim to have been the original house on the estate before More built his "Pretorium". But though it is of course possible that More may have stayed here while his great house was being built, there is no evidence that he did so.

More, however, owned the house; and so did Queen Elizabeth's Lord Burley and his son Robert Cecil, who was later created Earl of Salisbury. A Cecil who did actually inhabit it was a friend of the Duke of Buckingham and appointed by him to command a somewhat unlucky expedition against Spain. Its next tenant, Sir Theodore Mayerne, a native of the Republic of Geneva, was physician in ordinary to four kings (Henri IV and Louis XIII of France, James I and Charles I of England). Having rebuilt the farm house he lived there till he died, soon after which it was bought by Robert Bertie 3rd Earl of Lindsey, Lord Great Chamberlain of England.

Lord Lindsey bequeathed his name to the house and altered it very extensively; but its fame with its eventual form owe very much more to Count Nicholaus Ludwig Zinzendorf who bought it from the Bertie family in 1750 and remodelled it to make it the centre of a Moravian Settlement.

Members of the Chelsea Society who had the opportunity of visiting the Moravian Close and have read Sir Albert Napier's brief but admirable account of the *Unitas Fratrum* in the *Annual Report*, 1954 will already know something about the Brethren. They will learn more from this book, which contains the most complete account of the whole movement yet published in English, except on the purely religious



LINDSEY HOUSE, SOUTH FRONT AT THE CLOSE OF THE 17TH CENTURY.

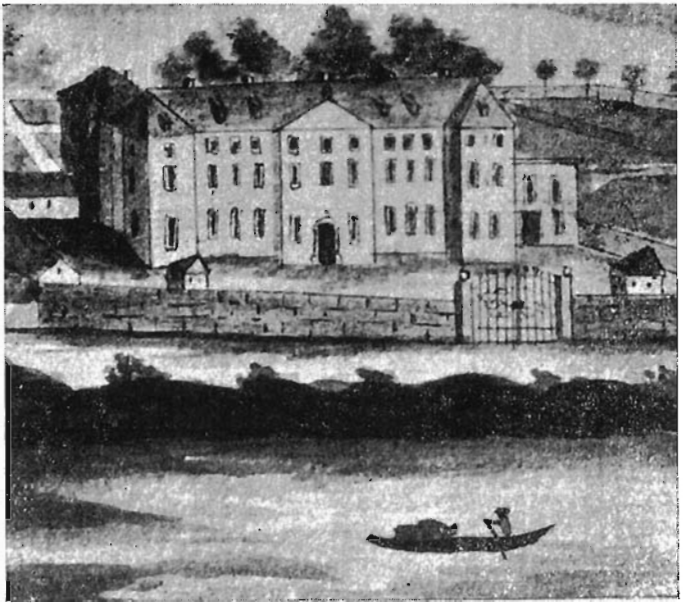
Mr. Kroyer reproduced *Kips View of Beaufort House* in *The Story of Lindsey House, Chelsea.* This *View* has been referred to by Mr. Walter Godfrey in the *Survey of London,* Vol. 4, p. 24 as "a priceless record". It cannot be reproduced too often. The illustration above shows a very small portion of the whole engraving. It is the part which shows Lindsey House. The engraving is dated 1699, but was probably taken from an earlier drawing as Danvers Street, constructed in 1696, is not shown. It will be seen that in *Kips View* shown above the western part of Lindsey House is cut off by the edge of the picture. This is tantalising because the rough drawing taken from the Moravian archives at Herrenhut (see illustration on page 78) seeems to show that the part excluded from *Kips View* was asymetrical. It is possible that the exclusion of this part from *Kips View* may have been because the subject of the picture was Beaufort House and there was only room for part of Lindsey House in the perspective. Mr. Kroyer, however, advances the ingenious theory that the fact that the western portion, now No. 100, Cheyne Walk did not match the eastern portion, now No. 96, was aesthetically offensive and was therefore intentionally omitted.

side which was perhaps more adequately dealt with by Sir Albert.

Mr. Kroyer gives a most interesting account of Zinzendorf himself and of that notable English Brother, James Hutton; and he traces in detail the connection between the Moravian missionaries to North America and the Wesley brothers. He has been able to draw on documents and drawings from Herrnhut in Saxony (the cradle of the movement as far as its eighteenth century revival is concerned) and he has made good use of them.

Particularly interesting from the local point of view is the light he sheds, with the aid of an estate plan from Herrnhut, on the genesis of Beaufort Street, which was cut through Beaufort ground when, after the death of Zinzendorf, the Brethren resolved to develop their land as building sites. This happened about 1770. Nos. 91 and 94 Cheyne Walk were built at this time; Nos. 93 and 94 a little later, though they were not so named till 1876.

The sale of Lindsey House itself followed in 1774; and we have here a detailed and most valuable account of how it was converted into Nos. 1—7 Lindsey Row (now Nos. 95—101 Cheyne Walk) by the three speculators who bought it, with the various technical problems which faced them in the process. The subsequent history of these houses and of their immediate neighbours (Nos. 91—94 and 102—104 Cheyne Walk) can be followed at a glance in a series of ingenious charts tabulating under each year the names of the owners and tenants of each house (or part of a house, where the house was converted into flats) as far as Mr. Kroyer has been able to trace them in rate books and legal documents. Some of these names are famous: James McNeill Whistler lived at No. 96; the Brunels, father and son, made No. 95 forever illustrious to all devotees of railway engines, bridges, viaducts and ocean liners; and at 98 too lived John Martin, the apocalyptical painter, hair-raising prophet of the H. Bomb.



LINDSEY HOUSE, South Front, 1750.

Mr. Kroyer attaches some value to this rough drawing taken from the Moravian archives at Herrenhut in spite of Mr. Walter Godfrey's appraisal of it as "valueless" in the *L.C.C. Survey of London*, Vol. 4, p. 35 *et seq.* He includes it among the illustrations in *The Story of Lindsey House, Chelsea.* The above illustration is a small portion of the whole showing no more than Lindsey House. It certainly shows the western portion, now No. 100, Cheyne Walk, to be but one window thick and therefore not matching the eastern portion, now No. 96, Cheyne Walk, which is two windows thick. Count Zinzendorf enlarged the western portion to match the eastern. It has since been made assymetrical again by the addition of a bay window.

But in tables likes these fame counts for surprisingly little; as one studies them, the important people become those who stay longest or, still more, those who split a house up or throw two houses together. As might be expected the tendency to split a house into flats, or into rooms let off separately, becomes noticeable by the end of the second world war, but what does suprise one is that by 1956 three pairs of houses in old Lindsey Row (Nos. 95 and 96; 97 and 98; 99 and 100

Cheyne Walk) have been united to form single houses. Two of these united pairs are divided into flats. One is in single occupation.

Fascinating as are the implications to every social historian, we only have space to point out that Nos. 95—101 Cheyne Walk, at the time when they were most sub-divided, almost certainly housed fewer people than did Lindsey House as a Moravian Settlement.

In 1951 Mr. Kroyer himself acquired Nos. 97 and 98, uniting them to form one house which he handed over to the National Trust whose tenant he remained till 1956.

In the course of the repairs and alterations which he carried out on his two houses he amassed a wealth of experience which he bequeathes in this book to owners of other parts of Lindsey House and, indirectly, to all who are concerned with renovating old buildings. He summarises the structural defects which he found; and this is of interest to the social historian as well as to the architect, since it gives the lie to the deeply cherished theory that old-time craftsmen were invariably better than modern ones. He also describes the steps which he took to remedy these defects, and here perhaps the ground may be more controversial; but even his critics must confess that his ideas are constructive.

We cannot leave this book without a word of admiration for the plates. The photographs, reproduced on matt paper instead of glossy, are very fine. Of the plans and drawings, most of them from Herrnhut (now behind the Iron Curtain) something has been said already; they make in themselves an important addition to the material at the disposal of the local historian.

Members who are building up their own Chelsea libraries cannot afford to be without either Mr. Kroyer's book or Mr. Edmonds's, since both in their very different ways contribute much that is new to local studies.

Shorter Book Reviews

BY HILDA REID.

Sylvia Crowe, *Tomorrow's Landscape* (Architectural Press, 1956, 21/- net.) Ian Nairn, *Outrage* (Architectural Press. 1956. 12/6 net.) and *Counter-Attack against Subtopia* (Architectural Press, 1957. 12/6 net.)

Three books which appeared last year deserve the attention of every member of our Society. None of them is primarily concerned with Chelsea, but Chelsea people cannot afford to neglect the warning they bring or the remedies they suggest —if only because we all have occasionally to face the world outside Chelsea.

Sylvia Crowe, a Fellow of the Institute of Landscape Architects, is concerned in *Tomorrow's Landscape* with the use of space in the whole of our small over-crowded island whose traditional beauties are menaced by the ever increasing density of its own population and by the scale of modern industrial and engineering undertakings. It is a hopeful book; Miss Crowe is realistic, but she refuses to despair of a solution. She believes that it is not too late for us "to abandon the mentality of the nomadic tribes who take all they can from the land and pass on, and to learn instead to re-create the landscape in which we have to live." She persuades us that the dreariest stretch of industrial waste can be reclaimed (mainly by intelligent planting) and that large industrial objects (a gasometer, or a group of cooling towers) can add interest and even grandeur to a landscape if they are given a proper setting; and she borrows an idea of Repton's to give point to her argument, placing a sketch of what might be beside a photograph of the existing scene. She convinces us that different types of landscape (urban, suburban, rural and wild) demand different treatment though they too seldom get it; and she has wise things to say about the effects of new farming methods and afforestation and the best ways of

dealing with reservoirs and arterial roads, as also about the layout and upkeep of urban parks, playgrounds and square gardens. She is extremely practical on the subject of ground covering—where grass is suitable and where it is not -and on the need (unsuspected by most of us) of hard wearing surfaces for holiday resorts. It appears that whereas the rocks of Devon and Cornwall stand up very well to the wear and tear of holiday crowds, sand dunes get so much worn away by over use as no longer to provide a protection from the sea. In Holland and Belgium access to the dunes is now restricted for this reason; and this one small fact gives some idea of the scale and complexity of the problems with which Miss Crowe is dealing.

Mr. Nairn's two books cover part of the same ground -a battle ground on which he stands with her shoulder to shoulder; but while she relies on sweet reasonableness his weapons are rather different. He uses his camera like a sten gun, his phrases explode like bombs. His *Outrage*, created a sensation when it appeared in June 1955 as a special number of the *Architectural Review* and it added a new word to our language- -Subtopia.

Subtopia is defined by Mr. Nairn as "a mean and middle state neither town nor country, an even spread of abandoned aerodromes and fake rusticity, wire fences, traffic round-abouts, gratuitous notice boards, car parks and Things in Fields. It is a morbid condition which spreads both ways from suburbia out into the country, and back into the devitalised hearts of towns, so that the most sublime back-grounds, English or foreign, are now to be seen only over a foreground of casual and unconsidered equipment, litter and lettered admonitions--Subtopia is the world of universal low-density mess."

Mr. Nairn is not arguing, he is telling us, and telling us in the most effective way—through the eye. *Outrage* is in the main a record of a drive from Southampton to Carlisle

followed by a tour in the Highlands, and it takes the form of a river of photographs with a margin of blistering comment. It shows us everything upon the way which we would prefer not to notice—mutilated trees, tangles of wire, clumsy concrete lamp standards, derelict hutments, arted up advertisement stations, a multiplicity of notice boards, vacant sites in the towns and urban sprawl outside them. What Mr. Nairn resents is that it is becoming impossible to tell where Southampton leaves off and Carlisle begins. He believes with Miss Crowe that towns should be towns and country should be country.

He enlarges on this theme in *Counter-Attack against Subtopia*, which was originally a special number of the Architectural Review for December 1956. *Outrage* was in the words of its author "less a warning than a prophecy of doom", but *Counter-Attack* points out a way of salvation; doom may be averted if we remember that land is not an expendable commodity that, "You cannot eat your countryside and have it"; and that, as every inch of our countryside is precious, the byelaws which make it obligatory for our new sprawling towns to push the countryside over the horizon are out of date and should be amended.

Mr. Nairn wants greater density in towns than the planners encourage at present. He would preserve the distinction between metropolis, town, arcadia (so he prettily designates suburbia to encourage it to live up to his ideas), the country and "the wild." He would have each of them true to itself and each provided with appropriate street furniture in the way of walls, hedges, railings, lamp standards, bus shelters and so forth—execept for "the wild", where most of these things should never be seen at all.

Mr. Nairn calls in reinforcements; a chapter on *The Technique of Sprawl* is contributed by Walter Manthorpe and one on *Oversprawl* by Elizabeth Denby. Geoffrey S. Kelly deals with *Afforestation* in no kindly spirit and Peter Shepheard

repeats those clear and eminently sensible instructions on the proper treatment of trees which he delivered to the Society at the Annual Meeting 1956 (see p. 36). All this makes it clear that Mr. Nairn's is not a voice calling in the wilderness; he has a body of informed opinion with him, which is a cheering reflection for those readers who will feel that what he is saying is what they have long instinctively felt though they never dared express it quite so forcibly before.

It is salutory to be reminded that other countries face the same problems that we do; Switzerland in particular, which grapples with them so successfully that few visitors know they exist there. (It seems there is hardly an ugly lamp standard in Switzerland, and Chelsea people will to-day find special interest in Mr. Nairn's photographs of lamp standards.) Sweden too has devoted much attention to landscape; but her climate, the nature of her soil and the size and habits of her population make her problems rather different from ours; and Miss Crowe feels the ordinary British family would be happier in a back garden in Chelsea than gazing at one of those flowery meadows, with their Keep Off the Grass notices, which surround the new blocks of flats in Stockholm.

Mr. Nairn himself can say kind things about what has been done in some parts of Britain; he awards what are almost certificates of merit to selected Local Authorities, and to the Council for the Preservation of Rural England. He pays particular tribute to the work of local Societies, including the Chelsea Society, which he commends for their enthusiasm and persistence.

Mr. Peter Shepheard's Address

Mr. Shepheard started his lecture by saying that he felt most honoured at being asked to address the Chelsea Society. He was a great believer in the work of civic societies, which he considered were one of the best instruments in establishing the importance of preserving town trees. There was a great need for this, as trees of the Inner Boroughs of London were disappearing at the rate of one tenth per annum. They were too often cut down precipitately before their preservation could be ordered, and it was necessary to build up an informed public opinion on the use of town trees, so that people might be prepared to take action immediately, on the spot, to prevent their destruction or damage. He added that it was important that more people should have some understanding of the care of trees, as so much harm could be done by wrong treatment and bad pruning.

Mr. Shepheard dwelt on the value of large trees in towns, mentioning Plane, Lime and Chestnut in particular, and said that many streets owed their reputation primarily to their trees (he cited the Champs Elysées, in Paris, and the parade at Cheltenham as examples). Big trees provided a quality of line and great shape in town landscapes, and it was unfortunat when they were cut down and small ones replanted in their place. It was important that trees should be planted in suitable places, bearing in mind the view, and it was often advisable to concentrate on the single one, or groups, rather than on avenues. Where avenues were planted the trees should be large and prominent.

In conclusion Mr. Shepheard illustrated the points he had made by showing a number of beautiful lantern slides, giving examples of good and bad pruning, the care and maintenance of trees, their siting and general relationship to their surroundings.

The Annual General Meeting

of the

Chelsea Society was held at the Royal Court Theatre, Sloane Square, Chelsea

(By kind invitation of the English Stage Company)

on Tuesday, 24th April, 1956, at 4.45 p.m.

In the Royal Court Theatre, a setting unique in the annals of the Society, the Mayor of Chelsea, in opening the meeting, announced that their President, Lord Cadogan, was unfortunately unable to be present, but that Lord Conesford had kindly consented to take the Chair.

Lord Conesford then moved into the Chair and reminded the Society that it was by the courtesy of the English Stage Company that the Chelsea Society was holding its Annual General Meeting at the Royal Court Theatre. He therefore asked Mr. George Devine, Artistic Director of the English Stage Company, to address the Meeting.

Mr. Devine welcomed the Society on behalf of the English Stage Company, and gave a brief outline of its aims and objects. He said they were trying to establish at the Royal Court Theatre something of a permanent nature, devoted to the contemporary theatre, which would appeal to the discriminating theatregoer. The Royal Court Theatre had provided something on these lines in the past and he felt that its position in this part of London made it admirably suited to carry out a progressive policy. He hoped that the English Stage Company would be in a position to invite the Chelsea Society to hold its Annual General Meetings at the Royal Court Theatre again in future years, and he was anxious that the Theatre should be adopted by Chelsea as part of its artistic life.

In thanking Mr. Devine and the English Stage Company for allowing the Meeting to be held at the Royal Court Theatre, Lord Conesford expressed his confidence that their venture would render a service not only to the people of Chelsea, but also to London contemporary art in general.

Lord Conesford then turned to the business of the Meeting. The Minutes of the Annual General Meeting held on Friday, 1st April, 1955, as printed in the *Annual Report*, 1955, which had already been circulated, were taken as read and signed by Mr. Marsden-Smedley, Chairman of the Society.

Lord Conesford then called on Mr. Marsden-Smedley to move the adoption of the Chairman's Report, contained in the *Annual Report*, 1955. In so doing, Mr. Marsden-Smedley emphasised the importance of the research undertaken by those responsible for drawing it up. This made a special point of studying the back history and past associations of the subjects connected with the activities of the Society, and were thus acquiring a valuable store of information about Chelsea. For example, when reporting the Summer Meeting which was held at the Chelsea Physic Garden, reference had been made both to the history of the Garden and to some botanical and other points of interest, especially in connection with the Wardian Case, described on pages 13 and 14 of the *Annual Report*.

Crosby Hall also had provided the subject of an interesting series of articles dealing with its historic past and its present and future in Chelsea—a series inspired by the Directors of Crosby Hall who had been kind enough to allow the Council of the Society to view the model of the proposed New Wing. The Hall, he reminded the meeting, was the oldest building in Chelsea, though it had not always been there. When the New Wing was completed, he hoped the whole collegiate structure would form one of the great buildings of the future.

Mr. Marsden-Smedley went on to point out that some of

the Society's work only bore fruit many years later, and emphaised the importance of putting before people facts to be taken into account as part of a long term policy. He drew special attention to Brunel House, the new block of flats on the corner of Milman Street and Cheyne Walk. In 1949 the Chelsea Borough Council had accepted suggestions made by the Society in connection with the clearance of the site and the frontage of the flats. In describing this building, which was an admirable example of contemporary architecture, an account had been given in the *Report* of the land now occupied by Brunel House and its surroundings. This had been the occasion of further research which had brought to light much of interest, including the conclusion that Thomas Girtin's well-known water colour entitled *The White House, Chelsea* (1800), which many authors had believed represented Chelsea Farm, probably depicted a building in Battersea.

Mr. Marsden-Smedley said that a number of Public Libraries had asked for copies of the *Annual Report,* which they wished to keep in their records.

He then moved the adoption of the Chairman's Report, and the motion was seconded by Miss Maud Pelham. Lord Conesford asked if there were any questions. Admiral Durnford expressed uneasiness at the designes for the New Wing of Crosby Hall, which he thought would not be in harmony with the surrounding buildings, particularly when the Old Church, with its gardens and Parsonage, was rebuilt. He was not sure whether it was in order to raise this point as the designs had been approved by the Royal Fine Art Commission. In reply, Mr. Marsden-Smedley said that it was quite proper to raise this point, and agreed that the erection of the new building presented a great problem, particularly in view of the wide variety of styles in the existing building and those immediately adjoining. He felt, however, that the aim had been correct, namely to seek to design the completion of the quadrangle in the best contemporary style, as had been done throughout the ages by the older

Universities. He had every hope that the result would be successful.

Lord Conesford expressed agreement with Mr. Marsden-Smedley's remarks, adding that it was most important that any new building erected in Cheyne Walk should be worthy of the site. The adoption of the Report was then carried unanimously.

Lord Conesford stated that a letter had been circulated, dated April 7, 1956, inviting nominations for the Council of the Society and proposed that, no fresh nominations having been received, the present Council and Officers, listed in the *Annual Report*, 1955, should be confirmed in their offices. This proposal, seconded by Mr. Fairbairn, was carried unanimously.

In the absence of Major Halton, the Honorary Treasurer, Mr. O'Rorke, Joint Honorary Secretary, moved the adoption of the accounts, as printed in the *Annual Report*, 1955. This was seconded by Admiral Durnford and carried unanimously. Mr. Marsden-Smedley expressed the Society's thanks to the Honorary Treasurer and the Honorary Auditors for their valuable assistance.

Lord Conesford then called upon Mr. Peter Shepheard, who delivered an address of outstanding interest, illustrated with lantern slides, on The Siting and Care of Trees. A full account is given on page 38. In introducing Mr. Shepheard as a Landscape Architect and Town Planner, with whom he had come in contact at the Ministry of Works and at the Ministry of Town and Country Planning, Lord Conesford said that the care and siting of trees was of great importance to Chelsea, and it gave him much pleasure to welcome Mr. Shepheard. At the conclusion of the lecture Mr. Marsden-Smedley thanked Mr. Shepheard on behalf of the Society, and observed that the subject was one of particular interest to the present audience in view of the proposals made by the

Society to the Chelsea Borough Council in connection with the trees on the Embankment (See *Annual Report*, 1955, pages 24 to 26).

At the Conclusion of the Meeting Mr. Marsden-Smedley expressed the Society's gratitude and thanks to Lord Conesford for taking the Chair.

GENERAL FUND ACCOUNT

Statement of Income and Expenditure for the Year ended 31st December, 1956

INCOME	£ s. d.	£ s. d.
To Balance brought forward, 1st Jan., 1956		231 8 1
,, Members:—		
Life Members ...	53 11 0	
Annual Subscriptions	194 0 0	
Donations	30 14 9	
Entrance Fees ...	12 15 6	
		291 1 3
,, Sales of Annual Report		2 11 0
,, Interest on £500 of 3½% War Stock ...		17 10 0
,, Interest on Deposit in P.O.S. Bank ...		5 0 0
		£547 10 4

EXPENDITURE	£ s. d.	£ s. d.
By Annual General Meeting		16 7 0
,, Annual Report ...		273 0 7
,, Bank Charges ...		4 2
,, Clerical Assistance ...		45 5 6
,, Photographs		3 9 3
,, Postage		22 6 10
,, Printing		31 2 11
,, Professional Services of Tree Expert ...		2 2 0
,, Depreciation of Office Equipment ...		5 0 0
,, Stationery ...		23 11 5
,, Subscription to Central Council of Civic Societies		1 1 0
,, Summer Meeting ...		15 10 0
,, Balance:—		
Cash in Hand ...	1 7 0	
Barclays Bank ...	39 8 8	
P.O.S. Bank (Interest)	42 4 0	
		82 19 8
Office Equipment	30 10 0	
Less: Depreciation	5 0 0	
		25 10 0
		£547 10 4

E. HALTON,
Hon. Treasurer.

1st February, 1957.

Audited and found correct.
R. J. V. ASTELL, A.C.A.,
Hon. Auditor.
5th February, 1957.

NOTE.—The Certificates for £500 3½% War Stock in the name of the Chelsea Society are deposited with Messrs. Barclays Bank, Ltd., 348, King's Road, S.W.3.

CHELSEA OLD CHURCH RESTORATION FUND ACCOUNT

Statement of Income and Expenditure for the Year ended 31st December, 1956

INCOME	£	s.	d.	EXPENDITURE	£	s.	d.
To Balance brought forward 1st January 1956	129	6	7	By Balance in P.O.S. Bank	132	11	1
,, Interest for 1956	3	4	6				
	£132	11	1		£132	11	1

E. HALTON,
Hon. Treasurer.

21*st January*, 1957.

Audited and found correct.
R. J. V. ASTELL, A.C.A.,
Hon. Auditor.
29*th January*, 1957.

REGINALD BLUNT MEMORIAL FUND ACCOUNT

Statement of Income and Expenditure for the Year ended 31st December, 1956

INCOME	£	s.	d.	EXPENDITURE	£	s.	d.
To Balance brought forward 1st January 1956	47	15	8	By Balance in P.O.S. Bank	48	19	8
,, Interest for 1956	1	4	0				
	£48	19	8		£48	19	8

E. HALTON,
Hon. Treasurer.

21*st January*, 1957.

Audited and found correct.
R. J. V. ASTELL, A.C.A.,
Hon. Auditor.
29*th January*, 1957.

ANALYSIS OF POST OFFICE SAVINGS BANK ACCOUNT

As at 31st December, 1956

	£	s.	d.
General Fund Account	205	3	6
Reginald Blunt Memorial Fund Account	48	19	8
Chelsea Old Church Restoration Fund Account	132	11	1
	£386	14	3

List of Members

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

*Miss K. Acland, O.B.E.
Frederick Adam, Esq., C.M.G.
Mrs. W. Scott Adie
W. Adler, Esq.
*Mrs. M. Alford
Mrs. E. Allen
*Mrs. Rupert Allhusen
R. A. Altson, Esq.
Miss Annie Anderson
Miss Mary Anderson
*Douglas H. Andrew, Esq.
*Miss G. P. A. Andrews
Miss E. Arbuthnot
*Mrs. John Armstrong
Mrs. Oscar Ashcroft
*Mrs. B. E. Assheton
*R. J. V. Astell, Esq.
*Mrs. R. J. V. Astell
A. E. A. Atkins, Esq.

Lady Bailey
Miss M. G. Ball
*Miss Jean Barrie
*Miss A. M. G. Beaton
*G. A. Beaton, Esq.
*Miss J. F. Beaton
*Miss Enid Moberley Bell
Miss Eleanor Best
The Lady Joan Bickerton
*Miss W. L. Bilbie
*Noel Blakiston, Esq.
*G. K. Blandy, Esq.
*Mrs. G. K. Blandy
*P. Raymond Bodkin, Esq.
*Miss Muriel Bond
*F. A. Bool, Esq.
*Miss Nancy Bool
*Miss S. K. Boord
Mrs. H. Borner
Mrs. John Botterell
*Mrs. James Bottomley
Miss Gladys Boyd
*Miss M. D. Boyd
Major E. H. Bramall
Mrs. E. H. Bramall
Miss Maude Breckles
*The Hon. Virginia Brett
*Miss Victoria Bridgeman
Miss M. G. Brolly
R. A. Bromley-Davenport, Esq.
The Rt. Hon. Sir Norman Brook, G.C.B.
Lady Brook
*John Broome, Esq.
*Miss Anthony Brown
J. Francis Brown, Esq.
W. H. Buchanan, Esq.
*J. Buckley, Esq.
*Miss Hilda Buckmaster
*Miss Jacintha Buddicom
Lilian Lady Bull
*Mrs. P. H. Burges
*G. F. A. Burgess, Esq.

*The Earl Cadogan, M.C.
*Mrs. Hugh Campbell
Miss Sybil Campbell, O.B.E.
Miss Mary Campion, O.B.E.
Mrs. F. Anstruther Cardew
John Carroll, Esq.
Mrs. D. Carson-Roberts
I. O. Chance, Esq.
Mrs. I. O. Chance
E. J. Chapman, Esq.
Miss G. P. E. Chatfield
Chelsea Old Church Embroiderers & Weavers
Mrs. Dora Chirnside
Mrs. R. A. Chisholm
*Miss M. B. A. Churchard
Miss Ruth Clark
R. D. Clarke, Esq.
*Charles Clay, Esq., C.B., F.S.A.
*The Hon. Mrs. C. T. Clay
*Miss Edith Clay
Miss Julia Clements
W. A. Cleverley, Esq.
A. W. Cockburn, Esq., Q.C.
Dennis M. Cohen, Esq.
*Mrs. J. B. Cole
Miss E. Coleman
Miss Dorothy Colles
F. A. Leslie Collis, Esq.
G. Collman, Esq.
*The Lord Conesford, Q.C.
The Lady Conesford
Mrs. John Corbet-Singleton

MRS. V. S. COWAN
A. L. COWTAN, ESQ., M.C.
MRS. A. L. COWTAN
TRENCHARD COX, ESQ., C.B.E.
MRS. TRENCHARD COX
MRS. STAFFORD CRAWLEY
MRS. G. T. CREGAN
MRS. W. G. CROFT
MISS M. CROMBIE
THE REV. ERIC CROSS
GEORGE CROSS, ESQ.
MRS. LEICESTER CURZON-HOWE

MISS ANNE DALBY
THE HON. LADY DALRYMPLE-WHITE
MRS. DENIS DALY
MRS. JOHN DANIELL, M.B.E.
MISS ESTHER DARLINGTON
MISS E. M. DAVIS
W. E. DAWE, ESQ.
MRS. A. H. B. DAWSON
CAPTAIN C. G. T. DEAN, M.B.E.
MRS. C. G. T. DEAN
SIR GAVIN DE BEER, F.R.S.
LADY DE BEER
R. G. DE FEREMBRE, ESQ., F.R.S.A.
MRS. W. DE L'HOPITAL, O.B.E.
THE VISCOUNT DE L'ISLE, V.C., P.C.
MRS. RODERICK DENMAN, M.B.E.
MRS. G. H. DENNEHY
MISS JOAN DERRIMAN
LEONARD B. L. DE SABRAN, ESQ.
MRS. D. G. DES VOEUX
ANTHONY DEVAS, ESQ.
MARY, DUCHESS OF DEVONSHIRE, D.C.V.O., C.B.E.
THE REV. A. DE ZULUETA
ARTHUR H. DIXON, ESQ.
MRS. E. M. MUIR DIXON
MRS. E. M. DRUMMOND-SMITH
MISS MARGARET DUFFUS
L. T. S. DUGDALE, ESQ.
MRS. T. C. DUGDALE
MAJOR-GENERAL N. W. DUNCAN, C.B., C.B.E., D.S.O.
LADY DUNSTAN
VICE-ADMIRAL J. W. DURNFORD, C.B.
V. V. S. DURRANT, ESQ.
MISS A. B. DUTTON

MRS. JOHN EASTWOOD
GUY EDMISTON, ESQ.
RICHARD EDMONDS, ESQ., L.C.C.
CAPTAIN RICHARD EDWARDS, R.N., L.C.C.
MRS. RICHARD EDWARDS
*JOHN EHRMAN, ESQ.
MISS DORIS ELDRIDGE
THE LADY ALETHEA ELIOT
*T. S. ELIOT, ESQ., O.M.
*MRS. JAMES ELLIS
WILFRED ELLISTON, ESQ.
MAJOR B. EMSELL
RUTHVEN EVANS, ESQ.
MRS. RUTHVEN EVANS
MRS. WILLIAM F. EVERETT

IAN FAIRBAIRN, ESQ.
*STUART FAIRE, ESQ.
J. W. FIGG, ESQ.
MRS. ARTHUR FISHER
*LADY FORSTER-COOPER
*MAJOR A. W. FOSTER
MISS MAY FOUNTAIN
JOHN BERESFORD FOWLER, ESQ.
SIR GEOFFREY FRY, BART., K.C.B., C.V.O.
MISS MURIEL FULFORD

*SENOR DON ANTONIO GANDARILLAS
ERIC GEORGE, ESQ.
MRS. ERIC GEORGE
*MISS M. V. GIBSON
MRS. ERNEST GILLICK, C.B.E.
*MISS M. C. GLASGOW, C.B.E.
MRS. RUPERT GLEADOW
ADMIRAL J. H. GODFREY, C.B.
WALTER H. GODFREY, ESQ., C.B.E., F.S.A., F.R.I.B.A.
WILLIAM E. GOODAIR, ESQ.
MRS. FRANCIS GORE
MRS. VAUX GRAHAM
MRS. E. A. GREEN
*ROBIN GREEN, ESQ.
W. R. GREEN, ESQ.
DR. RAYMOND GREENE, M.A., D.M., F.R.C.P.
*MISS JEAN GREIG
*R. P. GRENFELL, ESQ.
*MRS. R. P. GRENFELL, C.B.E.
*THE LADY GREVILLE
MRS. H. B. R. GREY-EDWARDS
*MRS. GREY-TURNER
MRS. W. S. A. GRIFFITH
A. G. GRIMWADE, ESQ.
*H. S. H. GUINNESS, ESQ.
*MRS. H. S. H. GUINNESS
*MISS J. A. C. GUTTERIDGE

Miss M. Hailey
Miss Lilian Hall
*Major E. D. Halton
Nicholas Hannen, Esq., O.B.E.
*Miss D. Janet Harding
*Miss Olive Hargreaves, O.B.E.
E. J. Harman, Esq., L.R.I.B.A.
Kenneth H. Harris, Esq.
Miss D. M. Harrison
*Miss Mildred Hastings
*John Hayward, Esq., C.B.E.
*Lady Heath
E. V. Heather, Esq.
*Mrs. C. Hely-Hutchinson
Lady Henderson
*Ralph A. Henderson, Esq.
*H. L. Q. Henriques, Esq.
*Mrs. H. Henriques
Miss M. G. Henry
Miss Iris Hervey-Bathurst
Miss A. P. Hewitt
*Miss Olive Heywood
*Mrs. D. M. Hill
Mrs. Hilliers
Miss C. Hilliers
*Anthony Hippisley Coxe, Esq.
Mrs. R. Hippisley Coxe
Oliver V. G. Hoare, Esq.
*Mrs. Oliver V. G. Hoare
Miss L. Hocknell
*Miss C. E. Holland
Mrs. D. E. Holland-Martin, O.B.E.
*Felix Hope-Nicholson, Esq.
Gerard Hopkins, Esq.
*Miss Diana Hornby
Miss Margaret Hornby, M.B.E.
A. Houston-Rogers, Esq.
*Capt. D. R. Howison
*Miss Janet A. Howison
*Mrs. O. Howison
Miss S. D. Hudson
Mrs. Charles Hunt
Brigadier H. N. A. Hunter
Mrs. H. N. A. Hunter

Charles F. Ingram, Esq.
Miss Margaret Isaac

Lady Jackson
*Miss Pamela Jacobson
Mrs. M. Jago
Darsie Japp, Esq.
Mrs. R. E. Jebb
Mrs. M. A. Jenks
Mrs. E. M. Jones
*P. L. Joseph, Esq.

J. D. Kelley, Esq.
Mrs. C. G. Kemball
Louis Kentner, Esq.
*R. W. Graham Kerr, Esq.
*Miss A. M. Keyser
General Sir Harry Knox, K.C.B., D.S.O.

Miss Frances M. Langton
Miss Mary Langton
A. R. Law, Esq.
A. V. Lawes, Esq.
Mrs. Lawson Dick
John Lawrence, Esq., O.B.E.
Mrs. J. W. Lawson
Gilbert Ledward, Esq., O.B.E., R.A.
Miss Margaret Legge
John Lehmann, Esq.
Benn W. Levy, Esq.
Mrs. E. B. Lewis
Commander E. R. Lewis, R.N., Rtd.
N. M. H. Lightfoot, Esq.
T. M. Ling, Esq., M.D., M.R.C.P.
*Miss Ruth Loch, O.B.E.
Mrs. Lorn Loraine
Miss Joan Loring
Mrs. Sidney Luck
*Miss L. Lumley
*Miss A. M. Lupton
*Mrs. Michael Lupton
*Miss Henrietta Lyall
*Miss Mellicent Lyall, M.B.E.
Mrs. Reginald Lygon

*Mrs. H. MacColl
Miss Elaine MacDonald
*Alasdair Alpin MacGregor, Esq.
Mrs. Keith MacKenzie
J. A. MacNabb, Esq.
*James Macnair, Esq.
Miss Dorothy Macnamara, O.B.E.
Mrs. Geoffrey Madan
*Miss B. I. M. Magraw
Miss F. Maitland
S. A. Malden, Esq.
Lt. Col. C. L'Estrange Malone
Mrs. Mansfield
Francis Marsden, Esq.
Basil Marsden-Smedley, Esq., O.B.E.

MRS. BASIL MARSDEN-SMEDLEY
CMDR. JOHN MARSDEN-SMEDLEY, R.N., Rtd.
MRS. JOHN MARSDEN-SMEDLEY
LUKE MARSDEN-SMEDLEY, ESQ.
MISS MARY MARTIN
W. A. MARTIN, ESQ.
MRS. W. A. MARTIN
*A. A. MARTINEAU, ESQ.
L. W. MATTHEWS, ESQ.
*SIR EDWARD MAUFE, R.A.
*LADY MAUFE
*GARETH MAUFE, ESQ.
MISS B. L. MAUNSELL
A. R. MAXWELL-HYSLOP, ESQ.
MISS C. E. MAY
SIR MICHAEL MCDONNELL, K.B.E.
MISS DOROTHY MCDOUGALL
MISS HELEN MCKIE †
JOHN MCKIERNAN, ESQ., F.C.I.S.
A. E. MCLAREN, ESQ.
MISS A. MCNEILE, C.B.E.
*C. S. MCNULTY, ESQ.
*THE HON. MRS. PHILIP MELDON
MRS. MELVILL MILLER
MRS. E. MITCHELL
MISS R. DE B. MONK
*MRS. MORGAN
MISS GERDA MORGAN
*A. G. MORRIS, ESQ.
*MRS. A. G. MORRIS
MICHAEL MORRIS, ESQ.
J. W. F. MORTON, ESQ.
*MRS. JOCELYN MORTON, A.R.I.B.A.
*THE LADY MOSTYN
*THE LORD MOYNE
*MISS ELIZABETH MURPHY-GRIMSHAW
*MISS EMILY MURRAY

*THE HON. SIR ALBERT NAPIER, K.C.B., K.C.V.O., Q.C.
THE HON. LADY NAPIER
P. A. NEGRETTI, ESQ.
MRS. J. M. MACMILLAN NEILD
MRS. NEUNS
MISS B. AMY NEVILLE
D. NEWALL WATSON, ESQ.
*MRS. NEWTON
*MONS. JEAN NIEUWENHUYS
*MADAME NIEUWENHUYS
*CMDR. THE RT. HON. ALLAN NOBLE, D.S.O., D.S.C., R.N., M.P.
MRS. E. A. NÖEL
MRS. NORTHCROFT
S. C. NOTT, ESQ.
*G. R. OAKE, ESQ., C.B.
MRS. AMY OCHS
*DR. RIPLEY ODDIE
A. F. OPPE, ESQ.
*MRS. CUTHBERT ORDE
MRS. V. ORMOND
H. CLARE O'RORKE, ESQ.
*MRS. D. O'SULLIVAN

GENERAL SIR BERNARD PAGET, G.C.B., D.S.O., M.C.
*MISS DOROTHY PALMER
THE PAULTONS SQUARE RESIDENTS' ASSOCIATION
THE HON. MRS. HOME PEEL, J.P.
LAWRENCE PEGG, ESQ.
MISS MAUD PELHAM, O.B.E., J.P.
MRS. FRANK PERKINS
THE REV. F. A. PIACHAUD, M.A., B.D.
*THE HON. DOROTHY PICKFORD, O.B.E., J.P.
MRS. A. E. PINDER-WILSON
LADY PINNEY
MISS GERTRUDE POHLMAN
*SIR SPENCER PORTAL, BART.
MISS LOUISE HOYT PORTER
*A. D. POWER, ESQ.
GORDON PRINGLE, ESQ., M.B.E., M.A., F.R.I.B.A.

MISS MARY RAMSAY, A.R.A.M.
MISS IRENE RATHBONE
THE BARONESS RAVENSDALE
*MISS HEATHER RAWSON
R. F. REES, ESQ., M.B.E.
MRS. R. F. REES
MESSRS. A. J. REFFOLD & PARTNERS, LTD.
MISS HILDA REID
H. M. RENNIE, ESQ.
J. M. RICHARDS, ESQ.
*MRS. NORMAN RICHARDS
SIR ARTHUR RICHMOND, C.B.E.
MRS. D. M. RIDDEL
GEOFFREY RIPPON, ESQ., L.C.C.
*MRS. M. ROGERSON-FLOWER
MISS PATIENCE ROPES
MISS MURIEL ROSE
MRS. MARGERY ROSS

† *While this report was being prepared for printing the Society will have heard with deep regret of the death of Miss Helen McKie.*

*Miss A. Royalton-Kisch, A.R.I.C.S.
S. K. Ruck, Esq.
Mrs. S. K. Ruck
*Mrs. E. C. Ruggles-Brise
Miss Averil Russell, O.B.E.
Richard F. Russell, Esq.
Mrs. E. Russell-Scarr
Ronald B. C. Ryall, Esq.
Mrs. A. D. Ryder

The Rev. Ralph Sadleir
Mrs. Ralph Sadleir
Miss Enid St. Aubyn
The Marquess of Salisbury, K.G., P.C.
The Lord Salter, P.C., G.B.E., K.C.B.
The Lady Salter
Miss Evelyn Samuel
Miss E. Sands
Miss Daphne Sanger
Miss Maisie Schwartze
Mrs. Dudley Scott
*Miss Isabel Scott-Elliot
R. W. Sharples, Esq.
Mrs. M. V. E. Shea
A. B. H. Shears, Esq.
Mrs. C. I. H. Shepherd
Mrs. P. Sheridan
Miss D. F. Shuckburgh
Miss M. D. Shufeldt
Miss G. M. Silcock
Captain G. M. Skinner, R.N.
Mrs. E. H. P. Slessor
Miss Mary South
Herbert E. Spells, Esq.
*Mrs. G. M. Spencer-Smith
*Dr. Percy Spielmann, B.Sc., F.R.I.C.
Miss K. I. Stafford
Donald Stewart, Esq.
*Richard Stewart-Jones, Esq.
*Miss Violet Still
*Major J. Stirling-Gilchrist
*Mrs. J. Stirling-Gilchrist
H. R. Stowell, Esq.
*Mrs. Isobel Strachey
Mrs. H. G. Straker
*A. P. H. Stride, Esq.
Miss Dorothy Stroud
Miss Hilda M. Struthers
Mrs. F. H. Swann
Wilfred J. M. Synge, Esq.

Mrs. Chetwynd Talbot
*Miss Geraldine Talbot
Mrs. Tansley Luddington
*The Lady Kenya Tatton-Brown
A. Gordon Taylor, Esq.
*Mrs. S. Shelbourne Taylor
Mrs. H. A. Tench
H. W. Thesen, Esq.
*Mrs. G. L. Thirkell
*The Rev. C. E. Leighton Thomson
Miss L. E. Thomson
*C. N. Thornton-Kemsley, Esq., M.P.
Ivor Thorpe, Esq.
*Sir Lacon Threlfold
*Lady Threlfold
*Miss Oonah Tighe
*Mrs. Donovan Touche
Mrs. George Trench
R. E. Trouncer, Esq.
Grahame B. Tubbs, Esq., F.R.I.B.A
Mrs. Percy Tubbs
G. L. Tunbridge, Esq.
Mrs. G. L. Tunbridge
Engineer Rear-Admiral A. W. Turner
*Dr. W. C. Turner
Raymond C. Tweedale, Esq.

D. T. G. Udy, Esq.

*Miss Margaret O. Valentine
*Arthur Vandyke, Esq.
Miss D. R. Vigers

Miss Dorothy Wadham
H. H. Wagstaff, Esq.
Miss Olivia Walker
Ronald Warlow, Esq., T.D., F.C.A.
Sir Christopher Warner, G.B.E., K.C.M.G. †
Capt. E. L. Warre
B. M. Watney, Esq., M.B., B.Chir.
Stephen Watts, Esq.
Denys R. M. West, Esq.
R. G. Wharham, Esq.
*Leonard Whelen, Esq.
*B. S. Whidborne, Esq.
*Mrs. B. S. Whidborne
Timothy Whidborne, Esq.
Leonard Whiteman, Esq., B.Sc.

† *While this report was being prepared for printing, the Society will have heard with deep regret of the death of Sir Christopher Warner.*

*Mrs. Henry Whyham
*Mrs. W. de Burgh Whyte
*Howard Wicksteed, Esq.
G. H. Wigglesworth, Esq.
*Walter S. Wigglesworth, Esq.
Miss M. Wigram
Sir Philip Wilbraham, Bart.
Peter William-Powlett, Esq.
Mrs. Bevil Wilson
Miss Muriel Wilson
William Wilson, Esq.
Mrs. W. Wilson
*Roger Wimbush, Esq.
Mrs. Wiseman-Clarke
Mrs. Kenneth Wolfe-Barry
Mrs. George Wood
George Wood, Esq.
Mrs. Charles Wright
Mrs. Farrall Wright
The Hon. Margaret Wyndham

Mrs. John Yeoman
Miss F. Mary Young
*Mrs. C. Younger

Miss Susan Zileri

J. B. SHEARS & SONS, LTD.
PRINTERS
64 SYDNEY STREET, CHELSEA, S.W.3
Flaxman 0372