

THE CHELSEA SOCIETY

ANNUAL REPORT 1954



Price Five Shillings



HER MAJESTY QUEEN ELIZABETH, THE QUEEN MOTHER,
with Mrs. Rupert Gladow, inspecting the bombsite gardens
in Cheyne Walk (See page 7)

Photograph by Sport and General Press Agency

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

HIS WORSHIP 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.
CAPTAIN C. G. T. DEAN, M.B.E.
SIR GAVIN DE BEER, F.R.S.
CAPTAIN RICHARD EDWARDS, R.N., J.P., L.C.C.
WALTER H. GODFREY, Esq., C.B.E., F.S.A., F.R.I.B.A.
MISS DOROTHY MACNAMARA
W. A. MARTIN, Esq.
THE HON. SIR ALBERT NAPIER, K.C.B., K.C.V.O., Q.C.
MISS MAUD PELHAM, O.B.E., J.P.
THE HON. DOROTHY PICKFORD, O.B.E., J.P.
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,
16, Waldeck Road, W.13.

Hon. Secretary

H. CLARE O'RORKE, Esq.
8, King Street, St. James's, S.W.1

Hon. Auditor

R. J. V. ASTELL, Esq.

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

	<i>Page</i>
COUNCIL OF THE CHELSEA SOCIETY - - - - -	3
OBJECTS AND MEMBERSHIP - - - - -	4
LIST OF ILLUSTRATIONS - - - - -	6
CHAIRMAN'S REPORT FOR 1954 - - - - -	7
CHELSEA BIRDS BY HESTER MARSDEN-SMEDLEY - -	34
THE MORAVIAN CLOSE BY SIR ALBERT NAPIER, K.C.B., K.C.V.O., Q.C. - - - - -	42
THE VICTORIAN AND MODERN MOVEMENT IN ARCHI- TECTURE BY A. G. MORRIS - - - - -	48
KNEELERS FOR THE OLD CHURCH BY HENRIETTA LYALL	50
COMMEMORATION OF OSCAR WILDE BY JOHN CARROLL -	54
READINGS FROM CHELSEA LITERATURE - - - - -	55
THE HON. MARGARET KINNAIRD. A TRIBUTE BY THE REV. C. E. LEIGHTON-THOMPSON - - - - -	60
THE ANNUAL GENERAL MEETING 1954 - - - - -	62
FINANCIAL STATEMENTS - - - - -	66
LIST OF MEMBERS - - - - -	68

LIST OF ILLUSTRATIONS

HER MAJESTY QUEEN ELIZABETH, THE QUEEN MOTHER INSPECTING THE BOMBSITE GARDENS IN CHEYNE WALK	<i>Frontispiece</i>
	<i>Page</i>
A BUCKLER DRAWING OF CHELSEA OLD CHURCH IN 1836	10
A GREAVES DRAWING OF THE OLD SWAN IN 1858	- - 14
OLD SWAN HOUSE IN 1954	- - - - 16
ARCHITECT'S SKETCH OF FIVE NEW HOUSES IN UPPER CHEYNE ROW	- - - - - 18
RIVER WALL IN 1954	- - - - - 24
THE GREAVES BOATYARD AND OLD BATTERSEA BRIDGE IN 1879	- - - - - 28
CHINESE TEAL IN CHELSEA PORCELAIN	- - - - 34
EDWARDS' ENGRAVING OF CHINESE TEAL, 1743	- - - 35
LITTLE HAWK OWL IN CHELSEA PORCELAIN	- - - 36
EDWARDS' ENGRAVING OF LITTLE HAWK OWL, 1743	- 38
GUAN IN CHELSEA PORCELAIN	- - - 37
EDWARDS' ENGRAVING OF A GUAN, 1743	- - - 39
BLACK AND WHITE DUCK IN CHELSEA PORCELAIN	- - - 39
EDWARDS' ENGRAVING OF A BLACK AND WHITE DUCK, 1743	- - - - - 39
INDIAN GREEN FINCH IN CHELSEA PORCELAIN	- - - 40
EDWARDS' ENGRAVING OF AN INDIAN GREEN FINCH, 1743	40
MORAVIAN CLOSE IN 1954	- - - - - 42
MODEL FOR THE ROYAL TOUR MEDAL, 1954	- - - 44
MEMBERS OF THE SOCIETY DISCUSSING THE HISTORY OF MORAVIAN CLOSE IN 1954	- - - - - 45
KNEELERS FOR THE OLD CHURCH	- - - - - 52

THE CHELSEA SOCIETY

Chairman's Report for 1954

VISIT OF HER MAJESTY QUEEN ELIZABETH THE QUEEN MOTHER

In July as part of a tour arranged by the London Gardens Society (to which the Chelsea Gardens Guild is affiliated) Her Majesty Queen Elizabeth the Queen Mother was graciously pleased to visit the Cheyne Walk Bomb Site Gardens.

In 1948 this bomb site was a derelict rubbish dump, a nuisance alike to the public and authorities. It would have been difficult to imagine then that in six years it could have been transformed from a scene of untidy desolation to ordered, decorative, fruitful gardens. The bomb had made holes and heaps. The plot holders with earth supplied by the Borough Council and their own "green fingers" fashioned these into dells and hillocks. Paths wind among them and on either side flowers, shrubs and even vegetables riot in lavish profusion.

The July day was one of the few really fine ones in 1954 as Her Majesty in a summery dress, with her delightful easy charm, walked among the plots, pausing here and there to comment with expert appreciation on some flower or clever garden design. The whole scene had an atmosphere of a country garden party with all the usual features of horticultural interest but on a bomb site against the background of the Old Church rising from its ruins, proof if it were needed how the hands of enthusiasts can turn even war scars to living beauty (see frontispiece).

EXTENSION OF LEASE OF THE CHEYNE WALK BOMB SITE GARDENS

It will be remembered that in 1948, the Society suggested to the Chelsea Borough Council that if they could come to an arrangement with the Sloane Stanley Estate and provide some soil, the Society would undertake to find volunteers to convert the derelict bomb site into a garden. Thereupon the Borough Council arranged to lease part of the Cheyne Walk bomb site at a nominal rent from the Sloane Stanley Estate for an initial term of three years from 29th September, 1948. The Estate agreed in 1951 to a further term of three years, which expired on 28th September, 1954. The Society then intimated their willingness to continue to find volunteer gardeners and the tenancy has been renewed on a yearly basis.

ANNUAL GENERAL MEETING

In the afternoon of 8th April, 1954, the Annual General Meeting of the Chelsea Society for 1953 took place at Crosby Hall. Minutes of the meeting are to be found on pages 62 to 65. An account of Mr. Nicholas Hannen's readings from Chelsea literature is given on pages 55 to 60.

HONORARY SECRETARYSHIP

Members will have been sorry to have heard of the resignation of the Honorary Secretary, Mr. W. A. Martin, earlier this year. The Society will wish to express their gratitude to him for the time and skill which he devoted to the work of the Society, and their regret that the pressure of his other work should have forced him to resign the Honorary Secretaryship. However, he still remains a member of the Council, and has generously allowed the secretarial work of the Society to continue to be done at his office, which therefore remains the Society's official address. The Society is fortunate in having secured the

services of Mr. H. Clare O'Rorke of 27, St. Leonard's Terrace, Chelsea, S.W.3., to succeed him as Honorary Secretary.

STANLEY MEMORIAL DRAWING

The Society will be grateful to Mr. Martin, the former Honorary Secretary, for his gift of a drawing by Buckler dated 1836, of the Stanley Memorial in the Old Church (see illustration on page 10).

The *Annual Report*, 1950 (pages 16 and 17) contains the reproduction of another view of the Stanley Memorial from a drawing in Chelsea Public Library about 1800 and also the corresponding picture of the More Chapel, with the Stanley Memorial at the east end, in 1950.

The Council of the Society has been in touch with the Old Church Parochial Church Council, and it has been agreed that the drawing should be hung in the vestry of the Old Church. It might be borne in mind that if, when the tower comes to be rebuilt, the museum were to be reconstructed, the picture might be transferred there.

ARNOLD BENNETT PLAQUE

At the instance of Mr. John Lehmann, F.R.S.L., a member of the Society and Editor of *The London Magazine*, the Society at their Annual General Meeting unanimously resolved to ask the London County Council to place a plaque commemorating the fact that Arnold Bennett (1867-1931), author, lived at No. 75, Cadogan Square, from 1923 to 1930 (see page 65).

Arnold Bennett lived in many places; but it was felt that, if one locality were to be chosen to commemorate him, it would most fittingly be in Chelsea and, of the two houses in Chelsea in which he lived, it would be at No. 75, Cadogan Square that the plaque should be placed.



CHELSEA OLD CHURCH IN 1836

A drawing by Buckler of the interior of the More Chapel in 1836 - presented to the Society by Mr. W. A. Martin and now on permanent loan to the Old Church (See page 9)

Arnold Bennett's early life in the Potteries, described in his novels as the "Five Towns", begins with the great struggle to extricate himself from his fascinating but drab surroundings. It must have been a disappointment to him when, having been the only boy of his year at the Middle School, Newcastle-under-Lyme (fee four guineas a year) to qualify for the University, he could not enter because he was wanted in his father's office. Determined to work out his own destiny, he left that office as soon as he could and took a job as a solicitor's clerk in a London Office.

It was suggested that it was Chelsea that supplied what he had lost through not going to University. It came about in this way : shortly after he came to London he had the good fortune to become the paying guest of the Marriotts of 6, Victoria (now Netherton) Grove, Chelsea. Frederick Marriott was Art Master at Goldsmiths' College, London, and the Marriotts had the *entrée* to the houses and studios of the men of letters, artists and musicians of the neighbourhood. It was from this house that he visited them and met them on equal terms, especially at the musical evenings which the Marriotts had been in the habit of arranging. Arnold Bennett soon took over the arrangements and, incidentally, insisted that people should come in evening dress and that the programmes should be printed. It was in this atmosphere that he felt the first stirrings of the innate literary ability through which he was destined to give so much pleasure to the world. It was here that he received the generous encouragement—to which he has paid tribute in print—to turn seriously to the idea of writing. Clearly he owed an incalculable debt to this first Chelsea period. It was against the contrasting background of Chelsea that he was able to begin to ponder about the life in the "Five Towns" he had left behind. He lived at Netherton Grove between 1891 and 1897.

Having served his apprenticeship on the magazine he began to write but it was not till after he was thirty years

old that his novel *A Man from the North* (1898), written in Chelsea, was published. In 1900 he resigned his editorship of "Woman" and embarked in earnest on what was to be a phenomenal literary career.

With the experience and the indomitable persistence of a true child of the "Five Towns" and the intellectual background of the Chelsea circle, after a short spell in Fulham, he settled first in Bedfordshire and later in France to commit his great mind pictures to paper. Robert Lynd, writing in the *Encyclopædia Britannica*, says:—"As book after book appeared under his name—books as various as *The Grand Babylon Hotel* (1902), *Anna of the Five Towns* (1904), *The Truth about an Author* (1903)—it was impossible to doubt that a fresh kind of whimsical impudent and realistic imagination was engaged in the task of providing the early nineteen hundreds with literary entertainment. Here was a writer who made ordinary life seem extraordinary, who mingled the real and the fantastic, and who had humour, candour and knowledge of a hard world that to most readers was as foreign as fairyland." It was not yet certain, however, that Arnold Bennett would ever do justice to his talent. Many people regarded him merely as an exceptionally skilful writer for the market till, at the age of 40, he published *The Old Wives' Tale* (1908) and took his place among the modern masters of fiction. Arnold Bennett proceeded to justify the praises he had won with *The Old Wives' Tale* by writing a succession of remarkable novels and short stories, *Clayhanger* (1910), *The Card* (1911), *Hilda Lessways* (1911), and *The Matador of the Five Towns* (1912). This was the most exuberant period of his career.

During the next ten years Arnold Bennett continued to write novels, plays, literary criticism and (during the First World War) political articles without adding to his reputation. At this time he was living at a country mansion in Essex. He was always pungent, always efficient, always interesting, but he seemed to be getting more and more remote from the life he knew best, and in *The Pretty Lady*

(1918) he wrote of London follies with more cunning than inspiration.

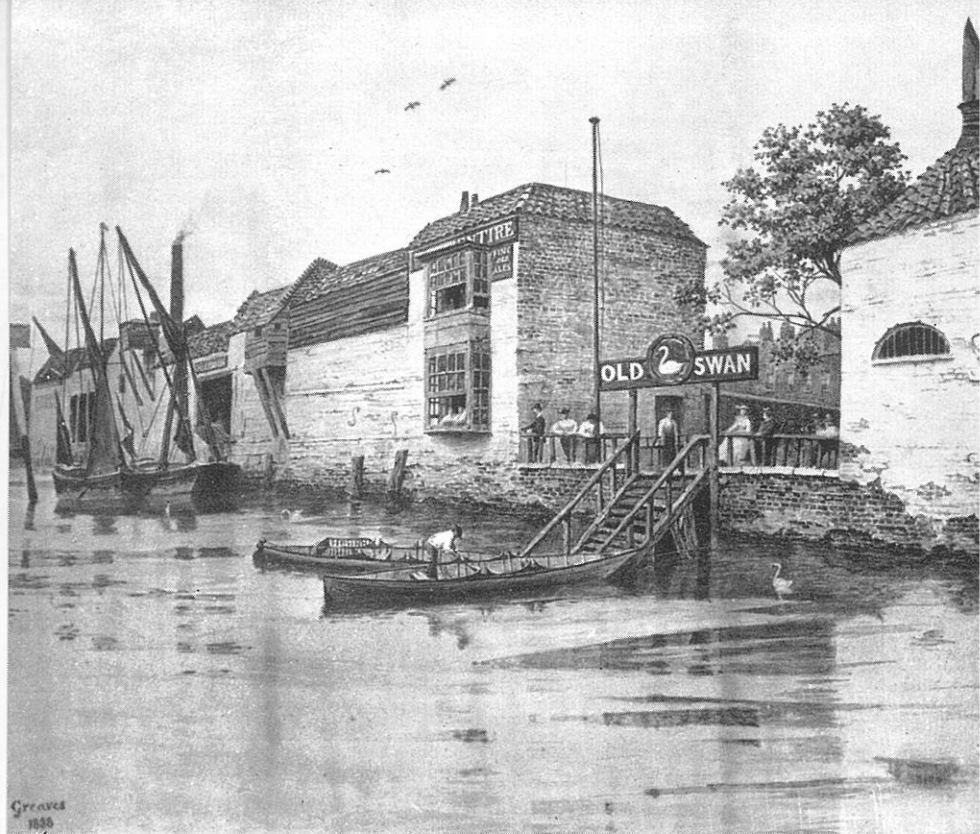
It was in the years which followed soon after the First World War that he entered upon his second great period; and this coincided with his return to Chelsea at No. 75 Cadogan Square. It is impossible not to conclude that his return to a locality where he could indulge his passion for meeting people and using them to develop his own ideas was responsible for the freshening of his writing. It was during this period that he became a public figure such as no author in this country had been before or has been since.

His end was untimely and sad. He became utterly exhausted and, the lease of his Chelsea house being due to expire, he moved to a flat in Chiltern Court, St. Marylebone, where he died shortly afterwards.

In the light of the background recounted above the London County Council were asked whether they would be able to see their way to place a plaque on No. 75 Cadogan Square. They have since informed the Society that they have decided to accede to this request.

VISIT OF THE BELGIAN SOCIÉTÉ ROYALE D'ARCHÉOLOGIE ET D'HISTOIRE

The close association between the Society and Belgian diplomatic and cultural circles over Tournai and Chelsea porcelain had been continued when the members of the Society in March, 1954, invited the Belgian *Société Royale d'Archéologie et d'Histoire* led by the Comte de Borchgrave, Curator in Chief of the Royal Museums of Brussels, to see some of the Chelsea monuments of architectural and historic interest. Some members of the Society provided transport; other members of the Society, connected respectively with the Royal Hospital, the Old Church and Crosby Hall, received the visiting members of the guest Société and showed them round. Afterwards all were



THE OLD SWAN IN 1858

From a Greaves drawing in the possession of the Society
now on permanent loan to Crosby Hall

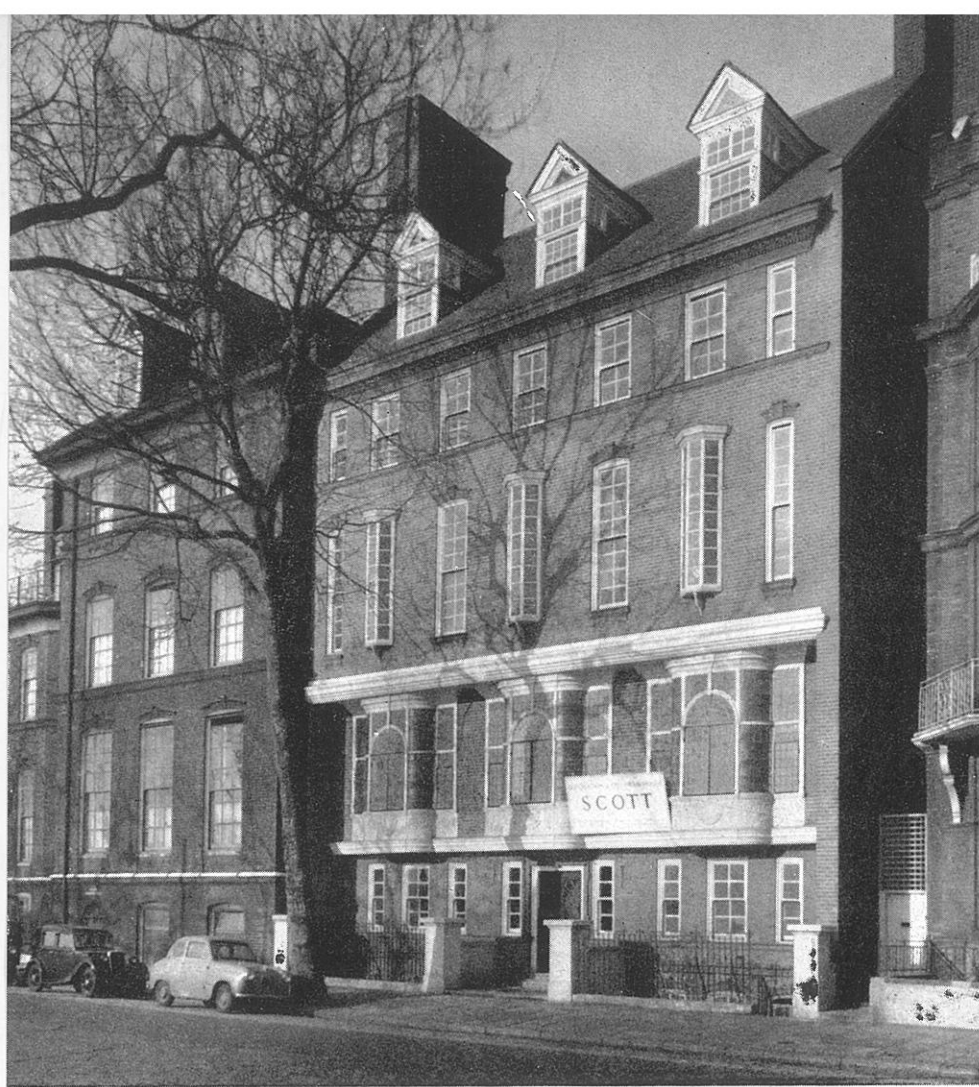
entertained by M. Jean Nieuwenhuys, Minister to the Belgian Embassy in London, and now a life member of the Society, at his house in St. Leonard's Terrace.

The Chairman has received a round robin of thanks from members of the Société addressed to the Society.

OLD SWAN HOUSE

Old Swan House inherits its name from two rollicking Inns. The first of these was the Swan to the east of the Physic Garden, near where Swan Walk now meets the Chelsea Embankment; this became a brewery about 1780. It was here Pepys came by coach with his wife and Mrs. Knipp. They sat in a box in a tree and sang and ate. Pepys complained his wife was out of humour as always when that woman was by. The second was the Swan Tavern on the west side of the Physic Garden. This Inn had a floating pier for steamboats and a garden with arbours sloping down to the river. Both buildings were pulled down to make way for the Embankment. A Greaves drawing, dated 1858, in the possession of the Society (now on permanent loan to Crosby Hall) shows the river at this point before the building of the Chelsea Embankment (see illustration page 14). Old Swan House was built in 1874 on the site of the Swan Tavern. As was stated in the *Annual Report* 1952, page 18, it is an outstanding example of the work of Norman Shaw although it has, in recent times, been of little appeal to contemporary taste (see illustration page 16). It is, in fact, a most ingenious design. Since it was built, well-known authorities on architecture have discussed its design every two or three years ending with the praise of Nikolaus Pevsner (*The Buildings of England* (London), Penguin 1952).

At least one of the older members of the Society remembers the house when notable public characters, par-



OLD SWAN HOUSE

An outstanding example of the work of Norman Shaw ;
built in 1879 (See pages 15 and 17)

Photograph by Churcher at the close of 1954

ticularly in the field of art and letters, were entertained, and can describe the gay and interesting parties in a way which makes yet another fascinating chapter in Chelsea history.

It has been empty since 1931, possibly because the economy of the house depended on a numerous staff and, unlike so many houses, the interior design was so unusual as to defeat all attempts by architects to sub-divide into separate flats. Rather reluctantly, therefore, the authorities agreed quite recently to sanction, under Town Planning powers, a change from residential to office use. The Society have been in communication with the architect responsible for necessary repairs and reconstruction and have been informed that the present owners have every intention of respecting the character of the structure.

In October the Society informed an enquirer that they had no knowledge of any record or rumour of Old Swan House having at any time been haunted.

FIVE NEW HOUSES IN UPPER CHEYNE ROW

Upper Cheyne Row, one of the prettiest treelined streets in Chelsea, has acquired a new terrace of five small houses. The disappearance of old landmarks is always a melancholy occurrence; but in this case a bomb cleared half the site and the remaining Gothic revival house was in such bad shape that it too had to be demolished. The Cottage, No. 1 Upper Cheyne Row, situated at the back of these houses, fortunately survived. The Cottage, a very early 18th century structure, is approached by a passage way and stands in a large open space surrounded by a fringe of lean-to studios. It was probably one of the first buildings erected by Francis Cook on six acres of glebe land east of the houses in Cheyne Row, some of which he built. These six acres came to be known as Cook's ground. Occupants of The Cottage appear in the rate books from 1715. To avoid encroaching on The Cottage grounds, the



FIVE NEW HOUSES IN UPPER CHEYNE ROW

From a sketch of the proposed buildings, nearing completion at the close of 1954, by the Architect, J. V. Hamilton, F.R.I.B.A.

new terrace had to be built on quite a narrow strip of land next to the road. The architect, Mr. J. V. Hamilton, F.R.I.B.A., has kept the design very simple and formal, relying for interest on the two shallow projections on the main frontage (see illustration above). The building is not yet finished; but, towards the close of 1954, the neighbourhood was surprised and interested to see workmen engaged in further emphasizing these two projections by the addition of two double porches, consisting of trellis sides

supporting pagoda door-hoods. The small central house has not been given a porch; instead this house has a central feature formed by three shallow arched recesses. London Stock bricks have been used, in conformity with the adjoining houses, topped with a light stone cornice and parapet. The pointing is happily of a light colour. These houses are of a size which in these days are in much demand.

CHELSEA EMBROIDERERS AND WEAVERS

Great interest has been shown in the latest activity of the devoted friends of the Old Church, namely, the embroidering of kneelers, to which allusion was made at the Annual Meeting 1954 (see page 64). Many members of the Society were working with the weavers and all would join in wishing to give them every possible assistance. An Article by Miss Henrietta Lyall, with an illustration, occurs on pages 50 to 53.

OSCAR WILDE PLAQUE

The Oscar Wilde Centenary Committee with Mr. Montgomery Hyde, M.P. as Chairman, and Mrs. Barton as Hon. Secretary, informed your Council at an early date of their plans for the unveiling of the L.C.C. plaque to Oscar Wilde. It is all too seldom that the erection of these plaques are marked by any ceremony; and this committee are to be congratulated on their untiring work, culminating in a well planned and dignified event of which an account by Mr. John Carroll appears on page 54.

The members of the Chelsea Society were notified by letter and a great many were present in the crowd outside 34 Tite Street on 16th October, 1954.

[1755— | 1760 most kindly lent by Mrs. Bellamy Gardner and the Royal Horticultural Society respectively. (It should also be mentioned here that the continued loan of the George Edwards' books have made work for the article on page 34 possible).

Captain Aubrey Toppin, M.V.O. (York Herald) gave an interesting address entitled *Notes on the Chelsea Warehouses* containing much early information about Charles Jouyn, Nicholas Joseph Sprimont, Louis François Roubiliac and William Read. This will be published later in the Transactions of the English Ceramic Circle.

The Chairman of the English Ceramic Circle Mr. H. R. Marshall, presided and there was a large attendance of members both of the Circle and, through their kindness, of a number of the Chelsea Society. Other guests included Madame Marcel Rueff (joint Honorary Secretary of the Chelsea Tournai Exhibition, 1953), Brigadier Lycett (the Royal Horticultural Society) and Mrs. Lycett, Mr. Ernest Barnard, Mr. and Mrs. Frank Tilley and Mr. C. Edwards (Borough Librarian).

AUTUMN LECTURES

The Autumn lectures, of which a list appears beneath, and an account on page 48, were organised in conjunction with the Extra Mural Department of London University and held weekly at Crosby Hall from 28th October to 2nd December, 1954.

Mr. R. Furneaux Jordan, the lecturer, is well known as an architectural critic, both in the press and on radio. He was a practising architect before the war and afterwards became Principal of the Architectural Association School, London, until 1951. He still lectures to that school on the history of architecture and architectural design.

The reason your Council decided on this particular series of lectures was because of the vast building problem with

which the country is faced. This consists not only in replacing the worn out past, but in erecting new and different buildings for all the great developments taking place in every phase of our communal life. It is as necessary for public opinion to be informed on what is being replaced as on what is being built. The Chelsea Society together with all those interested in matters of taste would wish to be conversant with all the different aspects of the problem. Mr. Jordan undertook to tell the story of building and design from the Gothic revival through the Railway Age to the birth of the Modern Movement and its varied forms of expression.

He carried out this programme admirably illustrating his lectures with delightful slides. The Society backed the series of lectures with enthusiasm, so that Crosby Hall was full at each session with members, their friends, students, architects and others from Chelsea and far beyond.

The Council's thanks are due to the lecturer, to the Extra Mural Department of the University (especially to Mr. Burrows whose assistance in organisation was invaluable) to the Directors and staff of Crosby Hall, to Mr. Buchanan for working the lantern, and to many individual members of the Society for their services in publicity, transport, stewarding and other important ways.

The main and the sub-titles of the lectures were as follows :—

The Victorian and the Modern Movement in Architecture.
1. Romanticism, the Picturesque and the Gothic Revival.
2. The Railway Age. 3. The Crystal Palace. 4. William Morris and the Pre-Raphaelites. 5. Pioneers of the Modern Movement. 6. Today and the Future.

MEMBERS' ACTIVITIES

On 31st May a party from the Welwyn Garden City Townswomen's Guild visited Chelsea. The Chelsea Society

had advised them on special points of interest and your Chairman joined them at lunch at Crosby Hall where a short talk followed by questions was given on Chelsea History. The expedition, which included a tour of the Royal Hospital and the Old Church, ended with an extended visit to the Chelsea Pottery. A letter of thanks and appreciation has since been received.

On 24th May Mr. Clay and Captain Dean represented the Society at a meeting of the London and Middlesex Society.

Mrs. Basil Marsden-Smedley was invited as a member of the Chelsea Society to give lectures on the History of Porcelain with special emphasis on the Chelsea Factory to two American Groups of Women in London. One lecture was at the American Embassy on 13th January and the other at the American Air Force Club at Winfield House on 16th March.

RIVER WALL

It will be recalled that in June 1951, the Chelsea Borough Council decided to build an embankment across the bay and boat beach in West Chelsea at an estimated cost of over £200,000 (see *Annual Report*, 1951, pages 12, 13 and 37 to 47). An illustration of the boat beach in 1879 is given on page 28 from a drawing by W. Greaves. Representations were made on behalf of the Society to all Authorities concerned that, if the River Wall must be rebuilt, it should follow the existing alignment, so as to preserve the bay and boat beach (see *Annual Report*, 1953 page 18). The scheme was included in the draft London Development plan and it was against this inclusion that objections were lodged with the Minister of Housing and Local Government. In January, 1953, however before these objections were heard at the public enquiry the Borough Council (on grounds of economy) decided to withdraw the scheme from that part of the plan which was to be



NEW RIVER WALL

Note the over massiveness of the piers and the emphasis of the panels by bush hammering (See page 25 and also page 29)

Photograph by Churcher at the close of 1954

carried out within the first five years and instead to put in hand forthwith a scheme of reconstruction along the existing alignment. The principal reason for doing the work at once was given as flood prevention. Work was begun in September, 1953, at a cost of no more than £17,000. Although the Society appeared at first sight to have won their point, it was thought desirable to endeavour to have the £200,000 scheme removed altogether from the London Development Plan; and representatives of the Society and other Chelsea organisations and individuals therefore attended the public Town Planning enquiry at County Hall, and submitted their objections to the Minister's representative in open court. Early in 1954, as soon as the first part of the construction was finished, objections to the design began to reach the Society both from members and the public. The Council of the Society considered these objections. It was felt the character of the place called for a simple structure free of ornament. It appeared that the new wall owed something to the theme of the granite embankment on the other side of Battersea Bridge; but that the concrete material was not only unsuitable for this form of design but had been used in such a way as to exaggerate the features which, however much they may have been suitable for the Victorian granite structure, were not so in concrete. The points specially mentioned were 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; the inclusion of meaningless panels and their emphasis by "bush hammering". No objection was made to "bush hammering" as such, which was considered a normal method of finishing concrete, but only to its use for emphasising ornamentation which in this case was out of place. An appropriate letter was sent to the Chelsea Borough Council; but the scheme had proceeded too far to enable effective action to be taken. The reconstruction was completed in August, 1954. The new wall is illustrated on page 24.

NUISANCES

Your Council has protested to the authorities concerned about the following nuisances :—

- (a) Fumes from the direction of Morgan Crucible Works, Battersea;
- (b) Proposal by Lambeth Borough Council to transfer their refuse disposal point from their own Borough to Cremorne Wharf, Chelsea.

A NEW BOOK ABOUT CHELSEA

It should be the aim of every member of the Society to make Gaunt's *Chelsea* (1954) part of the essential furniture of the house. Here at last is an up to date work which brings to life the astonishing history of the village of Chelsea. Within the compass of 200 fascinating pages and 50 delightful illustrations, Mr. Gaunt clothes every Chelsea feature with history and every scene with points of interest about the great figures of the past, the artists, the writers and the eccentrics. It provides the magic which can colour every corner of Chelsea and enrich every saunter through the village. One can drop in on Whistler, Rossetti, Oscar Wilde, J. W. M. Turner, or the Greaves; or attend a musical evening with More's children. One can tip-toe by Carlyle's House in Cheyne Row in a vain endeavour not to disturb him. Sir Hans Sloane will show the collection of objects of interest to house which, after his death, the British Museum was founded; and afterwards one can take a snack at Don Saltero's with Addison and Steele. Gaunt's *Chelsea* is a scholarly work, very readable and of especial interest to Chelsea people.

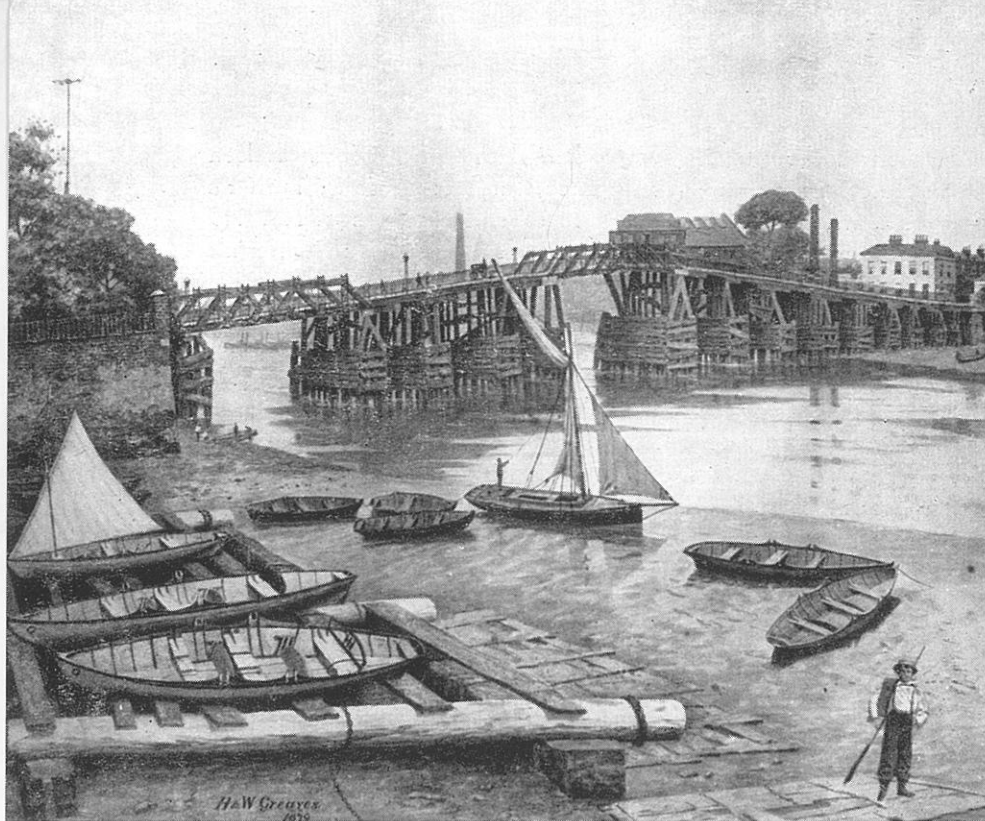
TURNER'S HOUSE

The writer's skill in making Chelsea notables of the past appear as real, live, contemporary neighbours, is one of the most engaging features of Gaunt's *Chelsea*. He also adds

considerably to the sum of knowledge of previous Chelsea historians. Take, for instance, the last phase in Turner's life when he came *incognito* to end his days at No. 119 Cheyne Walk as "Admiral Booth". Beaver's *Memorials of Old Chelsea* (1892) says "Here came Turner, the great landscape painter, in the weariness of his old age, to escape the importunities of over-zealous admirers". He quotes no authority for this reason for Turner taking this humble dwelling and gives no indication of the date when Turner first came to Chelsea. Blunt's *Handbook to Chelsea* (1900) gives "184 . . . December 19th, 1851" (the date of his death). The L.C.C. *Survey of London* Vol. IV (1913) says "The exact time of his coming here is apparently unknown but it was in the forties." It has usually been assumed that it was within three years of his death. Mr. Gaunt's researches have now established that Turner was already living at No. 119 Cheyne Walk ten years earlier, in 1838.¹)

His Chelsea residence thus covers a much more substantial period than was previously thought to be the case; and his Chelsea eccentricities assume greater importance as a clue to his genius. Was this secret residence the daily exercise of the great landscape painter? Was his Chelsea period, as Mr. Gaunt tentatively suggests, "simply, indeed the quiet study of nature"? The enthralling point about Turner's Chelsea exercises in the study of sky and water is that they coincide with the most interesting and controversial period of his art; it is the third great period when he sought abstract symbols to express the elements. Mr. Turner, showing the Martins round the little cottage at 119 Cheyne Walk in 1838, pointed out with seeming pride the splendid view from his single window saying "Here you

¹ The entry in Leopold Martin's diary is quoted in full in Thomas Balston's *John Martin* page 197. It describes a visit to Turner's studio in Queen Anne Street when they find him painting his well known picture *The Fighting Téméraire* (first exhibited in 1839). Turner then suggested that they should all walk back to Chelsea, which they did, and he then invited them into his house. The abode appeared to them miserable in every respect; but Turner seemed to see nothing but the view.



THE GREAVES BOATYARD AND OLD BATTERSEA BRIDGE IN 1879
From a Drawing by Walter Greaves in the possession of the
Chelsea Society, now on permanent loan to Crosby Hall

see my study; sky and water. Are they not glorious? Here I have my lesson, night and day." So it was the view of the river across the little bay and boat beach that brought the great Turner to Chelsea. Members of the Society can rejoice that it was their steadfastness of purpose in the river wall controversy that helped to save this unique view from the hand of the destroyer (see page 23). An illustration of the riverfront near Turner's house by Walter Greaves in the possession of the Society, now on permanent loan to Crosby Hall, occurs on page 28. On the foreshore are the boats of the Greaves family. Charles Greaves, the Chelsea boat builder, was in the habit of rowing Turner about on the river, just as his sons Walter and Henry were often Whistler's boatmen. An illustration of the new river wall in front of Turner's house occurs on page 24.

On 19th December, 1851, "Within an hour of his death, his landlady wheeled his chair to the window, to enable him to look upon the sunshine in which he delighted so much, mantling the river and illuminating the sails of the passing boats;" and so with that incomparable Chelsea view before him, and the December sunshine on his face, the great painter died.

KENSAL TOWN.

Your Chairman and other members of the Society were allowed to comment on the proofs and are grateful for the way in which their points were met. In spite, however, of the comprehensiveness of Gaunt's *Chelsea*, there still remains a wide field for future historians.

The story of Kensal Town, which was tacked on to the Manor of Chelsea in the sixteenth century and later to the parish of Chelsea and only separated in 1901, is a case in point. Mr. Gaunt dealing with the rise in population of Chelsea since 1801 (p. 180) gives the peak figure of 95,000 in 1901 and then poses the question why it should thereafter have lost 38,000 inhabitants. 22,000 of these can be

accounted for, because it was in 1901 that Kensal Town was taken from the Borough of Chelsea and divided between the Boroughs of Kensington and Paddington, with heated controversy on all sides appropriate to such an occasion. The puzzle is how Kensal Town ever became part of the Manor and Parish of Chelsea. The Manor was part of the jointure of Catherine Parr, Henry VIII's last and surviving Queen. The story goes that she complained that she found the Manor cold in winter and there was little firewood to be had in Chelsea; so Henry VIII added 100 acres of Paddington Woodland to the Manor. No doubt the Paddington property came in handy, but it seems probable that the Paddington and Chelsea properties were treated as one when Lord Sandys conveyed both properties to the King in 1536 in exchange for "Motesfont Priory in Hamptonshire". The original deed which is quoted in Faulkner's *History of Chelsea* (Vol. 1, p. 310) refers to both properties. It was upon this inoffensive parcel of woodland that Kensal Town took roots in the nineteenth century and grew into one of the most notorious slums in London. Thanks largely to the Kensal Greeners, Chelsea parliamentary constituency often returned a Liberal member. The arrival of these Kensal Greeners at Chelsea Town Hall on election eve usually heralded rowdy incidents. Kensal Town continued to form part of Chelsea for parliamentary purposes until 1918. The Chelsea Vestry had, however, done much for Kensal Town. It had provided public baths and a free library. The Kensal Greeners themselves wished to remain part of Chelsea, and advanced strong arguments that, should Kensal Town be assigned to Paddington, the cost of the library might fall on the Kensal Greeners themselves instead of the Borough of Paddington as a whole, as Paddington had not at that time adopted the Library Acts. A long public enquiry ensued and, to their shame, Chelsea, Kensington and Paddington strove to avoid being saddled with Kensal Town. In the end, it was divided between Kensington and Paddington. Chelsea residents, however, felt deeply that

the library in Kensal Town should continue as a public library under the Borough of Paddington. As a result of petitions and protests, a second enquiry was held. This led to the drawing up of a scheme for the efficient maintenance of the library by Paddington. The scheme was confirmed by Order in Council, its short title being *The Borough of Paddington (Chelsea Library) Scheme*, 1901.

SHREWSBURY HOUSE

Among the merits of Gaunt's *Chelsea* is the faculty not only to promote interest but to prompt further enquiry. The reference to Shrewsbury House, (page 58) for instance, seems from sheer brevity to cry out for historical research. Mr. Gaunt says "Shrewsbury House (1543) was not pulled down until 1813. A school at the beginning of the eighteenth century and later a wallpaper manufactory, it is still 'Shrewsbury House' (modern flats)". In Faulkner's *History of Chelsea* there is an illustration of the house and a short description of the Shrewsburys, the Devonshires and the Alstons, successive occupants in the sixteenth century. The *Survey of London* Vol. II has more to say. It throws some doubt on the 1543 date first given by Faulkner by citing a record of George, Fourth Earl of Shrewsbury, residing here as early as 1519. A picturesque account comes from Henry Machyn's diary, under date 1551, when the fifth Earl is described as coming to Chelsea "with seven score horse, and after him forty velvet coats and chains." Lastly some doubt is thrown on Faulkner's assertion that it was entirely destroyed in 1813. It is probable part of the house survived as Terrey's fruit shop (No. 45 Cheyne Walk), until, in spite of protests from the Society, it was pulled down in 1930 to make way for the garden of the great Lutyens house that was to occupy the Shrewsbury House site. This magnificent house, built to stand for ever, lasted four years. Its rise and fall can be traced through the Society's Annual Reports of the 1930's. The *Annual Report* 1930-1931 (p. 12) recounts "the large and

comfortable house built for Lord Revelstoke by Sir Edwin Lutyens on the long vacant land between Cheyne Walk and Upper Cheyne Row is now nearing completion". The *Annual Report* 1932-1933 (p. 19) describes the finished building—"this small country house in London, by the last of the great humanist architects, modestly named 'No. 42 Cheyne Walk'—as the most important specimen of domestic architecture built in Chelsea for many years." Many members will remember it standing back from Cheyne Walk in an acre of ground. It was approached by an entrance drive planted with trees with a circular carriage sweep in front of the house. The house itself was placed halfway down the narrow deep site. It was most skilfully designed and no expense was spared to ensure its permanency. Nevertheless the *Annual Report* 1935-1936 announces "Chelsea heard with some astonishment that the large house built . . . some four years ago was to be pulled down and replaced by yet another block of flats". It is to be hoped that some future historian will put together the story and the reasons which led those concerned to follow a course which otherwise seems to savour of folly. The destruction of this fine Lutyens house must be regarded as a loss to Chelsea, which will be more keenly felt as the years go by and the work of Sir Edwin Lutyens first falls into perspective, possibly to emerge as one of the great achievements of our time and age.

NIEUWENHUYS WEDDING

It is not often that a marriage takes place between two members of the Society but in July Monsieur Jean Nieuwenhuys, then Minister at the Belgian Embassy, and living in St. Leonard's Terrace, a life member of the Society, married Mrs. Elder, of Sprimont Place, another member. Monsieur and Madame Nieuwenhuys are now living in Brussels, where Monsieur Nieuwenhuys holds an appointment at the Ministère des Affaires Etrangères.

The Society would no doubt wish to send these two members every good wish for their future happiness and to express the hope that they will often revisit Chelsea.

THE MAYOR OF CHELSEA

Once more a member of the Chelsea Society has become first citizen of the Borough. Councillor Guy Edmiston has also honoured the Society by becoming a Vice-President during his term of office as Mayor.

The Mayor and Mayoress are well versed in Chelsea history and are much interested in Chelsea Porcelain, of which they have a small collection. The Mayoress' enthusiasm for this subject made her an able helper during the two Exhibitions organised by the Society in 1951 and 1953.

HONOURS

Mr. Trenchard Cox, a member of the Society, now Director of the City of Birmingham Art Gallery, received the C.B.E. in the 1954 New Year Honours. Two members of the Council were mentioned in the 1954 Birthday Honours; Sir Albert Napier received the K.C.V.O. and a knighthood was conferred on Doctor G. R. de Beer, F.R.S.

OBITUARY.

The Society will have heard with deep regret of the death of Miss Ethel Beaumont, Mrs. de Bunsen, Miss Ethel Fildes, Mr. Finlaison, Maria Lady Hamilton, Mrs. Hope Murray, The Hon. Margaret Kinnaird, to whom a tribute appears on page 60, Miss Margaret Leonard and Mrs. Peck.



CHINESE TEAL

Chelsea Porcelain. Raised red anchor mark. c. 1751-1753. Lent to the 1951 Loan Exhibition of Chelsea Porcelain by Her Late Majesty Queen Mary and then described as "Pair of Mandarin Ducks"

By gracious permission of Her Majesty the Queen

Chelsea Birds

by HESTER MARSDEN-SMEDLEY

Bird watching is a national hobby. Study of birds dates from earliest time and the transference of bird knowledge and legend to literature, music and art can be traced down the ages through nearly every country. Ceramic art, both Oriental and European, is rich in examples of bird design and models. In England, the Chelsea and Bow Factories produced some of the loveliest birds of all. It is possible that some of these were painted by William Duesbury (who afterwards purchased the Chelsea Factory) as he lists 'Chelsay' and 'Chelsey' birds in his London account book from 1751 to 1753.

Mark Catesby (1679 to 1749) and George Edwards (1694 to 1773) were two very important authors on and illustrators of bird life. Both were encouraged and financially assisted by Sir Hans Sloane. Some of the charming descriptions of Sloane's later life in Chelsea came from the pen of George Edwards who was Library Keeper to the Royal College of Physicians, of which Sloane was President, and who was one of the last to see the famous man alive "on the 10th day of January 1753 at four o'clock in the afternoon." Hans Sloane died on the 11th.

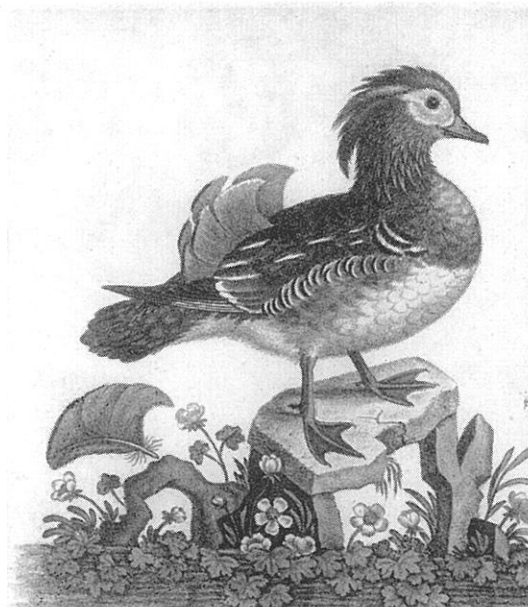
Both Catesby and Edwards taught themselves the art of engraving and indeed Edwards says it was the elder Catesby who "put me on to etching my plates myself as he had done in his works and gave me all necessary parts and instructions to proceed."

E. Zimmermann (*Meissner Porzellan*, 1926) says that plates by both Catesby and Edwards were in the possession of the Meissen Porcelain Factory as well as an immense work in several volumes on natural history engraved by Seligmann published at Nuremberg in parts from 1749. This contained many illustrations of birds taken direct from Edwards and some from Catesby. It is interesting that these two essentially British artists inspired bird figures at Meissen and other continental porcelain factories as well as at home.

CHINESE TEAL

From Plate 102 in Edwards' *Natural History of Uncommon Birds*, 1743. Vol. II

Compare the porcelain birds on page 34. See also page 37





LITTLE HAWK OWL

From Plate 62 in Edwards' *Natural History of Uncommon Birds*, 1743. Vol. II

Compare the porcelain bird below. See also page 39



LITTLE HAWK OWL

Chelsea Porcelain. Raised red anchor mark, c. 1751-1753

*In the possession of
Miss Dorothy Palmer*

George Edwards (whose two works were *Natural History of Uncommon Birds*, 1743, and *Gleanings from Natural History*, 1758) was the keener observer and finer draughtsman. His descriptions of the birds, animals and the charming plants, flowers and insects with which he often surrounds them are simple but vivid. He named one bird the Shirley, "one of a curious parcel of birds the property of the Right Hon. Earl Ferrers, F.R.S. It seeming to be not easily classed with any genus of bird, I have presumed to call it by the family name of its Honourable Proprietor." While another bird, taken by the same Lord Ferrers on a French prize he calls the 'Pompadour,' "it being a Bird of excessive beauty, I hope that Lady will forgive me for calling it by her name."

The late Doctor Bellamy Gardner in *Transactions of the English Ceramic Circle*, No. 111, (1931) first identified seventeen Chelsea Porcelain birds with plates in George Edwards' books. Three of those he describes (and most probably the identical models he photographed, as all three also appear in the *Cheyne Book* and their history is known since) were shown at the English Ceramic Circle meeting on October 22nd (see Chairman's report, page 20). But one later to be identified must be first described. Her late Majesty Queen Mary graciously lent to the 1951 Loan Exhibition of Chelsea Porcelain, two fine bird models, called there 'Pair of Mandarin Ducks' (see illustration page 34). These were on view in the recent Exhibition of Queen Mary's Treasures at the Victoria and Albert Museum and there labelled with a reference to Edwards 'The Chinese Teal,' Plate 102 (see illustration page 35). These brilliantly coloured and modelled birds show an accurate copying in nearly every detail especially the distinctive two feathers "one amongst the quills of each wing, when the wings are closed they rise above the back in the manner the figure represents them." In Edwards' print he draws this feather separately and he gives in the description of the birds some of those details which make the books such excellent reading. "This surprising bird is about the size of



GUAN

Chelsea Porcelain. Raised red anchor mark. c. 1751-1753

Compare the illustration taken from Edwards' *Birds* below.

See also pages 40 and 41

*In the possession of
Mr. A. G. Morris*

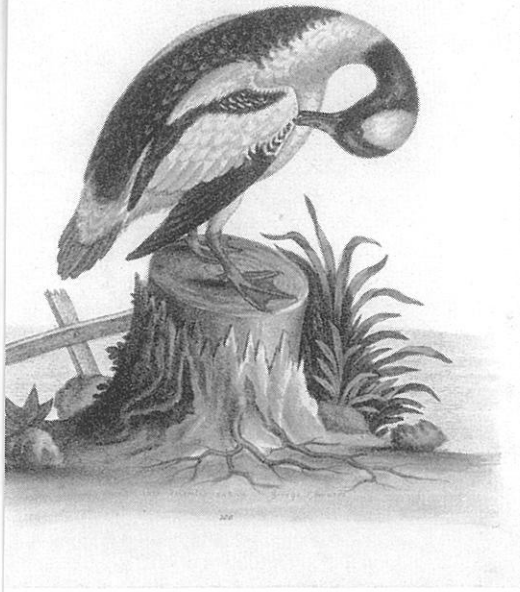
our Teal only larger . . . I drew this bird at Richmond in Surrey, from the living bird kept in the Gardens of Sir Matthew Decker, Bart. I find in Kempfer's *History of Japan* an account of a bird which I think can be no other but the above described. . . I have found this bird with its female several times figured together in coloured Chinese pictures."

The Little Hawk Owl (see illustration page 36) which

GUAN

From Plate 13 in Edwards' *Natural History of Uncommon Birds*, 1743. Vol. I





BLACK AND WHITE DUCK

From Plate 100 in Edwards' *Natural History of Uncommon Birds*, 1743. Vol. II

Compare the porcelain bird below. See also page 41

was exhibited at the Tournai and Chelsea Porcelain Exhibition 1953 is taken from Edwards, plate 62 (see illustration page 36.) It is described as "rather larger than the Sparrow Hawk—they fly and prey at High noon." The Chelsea model (raised red anchor mark) follows closely the line of Edwards' engraving but the colours are lighter—brown flecked on a delicate pale foundation. Indeed many of the Chelsea birds differ very much in colour from the prints,



BLACK AND WHITE DUCK

Chelsea Porcelain. Raised red anchor mark. c. 1751-1753

Dorothy Palmer gift to the Chelsea Public Library

bird (see illustration page 38) which has been described as the Peahen in *The Cheyne Book* and in the catalogue of the Tournai and Chelsea Porcelain Exhibition, 1953. Those proud lines are indeed the same, but the colours of the two examples (both with raised red anchor marks) at the English Ceramic Circle exhibition are bright but delicate and nowhere is there any trace of the dark hues of the original. Edwards was lucky enough to see one of these creatures alive at 'Captain Chandler's at Stepney' who had brought it with him from the 'Sugar Islands.'

Edwards says of his black and white duck, plate 100 (see page 39) that "seamen know it for a spirit", which he attributes to it being probably "a sudden diver liable to reappear at different parts of the sea, which faculty agrees very well with the notions the vulgar have of spirits."

This charming duck (see illustration page 39) head turned, now sits among the Palmer Gift in the Chelsea Library.

Another bird (see illustration page 40) in this Gift has just recently been identified. Like the black and white duck it has a red anchor mark and though varying in colour, follows the lines of plate 84 (see illustration page 40) in an unmistakable way. George Edwards says of this 'Indian Green Finch' that Sir John Hawkins gave him a drawing but this "was but slight" so he did not care to make use of it, but later he saw two of these birds and "heard them sing at the house of Mr. Blunt, Merchant, in Goodmans Fields London." There is another allusion to its fine singing; and the little Chelsea model indeed looks ready to burst into song.

There were three other birds at the English Ceramic Circle Meeting not as yet identified as deriving from any known print. One, a charming small bird in glazed white porcelain, with raised anchor mark. Another Owl, full faced with brown markings and far larger than the little Hawk Owl, and lastly a coloured bird with yellow breast, also part of the Dorothy Palmer Gift. Maybe in time the origin of these may also be found among those great volumes of careful 18th century bird lore.



MORAVIAN CLOSE

Mrs. Gillick's house and Studio, formerly the Moravian Chapel and, earlier still, Sir Thomas More's stables

The Moravian Close

by SIR ALBERT NAPIER, K.C.B., K.C.V.O., Q.C.

The 3rd July was a rainy day, but a great many members of the Chelsea Society came undeterred to the meeting in Moravian Close. Many had never set foot in the place before, and it had for them something of the glamour and mystery of a secret garden. Many came eagerly to a site packed full of English history from Sir Thomas More to the present time (see illustration above).

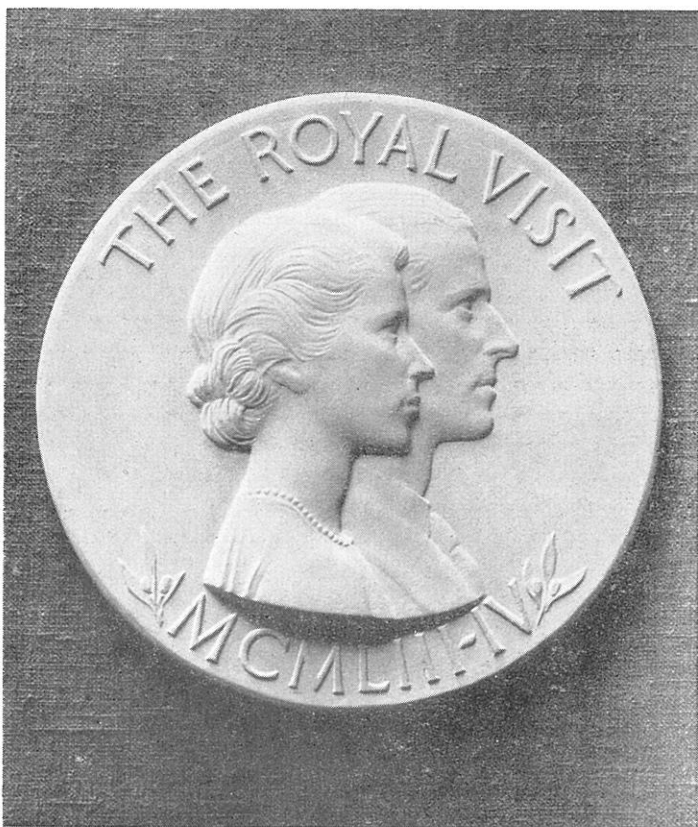
The entry is through a gate which faces West, about where Milman Street joins a corner of King's Road. Inside the gate and on the left, stand the Stables of Sir Thomas

More, facing South. The back wall built of Tudor bricks must be part of the original building. The rest has been much altered. Nearest the gate is the residence of Mrs. Ernest Gillick, the sculptor. It was formerly the residence of the Moravian Chaplain. Adjoining it is the fine building which was formerly the Moravian chapel. It is now divided into three studios, of which Mrs. Gillick uses the first two and sublets the third to Miss Sandra McGregor, a portrait painter. Next come two rooms of much later date, of which the first is used by the Moravians and the second is a studio sub-let to Miss Dorothy Colles, a portrait painter. These ladies graciously allowed us to roam or rest in their studios, and Mrs. Gillick was tireless in answering our questions about the examples of her own and her late husband's work which her hospitality enabled us to see. These included not only her design of the Queen's head for the new coinage but her still more recent design for the Royal Tour medals (see illustration page 44). Some members of the Society bravely set out tea in the open air in spite of the rain. The tea was welcome whether drunk out of doors or in the refuge of a studio (see illustration page 45).

Outside Mrs. Gillick's door our Hon. Secretary had pinned up two large reproductions, one of the 1599 plan of Sir Thomas More's Great House and stables, and the other of Kip's drawing of a hundred years later in which the Great House, by then refronted by Sir Robert Cecil, was a prominent feature.

The house, like the stables, faced South, but it stood nearer the river, about in a line with the South wall of the Close, and further to the East. The South-East angle of the Close is about where More's kitchens stood. The house itself stretched from the kitchens Eastwards to the other side of what is now Beaufort Street.

By the South wall of the Close the late Mr. Ernest Gillick had placed a long seat with a wooden back on which he



MODEL FOR THE ROYAL TOUR MEDAL

had carved the story how the Great House had changed hands from Sir Thomas More who built it about 1524 to Sir Hans Sloane who bought it in 1737 and pulled it down in 1740. He had embellished the inscription with the arms in colour of each of the successive owners: More; Paulet (Marquess of Winchester); Fiennes (Lady Dacre); Cecil (Lord Burghley and his younger son Robert Cecil who re-fronted the house); Clinton (Earl of Lincoln); Gorges (Sir

A.); Cranfield (Earl of Middlesex); Villiers (Duke of Buckingham); Digby (Earl of Bristol); Somerset (Duke of Beaufort); and Sloane (Sir Hans).

During the Commonwealth, the house became the official residence for Commissioners of the Great Seal.

In 1750 the Moravians came to Chelsea. Who were they?

In the 15th century there was a reforming party within the Roman Catholic Church in Moravia, not unconnected with the Hussites of Bohemia. They relied for the authority of their beliefs more on the Scriptures and less on the Church than was orthodox, and they laid particular stress on the Sermon on the Mount. In 1457 they adopted the name of Unitas Fratrum. In 1467 they rejected the Papacy, but kept their bishop. By 1609 they were a strong Protestant episcopal church, to which about a third of the population of Bohemia and Moravia belonged. In 1620 the Protestants of those countries were defeated in an early battle of the Thirty Years War. Most of the Moravians fled, and those that remained worshipped in secret, a persecuted sect.

MEMBERS OF
THE SOCIETY
DISCUSSING
THE HISTORY
OF MORAVIAN
CLOSE



In 1721 Count Nicholas Ludwig Zinzendorf, then a pious young Lutheran of 21 living on his estate in Saxony, resolved "faithfully to take charge of poor souls for whom Christ had shed His blood and specially to collect together and protect those that were oppressed and persecuted." Through Christian David, one of the Moravian Brethren who had settled in Saxony, Zinzendorf heard of others, and gradually enough had come from Moravia and elsewhere to build and occupy a new town on his estate, which they called "Herrnhut" and which remained the headquarters of their General Synod till 1939. Zinzendorf became not only their landlord but their leader.

In 1727 an event occurred—some vivid religious experience—which gave them a new sense of unity and a desire to spread the Gospel in all the world. Zinzendorf sent a mission to America and travelled widely himself. In 1737 he was consecrated their Bishop. In 1749 he was in England and at his instance a Bill was introduced in the British Parliament "for encouraging the people known as *Unitas Fratrum* or the United Brethren to settle in His Majesty's colonies in America". The preamble described them as an ancient protestant episcopal Church, and as sober, quiet and industrious people whose further settlement in America would be beneficial to the Colonies. The encouragement consisted in allowing them, when in America, to affirm or make a declaration instead of taking an oath or swearing an affidavit; and to be exempted from personal military service. The Bishops decided not to oppose the Bill and it passed into law (22 Geo. II. c. 30).

In 1750 Zinzendorf, wishing to found an imposing settlement in England to be called "Sharon", bought Lindsey House from the Duke of Ancaster, and also bought the Beaufort House stables with the adjoining land from Sir Hans Sloane. He wanted the stables for a chapel and the ground for a cemetery. While Lindsey House was being altered for him, he stayed in a prebendal house in Little

Cloisters, Westminster, which looked across the garden towards Great College Street where his offices then were. He actually lived in Lindsey House till 1760, the year in which he died in Saxony. In 1770 the Moravians sold the house for economy, and retained only what is now their Close.

With the permission of their present Bishop in London, Bishop Shawe, the Steward in Charge of the Chelsea Burying Ground, Mr. Pennington, kindly came to tell us about the cemetery, bringing with him a named plan of the graves. One is that of Peter Boehler who made a deep impression on John Wesley, and whose name is held by Methodists in honour to this day. Only one body is buried in each grave. There is no truth in the legend that Moravians are buried upright for convenience at the resurrection. They are buried in the ordinary way—recumbent, but the arrangement of their graves is peculiar. They are arranged in four separate squares, one for unmarried women, one for unmarried men, one for married women, and one for married men. This fourfold division obtains in all Moravian cemeteries, and, till recent times, among the living when they met for public worship.

The burying ground in Chelsea is not yet full. Burying is still allowed there and interments take place there from time to time.

Few of us seem to meet Moravians in ordinary life. Though their influence in the Mission field is very great, their numbers are small. In the United Kingdom there are only about 3,250. They are an evangelising brotherhood rather than a proselytising Church. Their interest seems to lie less in theology than in practical Christianity. The only Moravian that I personally have ever seen to my knowledge before this meeting was a young man who had come to London to study tropical medicine in order to be a more efficient missionary in Central America. That seemed to me very Christian, and very practical.

The Victorian and Modern Movement in Architecture

by A. G. MORRIS

Lectures are very like sermons. Some can be slept through, and others can't.

Mr. Furneaux Jordan's six talks on nineteenth century architecture definitely belonged to the second category. He spoke with great clarity and charm, creating a vivid picture of the Victorian age, yet over and above the easy manner there was also a stimulating tang.

Nobody could possibly fall asleep, partly because the chairs were hideously uncomfortable, and largely because the speaker could and did tread, now and then, on conservative Chelsea toes. This experience was enjoyable.

He opened the series with two contrasted studies in development, Romanticism and The Railway Age.

Poets and painters, from Ivory Towers and Gothic follies, began to look back upon an idealised Middle Age, which was soon sharply challenged by practical men, engineers and capitalists, who drove the iron road through lovely England, ironing out the beauty of the great estates. The squeals of the gentry were drowned in the blast of the engine's whistle.

But the Gothic Revival, which had its roots in the reaction against a dead classicism, was not easily defeated by Railway Hotels, cuttings and tunnels.

Under the influence of Pugin and Ruskin it fought back fiercely, eventually covering our cities with a rash of medieval churches and stockbrokers' Gothic.

In its earlier stages this dark Gothic mystery was geyed by Peacock, in such books as *Nightmare Abbey*.

The Railways certainly took on the task of debunking the sillier extravagances of Romanticism, and yet a sort of marriage was achieved, by the middle of the century, between the two wings of Victorian progress, for The Great Exhibition was housed in The Crystal Palace.

This iron and glass, pre-fabricated structure was made possible alone by the engineering virtuosity of the age. It was, as Mr. Furneaux Jordan said, "The product of the great engineers, not of the architects." It sprang from the brain of Paxton, inspired by the vast greenhouse of Chatsworth, and it lives on in such covered glories as Paddington Station.

So art and engineering were united. Romanticism, with its Greek slaves and Bacchantes, was sheltered, as it were, in a Railway station. The Prince Consort did a good work, and the international conception was both sincere and prophetic. The lecturer got rather an easy laugh at the expense of the clergy, who brought their people to see the Exhibition.

And at the Crystal Palace William Morris appeared, as a small boy, who felt sick, either because of the things he saw, or for other reasons. In any case the visit set him thinking, and he devoted the whole of his life to producing sound designs, good furniture, and so on, inspired by the highest social ideals.

The work he did in architecture was reflected in the paintings of the Pre-Raphaelites, who believed fanatically in honest craftsmanship and brilliant colours.

Holman Hunt carried things so far that he spent years in the Holy Land, to get the right setting for the Scapegoat. A section of the audience and perhaps the lecturer found this picture excruciatingly funny. The original Scapegoat, by the way, appears in Leviticus and not, as the speaker seemed to say, in Samuel.

In any case Morris and the rest of them could give most modern artists, of all sorts, an example of sheer hard work.

In the final stages of the series Mr. Furneaux Jordan made the sound point that architecture, more than any other art must have both feet on the ground, for it has to express the social and scientific climate of an age.

Thus, in succeeding centuries, we move from the architecture of the nobility to the architecture of the middle classes, and so on to the flats, shops and offices of a democratic era, when buildings must be created for what the new President of the Royal Academy once called "The Maggotry"!

More and more, Mr. Furneaux Jordan insisted, the time has come when all design must be planned on a large scale under that new patron, The Public Body. Possibly he underrated the noble planning done in Georgian and Regency days, in Bath and Brighton.

This short review must close with many thanks to the lecturer, and with a pleasant yarn from France. A certain town had been badly bombed during the war. The inhabitants were told that their homes were to be re-planned.

Their spokesman said, "Many thanks, but we have had the Germans. Please don't send us Le Corbusier."

Kneelers for the Old Church

by HENRIETTA LYALL

Through the centuries Chelsea Old Church has drawn a devoted congregation to its fold. They left their mark within its walls, and created the tapestry of its history. The structure itself gave expression to this. It was not a period building, but grew with the years as an outcome of the contribution of different parishioners who worshipped there.

The result was a pervading harmony and charm, and when it was very severely damaged by an enemy bomb in 1941 there was wide lament at its fate.

Yet, such was the spirit, that the greater part of the tombs, monuments, and tablets were salvaged from the chaos of bricks and rubble, and safely stored until the Church could be rebuilt. Religious purpose was strengthened through what appeared a calamity, and the many avenues of personal effort that have gone to this end have been remarkable. It was significant that almost the only part of the old building that survived was the Sir Thomas More Chapel, in which he had spent so much of his time in meditation and devotion. As the Church now gradually takes shape again it is an emblem of continuing dedication to the Christian way of life.

The sudden exposure of past history stimulated interest in the personalities who made it, very many of whom left their earthly remains within the sanctuary of the Church itself. This led to a suggestion to the Parochial Council that the new Kneelers to be provided should be embroidered, each designed in memory of a past parishioner. The idea was adopted, and met with an excellent response, as there was eagerness to lend beauty to the Church, and great interest in group artistry for its cause. A small Panel was formed as a central body for design, and the movement called themselves "The Chelsea Embroiderers and Weavers". The London School of Weavers generously contributed fourteen beautifully woven Kneelers in red and gold, but most of the work is embroidery on canvas, mounted on Dunlopillo cushions; and the embroiderers are of both sexes. The scheme has largely evolved itself. Because the walls of the interior of the Church are white, the colours of the tapestry are rich in tone to lend warmth to the general effect. The main 'Historic' set has a red ground with a central panel of old gold on which is worked the name of the parishioner. Round it some patterning in relation to their life is added, and on the box sides of the

FOUR KNEELERS FOR THE OLD CHURCH

1. Commemorating:

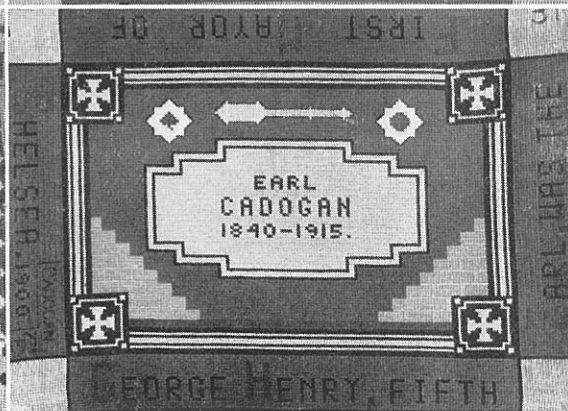
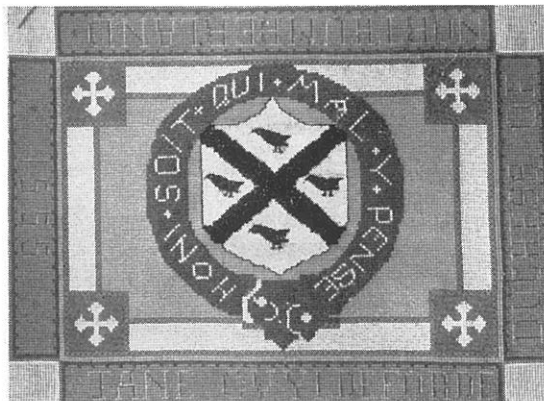
JANE, DUCHESS OF NORTHUMBERLAND (1503-1555) OF CHELSEA MANOR, Monument in Chelsea Old Church. Mother of eight sons and five daughters, including Guildford (husband of Lady Jane Grey) Robert, Earl of Leicester (Queen Elizabeth's favourite) John, Lord Lisle and Earl of Warwick (who died at Penshurst), and Mary (Mother of Sir Philip Sidney). In the centre of the design are the arms of the Duchesse's family: or, a saltire between 4 martlets, sable.

Designed by
Jill Worsley;
embroidered by
Mrs. Worsley

2. Commemorating:

JANE, THIRD QUEEN OF HENRY VIII (1509-1537). Believed secretly married at Chelsea Old Church, 30th May, 1536. Mother of Edward VI. The marshalled armorial bearings in the design are those actually used by Jane Seymour when Queen.

Designed by
Henrietta Lyall;
embroidered by
Edward Marno



3. Commemorating:

REGINALD BLUNT, C.B.E. (1857-1944). FOUNDER OF THE CHELSEA SOCIETY. The design symbolises the Chelsea buildings he loved so well.

Designed by
Christopher
Marsden-Smedley;
embroidered by
Captain
Townsend, Deputy
Mayor

4. Commemorating:

FIFTH EARL CADOGAN (1840-1915). FIRST MAYOR OF CHELSEA. The splendid mace he gave the newly-formed Chelsea Borough is shewn between his Orders. The bricks symbolise his many philanthropic and other building projects in Chelsea.

Designed and
embroidered by
William, seventh
Earl Cadogan,
M.C., President
of the Chelsea
Society.

cushion words of explanation are embroidered. Many of these are copied from the old memorial tablets, and with their original spelling; or from recorded words of the individual himself.

As the Kneelers grew in number the names resolved themselves into categories, which brought about a grouping in design. The household of Sir Thomas More became a separate theme, and research into the history of that famous family gave variety of idea. Here the ground colour of the embroidery is blue. The names continue in a central panel, whilst the surrounding design is taken from formal patterns of the Tudor period, some of them from details in the Holbein portraits of members of the family. Many of the words on the sides of the cushions are those of Sir Thomas More himself.

The Royal element of the Chelsea of those days also form a separate group. Six of the Tudor Queens had lived in "The Village of Palaces," and are being commemorated in a varied set that is largely heraldic.

Finally a fourth section is purely heraldic, giving the Coats-of-Arms of the many Figures from the old tombs, and of the other historic personalities. These also have a blue background.

Research for facts has been widespread, and has led into interesting directions, bringing much kind collaboration from strangers at distance. A case in point has been a valuable record of the activities of the Lawrence family in Maryland from an American source: and also more light concerning those of the Gorges from the Boston Historical Society.

The art of canvas embroidery carries a quality of its own. It is creative and yet exact, and so many of those who are giving their help in this effort for the Church have expressed the happiness and soothing effect it has brought to themselves.

Commemoration of Oscar Wilde

by JOHN CARROLL

On Saturday morning, October 16th, 1954, Sir Compton Mackenzie unveiled a plaque at 34 Tite Street to commemorate the residence there of Oscar Wilde. The large company present, including many distinguished names in the literary and theatrical life of London, saw the usual simple blue and white L.C.C. plaque bearing the inscription "Oscar Wilde, wit and dramatist, lived here, 1884-1895."

Mr. H. Montgomery Hyde, M.P., chairman of the Oscar Wilde Centenary Committee, introducing Sir Compton Mackenzie, said that "For 11 years Oscar Wilde lived here with his wife and two sons, one of whom is happily present today. During this period he wrote all the stories and plays by which he is best known."

In a brilliant speech, Sir Compton Mackenzie referred to the variety of Wilde's talents and read tributes from Sir Max Beerbohm and Laurence Housman. He finished by saying that "It is a great thing to think that this old, romantic borough of Chelsea should add this name to the list of famous people honoured here— —." "I think it does great honour to Chelsea and I feel very much moved that this borough should show such a sense of its own responsibility to literature."

The Mayor of Chelsea following Sir Compton, paid tribute to Mr. and Mrs. Barton for their part in the plaque's erection. Alderman Marsden-Smedley concluded the meeting on behalf of the Chelsea Society.

In retrospect, the ceremony seemed exactly right, the speeches were most happily conceived and as one distinguished member of the London Stage remarked, "Oscar's spirit was surely with us." This was a good thought and it was good too, that his surviving son should

be present as a personal link. Those who have read Mr. Vyvyan Holland's moving book, recently published, could not but feel the poignance of the occasion. Coming away afterwards, one also remembered that other Wilde centre in Chelsea, the salon established by his mother, Lady Wilde, in her house in Oakley Street. Here on Saturday afternoons, she would preside in a dimly lit drawing-room, a strange tall woman, fantastically dressed and surrounded by a crowd of literary people and hangers-on! Poor Speranza! Who remembers her now, or the numerous writings upon which she was always engaged? Indeed, this centenary commemoration of her son's birth is timely and one is very glad that Chelsea has remembered.

Readings from Chelsea Literature

Nicholas Hannen, actor, a pile of books he had chosen before him on the lectern, said in that fine clear voice which has thrilled so many audiences—

“My reading shall begin with Chelsea's greatest citizen, Thomas More, martyr, saint and family man, whose portrait by his friend Holbein hangs behind you.”

There was a stir in the large audience as many turned to look at the picture given by the Society to Crosby Hall in memory of its founder and first Honorary Secretary, Reginald Blunt. Then all listened intently to the description by Cresacre More, of his great grandfather, taken from a book printed anonymously in 1627. “. . . because he was desirous at times of being solitary . . . he (More) built for himself a chapel, library and a gallery called the New buildings, a good distance from his main house.” Then came a quotation from Erasmus. “More hath built near London on the Thameside (to wit at Chelsey, late my Lord

of Lincoln's) a commodious house. . . There is not any man living, so loving to his children as he."

The reading told of the great man, his children and their children and "his old wife" whom he "loved as well as if she were a young maid"; their servants, sternly controlled according to later standards, the men living on one side of the house, the women the other, with cards and dice forbidden, but gardening, singing and playing on the organs encouraged. All this large family and household came alive again in Crosby Hall, which in another place had once been Thomas More's home, as Nicholas Hannen read those loving, vivid, descriptions, ending with a merry rhymed epigram, such as More loved to write even in dangerous, sombre times.

The next book told of Hortense, Duchess of Mazarin, who lived in Paradise Row (now Royal Hospital Road). The diarist Evelyn says "All the world knows her story", and it is a story of intrigue (for she was sent by her wily Uncle, the famous Cardinal of France, to captivate Charles II), of gaiety, (for her entertainments were unparalleled in an age of gorgeous entertaining), and ending in ill-health and poverty. Her faithful old friend, St. Evremond, philosopher and satirist, wrote of the colour of her eyes that they "were neither blue nor grey nor altogether black but a mixture of all three which participates the excellence that is found therein, for they have the sweetness of the blue, the briskness of the grey and above all the fire of the black." He says she "is of as becoming a height as any woman can well be, without becoming ridiculous", and adds a kindly comment on her behaviour "Some other women have done the same things she does, but she does them in a different way."

Nicholas Hannen now took up Arthur Beaver's *Memorials of Old Chelsea*, perhaps Chelsea's most attractive history, and read from it of another famous woman, as renowned for her good housecraft as the earlier Hortense was for her

splendid parties. Philadelphia Hannah, Lady Cremorne, great grand daughter of William Penn, founder of the State of Pennsylvania, in the capital of which she was born and after which she was named.

Lady Cremorne is celebrated in the 'Percy Anecdotes' as the best mistress of a household that ever lived and there are many references to her goodness and gentle nature. Lady Cremorne enjoyed the particular friendship of Queen Charlotte, who often visited her in Chelsea.

Then of her home and its grounds where Lots Road Power Station now stands "Lord Cremorne's park is seen on the right, protruding considerably into the Thames with the Mansion at the other end of the grounds : abundance of noble elms, ash and oak enrich its area and impart classical effect to its scenery."

Now another woman bearing an even more famous name—Jane Welsh Carlyle, who wrote in her own notebook for April, 1845, of how she rescued a lost child. As Nicholas Hannen read this story with humour and pathos, it might have been told of to-day with familiar street names and Chelsea figures and the unpredictable sayings and silences of childhood. Jane was coming back from the Savings Bank when she found in the King's Road this stray child "in the act of dissolving into tears. . ." "Up here" seemed to constitute its whole vocabulary until the surprising remark "I have a pretty brother and they put him in a pretty coffin." Jane carried the child home and suddenly feared he might wail and disturb her husband at his writing, but she gave him plenty of bread and butter to keep him quiet and then had to face another complication for an unhappy young woman had called to confide her troubles. So Jane sat down between this young woman "covered with crimson and tears" and the child seated on a tablecloth spread upon the new carpet. The child devouring its bread and butter was ignorant that

there were such things as love while the elegantly dressed young lady was "forgetful apparently that the world contained anything else", but she soon went away laden with advice of which Jane was sure she would not follow a syllable, and Carlyle coming down to dinner prophesied that the child had been put in the King's Road "for some simpleton like you to pick up and saddle yourself with it for life."

But as Jane looked at her foundling "with a mixed feeling of terror and interest" a grown up sister appeared to claim it, whereupon "it began to tell her its travel's history and went off in a new explosion."

From gentle Jane, Nicholas Hannen turned to quarrelsome Whistler and read from *The Gentle Art of Making Enemies* the painter's own account of his cross-examination by the Attorney-General in the famous case of Whistler v. Ruskin before Baron Huddleston.

'I have sent pictures to the Academy which have not been received. I believe that is the experience of all artists. . . *The nocturne in black and gold* is a night piece and represents the fireworks at Cremorne.'

' "Not a view of Cremorne?" '

' "If it were called *A view of Cremorne* it would certainly bring about nothing but disappointment on the part of the beholders (laughter). It is an artistic arrangement. It was marked two hundred guineas." '

Later Whistler was asked how long he took to 'knock off that nocturne?' and answered 'Let us say then how long did I take to—*knock off* I think that is it—to knock off that nocturne: well, as well as I remember, about a day.' '

' "Only a day?" '

' "Well I won't be quite positive; I may have put a few

more touches to it next day if the painting were not dry. I had better say then that I was two days at work on it.”

“Oh two days! The labour of two days, then is that for which you ask two hundred guineas!”

“No—I ask it for the knowledge of a lifetime.”
(applause).’

And also from the same book came Whistler’s comment on ‘perceiving the Poet, in Polish cap, and green overcoat befrogged and wonderfully befurred.’

“Oscar how dare you . . . never again let me find you masquerading in the streets of my Chelsea in the combined costumes of Kossuth and Mr. Mantalini.”

As the readings began, so they ended with an allusion to the very Hall in which the audience sat. At the back is a brass tablet with words of gratitude by the poet, Emile Cammaerts, from the Belgian refugees of the first World War to the people of Chelsea. Nicholas Hannen picked up the last book before him, a slim book, bound in vellum and printed at the Ashendene Press by the Society’s first Chairman, St. John Hornby. It contained the monograph written by Henry James, great American author, who took British citizenship and who lived in Chelsea and is commemorated in the Old Church.

‘I have small warrant perhaps to say that atmospheres are communicable; but I can testify at least that they are breathable on the spot, to whatever effect of depression or of cheer; and I should go far, I feel, were I to attempt to register the fully bitter-sweet taste, by our Chelsea waterside, all these months, of the refugee element in our vital medium . . . I need go no farther, none the less, than the makeshift provisional gates of Crosby Hall, marvellous monument transplanted a few years since from the Bishopsgate quarter of the City to a part of the

ancient suburban site of the garden of Sir Thomas More, and now serving, with extraordinary beneficence as the most splendid of shelters for the homeless. . . Strange withal some of the turns of the whirligig of time; the priceless structure come down to the sound of lamentation, not to say of execration, and of the gnashing of teeth, and went up again before cold and disbelieving, quite despairing, eyes; in spite of which history appears to have decided once more to cherish it and give a new consecration. It is, in truth, still magnificent; it lives again for our gratitude in its noblest particulars; and the almost incomparable roof has arched all this winter and spring over a scene probably more interesting and certainly more pathetic than any that have ever drawn down its ancient far-off blessing.'

H. M-S.

The Hon. Margaret Kinnaird

One of the things which impressed one about Margaret Kinnaird was that she was completely fearless. It took time, however, to discover this. Her manner seemed at first abrupt. To many she must have appeared formidable, to some outspoken. But those who were privileged to learn why this was so, found themselves equally outspoken in praise and admiration of her.

She never talked about herself, unless it were to relate some amusing experience, and then her eyes would twinkle and she would shake with mirth. Her interests were many and widespread, but gradually she gave these up, in order, as she said, to devote all her time to the garden of Chelsea Old Church, to which she gave so generously—both of her time and in kind.

That which she regarded as praiseworthy in others, she

was in fact herself—objective; and once she had made up her mind to support a cause, a person, or a point of view, she was entirely steadfast and loyal.

Her religious faith and personal devotion were as strong as might have been expected of one who had inherited so much, yet she surely increased the talent with which she was endowed, and added to it the currency of her own firm view-point and iron self-discipline.

She was a "character" in a day when they are said to be rare; a familiar figure in the Chelsea she loved, passing to and fro along the Embankment, tending the Old Church garden in all weathers and always ready to pause for a word or to lay down her trowel and show visitors round the Church.

She was contemptuous of sham and insincerity, and, if she felt a thing was wrong, inaccurate or unfair, she said so without fear or favour. Full of initiative and enterprise herself, she praised these qualities in others. A lover of sport and healthy outdoor pursuits, she reflected these instincts in her own character. Her sense of fun masked her courage, and it was only later that one realised the power of spirit over flesh, when, for instance, on expressing surprise at seeing her back at work in the garden a phenomenally short time after a serious operation, she said with a twinkle: "the surgeon recommended it."

She had no vestige of self-pity.

Whether or not it were merely chance that caused the garden hose to play merrily over the heads of passers-by from time to time will never be known. For Margaret Kinnaird was as mischievous as she was fearless, as she was lovable.

C. E. L. T.

The Annual General Meeting

of the Chelsea Society was held in Crosby Hall

Cheyne Walk, Chelsea

on Thursday, 8th April, 1954, at 5.30 p.m.

Mr. Marsden-Smedley began by welcoming a crowded gathering of Members, their friends, and distinguished guests.

The Minutes of the Annual General Meeting held on 24th March, 1954, as printed in the *Annual Report, 1953* were taken as read.

In moving the adoption of the Chairman's Report also printed in the *Annual Report, 1953*, Mr. Marsden-Smedley first referred to an item which he said had been omitted in error. He reminded the meeting that the Society, in common with the London Society, National Trust, Crosby Hall and others had lodged objections with the Minister of Housing and local government to the proposal to rebuild the river wall west of Battersea so as to do away with the bay and boat beach, (*Annual Report, 1952*, page 18). The *Annual Report, 1953*, should have included an account of the Town Planning enquiry at County Hall at which, he said, he had appeared with Mr. Stewart Jones and representatives of the other groups of objectors and propounded the views of the Society at the hearing (see page 23).

Mr. Marsden-Smedley next expressed the Society's thanks to the Belgian Government for their generosity and great help in sponsoring the Tournai and Chelsea Porcelain Exhibition. As well as giving pleasure to visitors, the Exhibition had helped research considerably.

Miss Palmer, a Member of the Society, had presented seven pieces of Chelsea china to the Borough. These

pieces were originally loaned to the Society when, in conjunction with the National Trust, they arranged suitable 18th century furniture, pictures, books and china at the Chelsea "show" house No. 3 Cheyne Walk, but when the house was closed, it was feared that there would be no place in the Borough where the china could be shown. Happily the Borough has most gratefully accepted the gift and it was now on permanent view to the public in the Victoria Gallery of the Public Library.

He then recalled that the Society had been invited to tea at the Chelsea Pottery soon after it had started. The pottery had now grown in a way which was very encouraging and was now one of the largest studio potteries in the country.

Another matter to which he made reference was the gardens on the bomb site, formerly Nos. 65 and 77 Cheyne Walk, and 2 and 4 Danvers Street. It was originally at the suggestion of the Chelsea Society that the Borough Council obtained a lease from the Sloane Stanley Estate to enable them in conjunction with the Society to convert the derelict area, which had become a rubbish tip, into gardens. The present lease was due to expire in September, but the Society hoped that an extension of tenancy could be arranged, so that the volunteer gardeners could continue, to tend their plots (see page 8).

An article by Sir Albert Napier about the Christ Church organ was included in the Report, and Mr. Marsden-Smedley hoped that all who were interested would contribute generously to the organ's preservation. He regretted that he had overlooked a misprint in which the organ, which had been built by George England in 1779, was referred to as a "George Edwardian" organ.

The unveiling of the plaque commemorating the bicentenary of the death of Sir Hans Sloane would be remembered as a particularly neighbourly occasion and just such a one Mr. Marsden-Smedley felt, as Sir Hans Sloane, had he

been alive, would have thought appropriate. Besides the Members of the Society and distinguished museum and local representatives the guests included the Warden, staff and old people of Kingsmead.

Mr. Gilbert Ledward, now a Member of the Society, was to be congratulated on having received from the Royal Society of Sculptors in respect of his Fountain in Sloane Square a medal for the best work of the year. He had previously won the medal for the Guards' Memorial soon after the first World War.

Mr. Marsden-Smedley then put the motion for the adoption of the Report which was seconded and carried unanimously.

A letter from Mr. John Lehmann about Arnold Bennett's residence in Chelsea was read, and Mr. Marsden-Smedley mentioned that reference was also made to the same subject in "The Londoner's Diary" in that evening's issue of The Evening Standard. Miss Buckmaster moved and it was agreed that the London County Council should be asked to commemorate his residence, 75 Cadogan Square, where he lived from 1923 to 1930 (see pages 9 to 13).

Mr. Marsden-Smedley next paid tribute to the Old Church Embroiderers and Weavers who had banded themselves together and were making embroidered kneelers for the Old Church. Each kneeler was worked with a different design commemorating a historical Chelsea character. The Society, many of whose members were working with the Weavers, would wish to give them every possible help (see pages 50 to 53).

In presenting the statement of account for the year the Honorary Treasurer made a comparison between 1953 and 1952. This showed that, on balance, the past year had been a rather more favourable one than 1952, but the Society would always welcome warmly more new members.

Major Halton then moved, Mr. Cockburn seconded, and it was agreed, that the accounts, as printed in the Annual Report, be adopted.

Mr. Marsden-Smedley next moved and it was agreed that the Honorary Auditor be reappointed. Mr. Astell's work for the Society, he said, like that of the Honorary Treasurer, was an act of faith and devotion to Chelsea interests and members would wish to record their thanks for the excellent way in which the work was carried out.

Lord Cadogan said that, since the *Annual Report*, 1953 had been printed, three members had been added to the Council of the Society. They were Mr. A. C. Richmond, C.B.E., a member of the Royal Fine Art Commission, Captain E. Warre, who was an architect and had always taken a great interest in all the buildings in Chelsea, and Miss Dorothy Stroud, who was assistant to Mr. John Summerson at the Sir John Soane Museum and author of a number of works on architecture. He thanked the Chairman for all the hard work he did on behalf of the Society and formally moved, and it was agreed, that the Council be re-elected with the addition of Mr. Richmond, Captain Warre and Miss Stroud.

Mr. Marsden-Smedley said that the thanks had been most unexpected and that, if there were anything out of the ordinary he had done, it had been a great pleasure.

He then called upon Mr. Nicholas Hannen, who, he said, needed no introduction to Chelsea inhabitants, to begin his readings from Chelsea literature (see pages 55 to 60).

After the readings, Mr. Hannen was presented with a copy of W. H. Stewart's *Chelsea Old Church*, in the limited edition, revised and edited with an *Introduction* by Mr. Reginald Blunt and reissued for the Chelsea Society in 1932 bound up with a paper by Mrs. Arundell Esdaile on *The Monuments in the Church*.

GENERAL FUND ACCOUNT

Statement of Income and Expenditure for the Year ended 31st December, 1954

INCOME	£	s.	d.	£	s.	d.	EXPENDITURE	£	s.	d.	£	s.	d.
To Balance brought forward							By Annual General Meeting				36	13	0
1st January, 1954 ...				72	8	9	Annual Report ...				194	1	5
„ Members:—							„ Bank Charges ...				1	5	2
Life Members ...	194	0	0				„ Clerical Assistance ...				30	0	0
Annual Subscriptions	173	0	6				„ Garden Party ...				22	3	3
Donations ...	23	17	0				„ Lecture Course:—						
Entrance Fees ...	20	3	0				Printing ...	19	2	3			
				411	0	6	Hire of Hall ...	8	5	0			
„ Sales of Annual Report				6	18	6	Lantern and Screen	11	12	6			
„ Interest on £500 of 3½% War Stock ...				17	10	0	Postage ...	3	5	0			
„ Sale of Tickets for Lecture Course ...				71	2	3					42	4	9
„ Interest on Deposit in P.O.S. Bank ...				4	15	3	„ Photographs ...				4	10	0
							„ Postage ...				23	17	4
							„ Printing ...				22	13	8
							„ Stationery ...				16	6	
							„ Balance:—						
							Cash in Hand ...	16	2				
							At Barclays Bank ...	172	7	6			
							P.O.S. Bank (interest)	32	6	6			
											205	10	2
											£583	15	3
											£583	15	3

99

E. HALTON,
Hon. Treasurer.

16th January, 1955.

Audited and found correct.
R. J. V. ASTELL, A.C.A.,
Hon. Auditor.
28th January, 1955.

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, Chelsea, S.W.3.

REGINALD BLUNT MEMORIAL FUND ACCOUNT

Statement of Income and Expenditure for the Year ended 31st December, 1954

INCOME	£	s.	d.
To Balance brought forward 1st January 1954	45	9	5
„ Interest for 1954	1	2	9
	£46	12	2

EXPENDITURE	£	s.	d.
By Balance in P.O.S. Bank	46	12	2
	£46	12	2

E. HALTON,
Hon. Treasurer.

16th January, 1955.

Audited and found correct.

R. J. V. ASTELL, A.C.A.

Hon. Auditor.

28th January, 1955.

CHELSEA OLD CHURCH RESTORATION FUND ACCOUNT

Statement of Income and Expenditure for the Year ended 31st December, 1954

INCOME	£	s.	d.
To Balance brought forward 1st January 1954	123	2	1
„ Interest for 1954	3	1	6
	£126	3	7

EXPENDITURE	£	s.	d.
By Balance in P.O.S. Bank	126	3	7
	£126	3	7

E. HALTON,
Hon. Treasurer.

16th January, 1955.

Audited and found correct.

R. J. V. ASTELL, A.C.A.

Hon. Auditor.

28th January, 1955.

ANALYSIS OF POST OFFICE SAVINGS BANK ACCOUNT

As at 31st December, 1954

	£	s.	d.
General Fund Account	195	6	0
Reginald Blunt Memorial Fund Account	46	12	2
Chelsea Old Church Restoration Fund Account	126	3	7
	£368	1	9

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
*MRS. M. ALFORD
MRS. ALLEN
*MRS. RUPERT ALLHUSEN
R. A. ALTSON, ESQ.
MISS ANNIE ANDERSON
MISS MARY ANDERSON
*Miss G. ANDREWS
FELIX ANSERMOZ, ESQ.
MRS. FELIX ANSERMOZ
MRS. OSCAR ASHCROFT
*MRS. R. T. ASSHETON
*R. J. V. ASTELL, ESQ.
*MRS. R. J. V. ASTELL
*SANNYER ATKIN, ESQ.
A. E. A. ATKINS, ESQ.

LADY BAILEY
MISS M. G. BALL
MISS JEAN BARRIE
G. A. BEATON, ESQ.
*MISS ENID MOBERLY BELL
MISS ELEANOR BEST
*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
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
THE RT. HON. SIR NORMAN BROOK, G.C.B.
LADY BROOK
MISS ANTHONY BROWN
J. FRANCIS BROWN, ESQ.
*J. MCLEAN BUCKLEY, ESQ.
*MISS HILDA BUCKMASTER

LILIAN, LADY BULL
*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 A. M. CHATFIELD
CHELSEA OLD CHURCH EMBROIDERERS &
WEAVERS
MRS. R. A. CHISHOLM
*MISS M. B. A. CHURCHARD
MRS. P. U. CLARK
R. D. CLARKE, ESQ.
MISS RUTH CLARK
*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.
MISS ETHEL COLLUM, M.B.E.
*MISS ANNA M. COLTMAN
MISS M. K. COOK
DR. D. M. COULSON
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
THE REV. ERIC CROSS
GEORGE CROSS, ESQ.
J. H. CRUFT, ESQ.
MRS. J. H. CRUFT

MRS. LEICESTER CURZON-HOWE

MISS ANNE DALBY

THE HON. LADY DALRYMPLE-WHITE

MRS. DENIS DALY

MRS. JOHN DANIELL, M.B.E.

*MISS ESTHER DARLINGTON

CAPTAIN C. G. T. DEAN, M.B.E.

MRS. C. G. T. DEAN

T. G. DEASON, ESQ.

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 LORD DE L'ISLE AND DUDLEY, V.C.

MRS. G. H. DENNEHY

MISS JOAN DERRIMAN

*LEONARD B. L. DE SABRAN, ESQ.

*ANTHONY DEVAS, ESQ.

MARY, DUCHESS OF DEVONSHIRE, C.B.E.

THE REV. A. DE ZULUETA

MRS. A. C. DICKINS.

ARTHUR H. DIXON, ESQ.

MRS. E. M. MUIR DIXON

MRS. CHARLES G. DU CANE

MISS MARGARET DUFFUS

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.

*T. V. S. DURRANT, ESQ.

MISS A. B. DUTTON

GUY EDMISTON, ESQ.

R. EDMONDS, ESQ.

CAPTAIN RICHARD EDWARDS, R.N., J.P., L.C.C.

MRS. RICHARD EDWARDS

*JOHN EHRMAN, ESQ.

THE LADY ALETHEA ELIOT

*T. S. ELIOT, ESQ., O.M.

*MRS. JAMES ELLIS

WILFRED ELLISTON, ESQ.

RUTHVEN EVANS, ESQ.

MRS. RUTHVEN EVANS

MRS. WILLIAM F. EVERETT

IAN FAIRBAIRN, ESQ.

*STUART FAIRE, ESQ.

MRS. O. M. FISHER

*LADY FORSTER-COOPER

MISS MAY FOUNTAIN

SIR GEOFFREY FRY, BART., K.C.B., C.V.O.

DAME CATHERINE FULFORD, D.B.E.

MISS MURIEL FULFORD

*SENOR DON ANTONIO GANDARILLAS

ERIC GEORGE, ESQ.

MRS. ERIC GEORGE

*MISS M. V. GIBSON

MRS. ERNEST GILLICK, O.B.E.

*MISS M. C. GLASGOW, C.B.E.

MRS. H. GLEADOW

ADMIRAL J. H. GODFREY, C.B.

WALTER H. GODFREY, ESQ., C.B.E., F.S.A.
F.R.I.B.A.

MRS. K. GORE

MRS. VAUX GRAHAM

L. M. GRAY, ESQ.

*ROBIN GREEN, ESQ.

W. R. GREEN, ESQ.

*MISS JEAN GREIG

*R. P. GRENFELL, ESQ.

*MRS. R. P. GRENFELL

*THE LADY GREVILLE

MRS. H. B. R. GREY-EDWARDS

*MRS. GREY-TURNER

MRS. W. S. A. GRIFFITH

A. G. GRIMWADE, ESQ.

*MISS J. A. C. GUTTERIDGE

MISS M. HAILEY

*MAJOR E. D. HALTON

NICHOLAS HANNEN, ESQ., O.B.E.

*MISS OLIVE HARGREAVES

E. J. HARMAN, ESQ., L.R.I.B.A.

KENNETH H. HARRIS, ESQ.

*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.

MISS M. G. HENRY

MISS IRIS HERVEY-BATHURST

MISS A. P. HEWITT

*MISS OLIVE HEYWOOD

*MRS. D. M. HILL

MRS. HILLIERS

MISS C. HILLIERS

ANTONY HIPPLISLEY COXE, ESQ.

MRS. R. HIPPLISLEY COXE

OLIVER V. G. HOARE, ESQ.

*MRS. OLIVER V. G. HOARE

*MISS C. E. HOLLAND

MRS. D. E. HOLLAND-MARTIN, O.B.E.

*MISS DIANA HORNBY

MISS MARGARET HORNBY

MRS. HOULDER

*Mrs. O. Howison
*Capt. D. R. Howison
*Miss Janet A. Howison
Miss S. D. Hudson
Mrs. Charles Hunt
Mrs. William Hunter

Miss Margaret Isaac

Lady Jackson
*Miss Pamela M. Jacobson
Mrs. M. Jago
Mrs. R. E. Jebb

J. D. Kelley, Esq.
W. B. Kennett, Esq.
Louis Kentner, Esq.
Mrs. B. M. Kenyon
*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. V. Lawes, Esq.
W. N. Lawfield, Esq.
Mrs. J. W. Lawson
Gilbert Ledward, Esq., R.A.
Miss Margaret Legge
John Lehmann, Esq.
H. Murray Leveson, 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.
Major Sidney Luck, O.B.E.
*Miss L. Lumley
*Miss A. M. 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

Mrs. Geoffrey Madan
S. A. Malden, Esq
Lt. Col. C. L'Estrange Malone
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.
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.
A. R. Maxwell-Hyslop, Esq.
Sir Michael McDonnell, K.B.E.
Miss Dorothy McDougall
Miss Helen McKie
John McKiernan, Esq., F.C.I.S.
*C. S. McNulty, Esq.
*The Hon. Mrs. Philip Meldon
Mrs. Melvill Miller
Mrs. E. Mitchell
Miss Anne Moffat
Miss R. de B. Monk
Miss Gerda Morgan
*A. G. Morris, Esq.
*Mrs. A. G. Morris
*Mrs. Jocelyn Morton, A.R.I.B.A.
*The Lord Moyne
Mrs. K. H. Munro
*Miss Elizabeth Murphy-Grimshaw
*Miss Emily Murray
Mrs. Patrick Murray

*The Hon. Sir Albert Napier,
K.C.B., K.C.V.O., Q.C.

The Hon. Lady Napier
Miss M. Gilliat Naylor, B.E.M.
P. A. Negretti, Esq.
Mrs. J. Macmillan Neild
Miss B. Amy Neville
*Mrs. Newton
*Mons. Jean Nieuwenhuys
*Madame Nieuwenhuys
*Cmdr. Allan Noble,
D.S.O., D.S.C., R.N., M.P.

Mrs. E. A. Noël
Mrs. Northcroft

Mrs. Amy Ochs
*Dr. Ripley Oddie

MRS. DENYS OPPE
MRS. V. ORMOND
H. CLARE A. O'RORKE, Esq.
G. W. OSBORN, Esq.

GENERAL SIR BERNARD PAGET,
G.C.B., D.S.O., M.C.

MISS MARIETTA PALLIS
*MISS DOROTHY PALMER
'THE PAULTONS SQUARE RESIDENTS'
ASSOCIATION

THE HON. MRS. HOME PEEL
LAWRENCE PEGG, Esq.
MISS MAUD PELHAM, O.B.E., J.P.

COL. T. M. M. PENNEY
*MRS. STANLEY PETERS
*SIR GEOFFREY PETO, K.B.E.
*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

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.
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

MRS. MARGERY ROSS
*MISS A. ROYALTON-KISCH, A.R.I.C.S.

*MRS. E. C. RUGGLES-BRISE
MISS AVERIL RUSSELL, M.B.E.

RICHARD F. RUSSELL, Esq.
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.

THE LORD SALTER, 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. H. SHEPHERD

MISS D. F. SHUCKBURGH

MISS M. D. SHUFELDT

MISS G. M. SILCOCK

CAPTAIN G. M. SKINNER, R.N.

MISS MARY SOUTH

HERBERT E. SPELLS, Esq.

*DR. PERCY SPIELMANN, B.Sc., F.R.I.C.

*RICHARD STEWART-JONES, Esq.

*MISS VIOLET STILL

H. R. STOWELL, Esq

MRS. H. G. STRAKER

*HENRY STRAUSS, Esq., Q.C., M.P.

MRS. HENRY STRAUSS

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. T. F. TALENTS

THE LADY KENYA TATTON-BROWN

A. GORDON TAYLOR, Esq.

*MRS. S. SHELBOURNE TAYLOR

H. W. THESEN, Esq.

*MRS. G. L. THIRKELL

MISS E. THOMSON

*SIR LACON THRELFOLD

*LADY THRELFOLD

*MISS OONAH TIGHE

*MRS. DONOVAN TOUCHÉ

LADY TROTTER

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

RAYMOND C. TWEEDALE, Esq.

DEREK VERSCHOYLE, Esq.

SIR GEOFFREY VICKERS, V.C.

MISS D. R. VIGERS

MISS DOROTHY WADHAM
H. H. WAGSTAFF, ESQ.
MISS OLIVIA WALKER
CAPT. E. L. WARRE
STEPHEN WATTS, ESQ.
DENYS R. M. WEST, ESQ.
R. G. WHARAM, ESQ.
LEONARD WHELEN, ESQ.
*B. S. WHIDBORNE, ESQ.
*MRS. B. S. WHIDBORNE
TIMOTHY WHIDBORNE, ESQ.
LEONARD WHITEMAN, ESQ.
*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.
MISS MURIEL WILSON
WILLIAM WILSON, ESQ.
MRS. W. WILSON
*ROGER WIMBUSH, ESQ.
MRS. WISEMAN-CLARKE
MRS. KENNETH WOLFE-BARRY
CHARLES WRIGHT, ESQ.
MRS. CHARLES WRIGHT

MISS F. M. YOUNG
*MRS. C. YOUNGER

MISS SUSAN ZILERI