



PRESIDENT:

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The Morden Tavern 2011 (photograph by David Roe) – see page 8

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PROGRAMME JULY-SEPTEMBER

Saturday 9 July 2.30pm

A Walk on Mitcham Common

Meet in Carshalton Road at Mitcham Junction station by bus stop on bridge. The walk will be led by Melanie Nunzet, a Friend of Mitcham Common. No need to book, and no charge.

Please wear sensible shoes!

Tuesday 16 August

Guided Tour of Wandsworth Museum

This new museum is at 38 West Hill SW18, a 15-minute walk from Wandsworth town centre or East Putney station. Buses pass the door.

Meet at 2pm in the main entrance or from 1pm in the café. £5 per head covers the cost of the tour and admission for a year.

Thursday 8 September 2.30pm

Visit to West Norwood Cemetery

Meet under the stone archway at the main entrance at Norwood/Robson Roads for a free guided tour of this Grade II* listed cemetery. Nearest stations: West Norwood or Tulse Hill.

There is a direct service to the latter from Wimbledon at 28 and 58 minutes past the hour. The 1.58 (check train time) is suggested.

Friday 23 September 10.45 for 11am

Guided Tour of New Wimbledon Theatre

Meet outside the entrance. The tour costs £3 per head, payable on the day.

This tour is now fully booked, but if there is enough interest a second tour may be arranged, at a date to be announced.

Future Programme

Evelyn Jowett Memorial Lecture at Raynes Park Library Hall 29 October: Peter Hopkins and Sarah Gould on Morden Park.

AGM and talk on highwaymen by Clive Whichelow on 19 November at Christ Church hall

Talk on Violette Szabo by Daphne and Richard Marchant on 10 December at Raynes Park Library Hall

Talk on Merton's Railways by David Luff on 21 January at Christchurch hall.

All meetings will be at 2.30pm. Further details in next Bulletin.

Visitors are welcome to attend our talks. Entry £2.

For the Bookshelf – and the Pocket

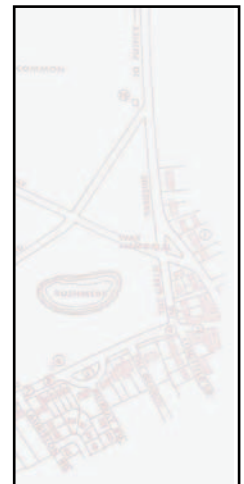
The Wimbledon Society Museum Press has had the bright idea of reviving the old *Town Trail* leaflets. They have, on behalf of that Society and our own, republished them as a single pocket-sized, spiral-bound booklet. And they have added a new one – the Bishop Gilpin Trail. The other texts have been brought up to date, and they all provide an interesting way to explore some historic parts of the Borough. Despite a few small defects – erratic and sometimes confusing punctuation; some horrible splitting of words for the sake, I suppose, of spacing; misspelling of 'Hatfeild', and 'Kaufmann'; and variable quality of the maps – the booklet will be useful and fun, and most of the trails are less than the two to three miles cited, so are not too arduous. Please note however that some late-stage intervention by the publisher has made a nonsense of no.13 in the Merton Park trail: delete 'Merton Cottage' and replace with 'the lodge'!

The booklet retails at £4.99, but is available to members at £3.50, plus £1 for postage.

We also have a few copies of *Mitcham Common – a short history*, recently published in colour by the Friends of Mitcham Common, at £3 plus £1 postage.

We also have a few copies of Surrey Record Society's *Mitcham Settlement Examinations 1784-1814* at the knockdown price of £1 (+ £1.25 for postage). This is a fascinating collection of brief biographies of people seeking poor relief during a period of war and bad harvests.

All three are available from our Publications Secretary, Peter Hopkins.



‘WIMBLEDON THEATRE – THEN AND NOW’

In February we welcomed Sam Bain, the Deputy General Manager (now General Manager) of New Wimbledon Theatre to give us an insight into the theatre’s history. It is situated in Wimbledon Broadway and celebrated its 100th anniversary on Boxing Day 2010, with *Peter Pan*. It had opened on Boxing Day in 1910 with the pantomime *Jack and Jill*.

The theatre is a Grade II listed building. It was built for J B Mulholland, having been designed by Cecil Aubrey Massey and Roy Young. It comprised an Edwardian auditorium decorated in both Georgian and Italian Renaissance style, across three levels of seating. Originally it had a seating capacity of 3000 but now seats 1500 (one of the largest in London) and is able to stage large productions, including musicals, operas and ballets. Over 250,000 theatre-goers are entertained at the theatre each year – with an average of 45 different productions. Apart from the main house there is also a studio theatre which can seat 80 and is used for small-scale dramas and comedies. The premiere of *A Fans Club*, a musical based on the formation of AFC Wimbledon, was staged there in 2005.

A Turkish bath was once housed in the building, and parts still exist in the basement in an area now occupied by the Bar Sia.

By the time of his death in 1925 Mulholland had established Wimbledon as one of the best touring dates in the country. During the inter-war years and later there were big shows, and popular entertainers and actors, including Gracie Fields, Noel Coward, Laurel and Hardy, John Mills, Norman Wisdom, Dirk Bogarde, Tommy Steele, Alicai Markova, Timothy Dalton and Joan Collins, appeared there. It hosted the final London appearance of Marlene Dietrich. The world premiere of Lionel Bart’s *Oliver* (1960) and *Half a Sixpence* starring Tommy Steele (1963) were staged there.

Televised pantomime and Christmas shows have been broadcast from the theatre, and it has been used in the filming of many television series, including *The Bill*, *Little Britain*, and *The IT Crowd*.

Wimbledon Theatre was threatened with closure in the 1960s, but the local council bought the building from the Mulholland family. After refurbishment and redecoration it reopened in 1968 under the new management of Merton Civic Theatre Trust. In 1991 the gallery was re-tiered, and the statue known as the ‘angel’ on top of the dome, which had been lost during the war, was replaced with a new one.

Until 2001 it was run by the Wimbledon Civic Theatre Trust on behalf of the London Borough of Merton, which still owns the freehold. A multi-million pound refurbishment in the late 1990s was helped by a lottery grant, and included a new backstage area, flytower, reseating of the orchestra stalls, and redecoration. But it fell into financial difficulties in 2003 and was forced to close.

Wimbledon Theatre was taken over by the Ambassador Theatre Group (ATG), the second largest theatre group both in the West End and in the regions, who own the Apollo Victoria, Donmar Warehouse, the Comedy, the Lyceum among others. It reopened as the New Wimbledon Theatre in 2004 with Matthew Bourne’s *Nutcracker!*

In 2008 it was the venue for HRH the Prince of Wales’s 60th birthday gala *We Are Most Amused* in aid of the The Prince’s Trust. The theatre is very proud of its reputation as the home of London pantomime, and recent productions have starred Ross Kemp, Henry Winkler, John Barrowman, Anita Dobson, Pamela Anderson, and many others.

Most theatres have a raked stage sloping towards the audience, but the New Wimbledon now has an anti-raked stage, which is judged to be more suitable for modern shows. ATG adds a restoration charge of £1 per ticket, which has so far funded new dressing-rooms and a green room.

The Founder Friends of New Wimbledon Theatre have contributed to many improvements over the years. They currently provide volunteer stewards at performances, and as a centenary gift funded a major front-of-house makeover of the Studio Theatre.



A Founder Friends of Wimbledon Theatre postcard

As part of the centenary celebrations the theatre held an open day, and an all-stars evening, with singers, dancers, comedians, ventriloquist, ballet, and old-time musical. This was introduced by Eamonn Holmes and Ruth Langsford and hosted by Shane Richie. The proceeds went to the Wimbledon Theatre Civic Trust, which helps young people, including the disadvantaged, and the Entertainment Artistes' Benevolent Fund.

Finally, it is rumoured that the theatre is haunted by an elderly gentleman in Edwardian dress, who sits in the dress circle and is believed to be Mr Mulholland, and also by a lady with long hair and Victorian or Edwardian dress who has been seen at the front of the stage. Mike Lyas, manager for many years, reported seeing her in his office. And others have seen an elderly lady in the upper circle.

Sam's interesting and informative talk was illustrated with many photographs of programmes from the past, views of the theatre, and stars who have appeared there.

Audrey King

Postscript by David Haunton and Bert Sweet

We can learn a little more about the site from local street directories and Richard Milward's *Historic Wimbledon* (1989, Windrush Press & Fielders Bookshop). For some six centuries there was a 20acre field on the south side of the road from Wimbledon to Merton, known as 'Blacklands'. For this fieldname, Milward follows the conventional idea that the soil was black from burning, or water or previous occupation. Considering that the local earth is a light yellowish brown, I would incline to the latter explanation, were it not for my Norfolk grandfather's comment on Fenland fields – 'good black stuff' – which seems to imply that 'black' = 'fertile'. This may be supported by the fact that, from having been owned by Merton Priory in the 13th century, Blacklands was still growing wheat commercially in the second half of the 19th century.

Russell and Palmerstone Roads were emplaced across the field in the 1870s, and a substantial house and garden laid out on Merton Road (as it then was – at that date Wimbledon Broadway became Merton Road at the Gladstone Road intersection). In 1887 this was known as Stanhope House, occupied by a Mr Maurice Klein; he was followed by Dr C W Brabyn, who moved to Queens Road before 1897. Thereafter the house seems to have been used as a school until it was demolished to make way for the Theatre.

PPS Students of continuity should note that, in 1887, no.19 Merton Road (on the opposite corner of Russell Road to the theatre) housed a dentist's surgery – and it still does today.

'HERE YESTERDA Y AND GONE TOMORROW'

Our March lecture was given by David Roe, who, as well as being our highly competent Hon. Treasurer, founded (in 2004) and continues to run the Society's photographic project. The purpose of the project is to create a photographic record of mainly Merton, Morden and Mitcham for the benefit both of Society members and of future historians. The Society keeps the photos, carefully documented by David, and also deposits copies at Surrey History Centre at Woking for anyone to inspect.

For this occasion David had selected 115 images to show us. Many were his own work, but Mick Taylor and former project members Desmond Bazley, Ray Ninnis, and this reviewer were also represented. The title of the talk was a reminder that buildings can and do disappear, and views change. He divided his presentation into several categories.

Among the older **Historic Buildings** shown were Mitcham's very fine Eagle House and the dovecote at The Canons; Morden Park house (now the register office); Mill Cottage and The Bothy at Morden Hall Park; and the Norman arch from Merton Priory, now standing between church and vicarage at St Mary's Merton. More modern structures included the Western Road gasholder; the Baital Futuh Mosque in Morden (a conversion and extension of an Express Dairies complex); St John Fisher church in Cannon Hill Lane; and the Civic Centre.



The Dovecote at The Canons (Ray Ninnis)

In the **Before and After** category were the extensions at Merton College (now the Merton Campus of South Thames College); environmental improvements at Three Kings Pond; the old and new vicarages at St John the Divine, High Path; the replacement of Sleeppezee by Big Yellow Storage in Morden Road; and the development of the *Beehive* site in Mitcham.

Scenery included Wandle Valley Nature Park, once a sewage works; Seven Islands Pond on Mitcham Common; and Ravensbury Park.

Shops were a rich field. We were able to revisit Gilbey's menswear shop in Morden; Bernice's Bridal Wear in Grand Drive; and Morden's Woolworths. The photographers had been able, with permission, to capture interior views at Webbs shoe shop at Figges Marsh, Blubarry's Dance Wear in Green Lane, St Helier and Strowgers hardware in London Road, Mitcham.

While there have been recent arrivals from other countries this phenomenon is nothing new. The Falcone family's Panetteria Italiana baker's shop in Merton Park opened in 1968.

Among the **Inscriptions** we saw the milestone at Lower Green West; a headstone in Mitcham's London Road Cemetery in the form of a diving helmet; a plaque on Roe Bridge (at the border with Streatham) which connects its construction with the Merchant Taylors and possibly with their Master in 1553 Sir Thomas Roe; and the headstone commemorating Maud Gummow and her parents in the graveyard of St Mary Merton. Miss Gummow left the Society more than £10,000 in her will in 2007.

A large section of the lecture was devoted to **Events and People**. Under this comprehensive heading were Trafalgar Bicentenary events at Nelson Gardens and Morden Hall Park in 2005; Young's dray horses (gone now, alas!) parading at the 16th birthday celebrations of Merton Abbey Mills in 2005; Indian dancers at Merton Public Hall; ladies of Cranleigh Lawn Tennis Club in Edwardian dress at the John Innes Park centenary celebrations in 2009; a car boot fair in Morden Park in 2009; Christmas lights in Lower Morden Lane; and a horse-drawn cart from Jack Sparrowhawk & Son in Mitcham in 2008.

A great variety of **Domestic Architecture** included Morden's weatherboarded Church Farm Cottage; the stone (from old London Bridge?) 'folly' in Phipps Bridge Road; Edwardian bargeboards and decorative plaques in Merton's Chatsworth Avenue and Merton Hall Road; Mitcham Garden Village; the single surviving 1960s block at Phipps Bridge; and new apartments replacing part of a shopping parade in Kingston Road.

David told us that more than 800 photographs have been taken and professionally archived at Surrey History Centre, Woking. The Society's own copies are on CDs and also in albums. These are in David's keeping, and anyone who wishes to see them should contact him. He hopes to expand the collection by borrowing and copying photos taken by others, or by donations. He has already been able to copy nearly 1000 slides of Mitcham taken by Eric Montague and has passed copies to Woking. He would like to see copies of all the images at the Local Studies Centre, provided that permission to download or print remains with the Society. Meanwhile he is asking for more volunteers – all that is needed is a reasonably good digital camera and some spare time.

David's talk was much appreciated by a large audience, and his famously dry humour ensured that we were amused as well as instructed. It was a most enjoyable afternoon.

Judith Goodman



Sleeppezee (David Roe)

Lavender Walk

Members may be interested to know that Melanie Nunzet, who will be taking us for our walk on Mitcham Common on 9 July, will also be leading a three-to-four-mile walk connected with the 2011 Carshalton lavender harvest on Sunday 31 July. The walk will start at Carshalton station at 11.50am, and a barbecue lunch and refreshments will be available at the Stanley Road allotments. Those wishing to take part in the harvest are reminded to bring their own scissors!

Irene Burroughs

‘THE CROYDON CANAL AND EAST SURREY’S INTEGRATED TRANSPORT SYSTEM’

In April we welcomed an old friend, Paul Sowan of Croydon Natural History and Scientific Society, at Raynes Park Library Hall to speak on a subject unusual for him. He has told us in the past about various aspects of ‘underground’ Surrey, but in 2009 he was invited to take on the Croydon Canal for a talk to the London branch of the Railway & Canal Historical Society. In this he has been aided by work done by Peter McGow (whom we know for his immense dossier on the Wandle mills), whose (unpublished) notes on the canal are deposited at Croydon Local Studies Library. For both him and our speaker primary sources are the key to good research, and Paul stressed that the talk he had prepared for us was very much ‘work in progress’.

The Grand Surrey Canal opened in 1810 from the Rotherhithe docks to Camberwell, and the Croydon Canal, which ran from a junction with it at New Cross through Penge and Norwood to Croydon’s North End, was extended in 1811, probably in September, to low-lying Pitlake near the parish church.

Why a canal to Croydon? Paul pointed out that though Croydon was small (pop. c.5000 in 1801) it lay strategically between London and the Weald. From the latter came building stone, timber, fuller’s earth, sand and so on. There was no navigable river to take these materials onward, and transport by ox wagon was slow and expensive. A canal seemed to make sense, especially as it was to link up at Pitlake with the Surrey Iron Railway (opened 1803) and the Croydon, Merstham & Godstone Iron Railway (opened 1805). Coal was probably the main load from London.

As for the route, it would have best suited the promoters to have run their canal up the Wandle Valley and to have fed it with water from the river – but the Wandle millowners wouldn’t have that! On the route finally chosen 26 locks were needed to take vessels up 150ft (45m) between New Cross and Forest Hill; there was then a long run across the gravels of Croydon Common (today’s Selhurst Park and surrounding area), and two more locks at Selhurst to reach the wharf. The terminus basin occupied a site straddling today’s West Croydon railway and bus stations. From there a short tram road, presumably cheaper to construct than descending locks, led down to a triangular interchange with the SIR and the CMGIR. Traction may have been by horsepower or possibly by a winding mechanism. The alignment of this tram road is followed by today’s Tamworth Road.

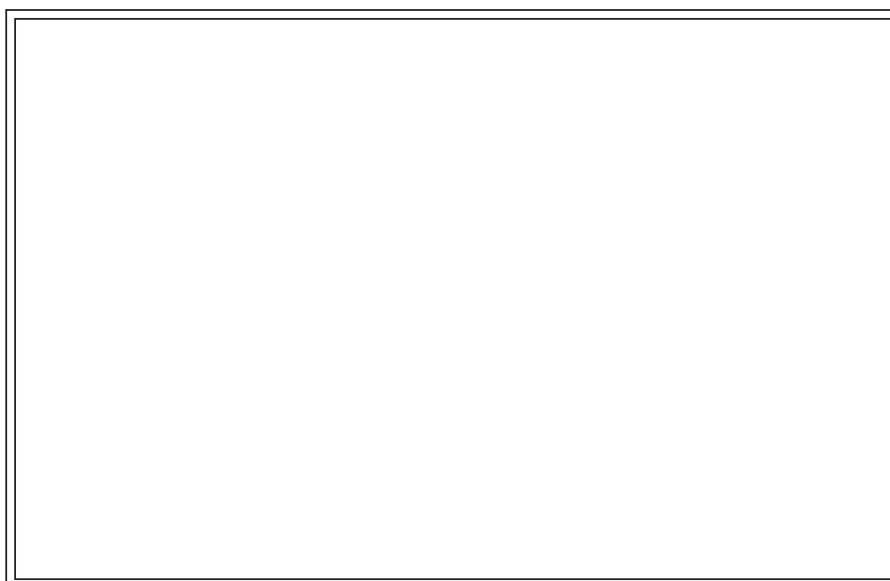
On Croydon Common the canal crossed Norbury Brook, which could have been a useful source of water. However again the Wandle mill-owners were quick to forestall any such scheme, for the Norbury Brook becomes the River Graveney and goes on to feed the lower reaches of the Wandle. The (expensive) solution was to build two large reservoirs at Norwood, one of which survives today as South Norwood Lake.

The canal, like the two railways it linked with, was never a commercial success, but the unspoilt countryside it traversed made it a popular destination for picnicking, boating and fishing. At Norwood the *Jolly Sailor* had a tea garden on the canal bank, and gave its name to an early railway station when the London & Croydon Railway Company bought the canal in 1836, and built their new railway line on or very close to the canal bed, except where the canal took a broad curve on a contour at Norwood. The only surviving fragment of the canal today can be seen in Betts Park, Anerley.

Paul had been able to track down several early maps of the canal, and was intrigued by one, and only one, that showed a ‘well’ near Norbury Brook. He has discovered that in the 1890s a laundry well nearby was recorded as tapping water far below the local gravel and clay strata, and he speculated that the canal builders might have investigated these deep beds for their own purposes. He is pursuing this possibility.

Paul’s large audience thoroughly enjoyed his lively talk and wished him well with his research.

Judith Goodman



The Croydon Canal – a wood near Penge, from a copy of a print of 1815 held by Croydon Local Studies Library & Archives Service

LOCAL HISTORY WORKSHOP

Friday 25 March 2011 – seven present – Rosemary Turner in the chair

- ◆ **Bill Rudd**, as usual, had some interesting photos. This batch, from 1963, had been taken of, and also from, No.45 Abbey Road, Merton, at roof height (thanks to friendly workmen). Several were of the unusual ‘hollowed-out’ roof of this building, which stood on a large plot on the corner between Abbey Road and High Path. Others showed some of the industrial buildings nearby, a rear view of the *Princess Royal* (now closed), and a terrace of eight houses on the even-number east side of Abbey Road. No.45 itself has long since gone.



Rear of the *Princess Royal*, Abbey Road, Merton 1963, photograph by Bill Rudd

- ◆ Ken Gibbons, a member who now lives on the Isle of Wight, had been in touch with **David Haunton**, to whom he had been recounting his experiences as a boy of 12 when, at the start of the war, he was evacuated from Pelham School, in south Wimbledon, to rural Sussex. See page 12 for the first part of his reminiscences as told to David.
- ◆ **Judith Goodman**, in correspondence with member John Pile, had been reminded of the John Piper ‘murals’ at the wartime British Restaurant in Morden Road, Merton, and had brought along an illustrated article, ‘Meals and Murals’, from the *Architectural Review* for 1943. Piper’s work, which showed mainly ecclesiastical ruins, including of course Merton priory, was strikingly sombre, in contrast with the cheerful decorations in most other British Restaurants. The whole national enterprise was masterminded by Sir Kenneth (‘*Civilisation*’) Clark and his wife.

Judith had also been reading a recent (2006) biography of the young American poet and radical thinker Emma Lazarus, best known as the author of the sonnet affixed to the base of the Statue of Liberty, who published in *Century* magazine an enthusiastic account of a visit in 1883 to William Morris and his Merton Abbey works.

- ◆ Nelson’s Merton Place and its exact location has been absorbing much of **Cyril Maidment**’s time. He has been aligning two centuries’ worth of maps and plans, and incidentally pointed out that until the post-war redevelopment of the High Path area the divisions shown on the 1823 sale plan were still clearly visible in the layout of ‘Nelson’s Fields’. He has discovered that the modern flats called Merton Place are immediately to the west of the site of one arm of Nelson’s ornamental canal, and the house stood a little way to the east.
- ◆ **Peter Hopkins**’s immense *Medieval Morden*, Vol 1: *The Manorial Economy* has reached the proof-reading stage, and it was handed to David Haunton for the first stage of this process. See page 15.

Peter also had an interesting report on an inspection visit to the east window at St Lawrence church. See page 10.

- ◆ **Rosemary Turner** is still wrestling with the 1910 Valuation Records for Morden, which she is putting onto a database, and for which she is tackling the problems of an index – spelling variations are only one hazard. She had photographed some medieval tiles from St Catherine’s Chapel at Westminster Abbey, and she reminded us that tiles at Merton are thought to have been made at Westminster.

Still on the trail of lacemaker Blanche Goad (see the previous *Bulletin*) she had discovered that Lady Palmer of Grand Drive, who hosted lace classes, was the wife of a distinguished Civil Service knight. Their house has now gone.

Judith Goodman

Dates of next Workshops: Fridays 24 June, 5 August and 30 September at 2.30pm at Wandle Industrial Museum

The following article by DALE L INGRAM MSc, historic buildings consultant and member of CAMRA (Campaign for Real Ale), appeared in *The London Drinker*, Vol 33, no.1 February/March 2011 and is reprinted here with permission. It has been slightly shortened. (See photograph on front cover)

THE MORDEN TAVERN: A PUB FOR HEROES

This fine 1933 pub in the 17th-century vernacular revival style by noted pub architect Sir Harry Redfern FRIBA has endured the vicissitudes of many a suburban pub since the inter-war heyday of pub building. Subjected to two particularly ferocious campaigns of alterations, in 1962 and again in 1974, it lost key parts of the wonderful historic interiors that Redfern and indeed many of his contemporaries like Sidney Clark at Charrington's, were famous for. When built it had four large and decorative solid marble fireplaces, solid oak panelling, oak plank floors and specially designed lighting, bar, and barback, all now sadly lost.

The loss of the internal furnishings or decorative finishes and fittings, much to our chagrin, made an appeal against the Secretary of State's refusal to list the pub in September of last year, however illustrious the architect, impossible. Listing, despite common perception, does not 'preserve a building in aspic' forever; it merely applies controls over changes that affect the things that make it special – mostly the physical materials it is made of, but often too its setting, or surroundings. What survives is the external fabric, some internal joinery at ground floor level, and many original fittings and fixtures on the upper floors, such as fine blueandwhite tiling in the bathrooms, enamel baths and Art Deco sinks. A really key part of its survival is its setting – in a very large garden on a corner plot at a crossroads junction. These survivals are significant, but not enough to make it statutorily listable (i.e. by English Heritage).

What makes the Morden Tavern special is two key features. The first is that it is a notable design by a versatile and highly regarded inter-war architect knighted for his contribution to architecture. More than that, he was particularly a specialist in pubs for interwar social housing estates, of which St Helier is a particularly fine, and very large, example. It is the second largest by the London County Council (LCC)'s 'Homes for Heroes' initiative and replacement dwellings for inner London slums demolished as unfit for habitation during and after the First World War. The largest is that at Becontree, itself home to at least one, and possibly more, fine 1930s pubs, but not, to my knowledge, by Redfern. Sir Harry enjoys a splendid reputation as the designer of a whole series of inter-war pubs in a variety of architectural styles, on a major social housing development in Carlisle. There the Government flirted briefly with the notion of state control of drinking and the retail supply of beer, known as the State Management System. For the SMS Redfern designed no fewer than 14 pubs, seven of which survive and all of which are Grade II listed. Fortunately they have not been quite so brutally treated as 'The Tav', although one, like the Morden Tavern, is threatened with conversion to a Tesco.

The St Helier housing estate itself gives the Morden Tavern its second stab at importance as a key building, as the last surviving one of four specially designed Refreshment Houses devised quite specifically for a purely domestic, residential setting, and all by Redfern. Their purpose was to be a social focus, deemed essential to the happiness and well-being of the thousands of residents who lived there. The 1930s 'improved' pub was no urban workingclass beerhouse. These were a suburban phenomenon, specifically designed to be suitable for residential areas, and catering for the needs of families. They were expected to make a lot of their income – the records show that the Morden Tavern was specifically targeted to produce the majority of its revenues – from the cooking and serving of meals. In addition there were often dance halls, billiards rooms, children's playrooms and external garden spaces similarly subdivided for eating, drinking and playing. Rooms could be hired for parties and events, and catering provided for a wide variety of community occasions, from weddings to wakes, engagement parties to electioneering.

When researching the history of Redfern's creation in the autumn of last year it was discovered that the LCC architects department had been meticulous in its building records. London Metropolitan Archives contain the most complete building history file I have ever found on a research subject. Everything is there, from the original watercolour designs and the typewritten manuscript building specification, to correspondence relating to the licensees and a full set of documentation relating to the unfortunate alterations of the '60s and '70s. If it were to burn down, it would be possible to recreate it again, to the very last galvanised steel nails used to hang the slates (1¾ inches if you are interested).

These important aspects of the Morden Tavern's history were identified and brought to the attention of Merton Council's Conservation Officer Caroline Kearey in November 2010. She agreed that it was worthy of recognition, and this pub, sadly closed since August 2010, was subsequently added to the Borough's Local List of architecturally and historically important buildings by Ged Curran, Merton's Chief Executive, in December. While Local List status does not confer statutory (i.e. legal) protection under the main 1990 Act, the recent

introduction of something called PPS5 means that proper consideration must be given to Locally Listed buildings' special qualities when applications for alterations to the fabric of the building, or its setting, are made.

From various communications between the Campaign for the Morden Tavern, CAMRA and Merton Council, it has become apparent that a new application is being prepared 'in conjunction with planning officers and the conservation and design team', which will see a scheme of new houses built over the large gardens to the rear, and conversion of the upper floors of the pub to apartments, and the openplan ground floor to retail uses, including a bar.

This bar is somehow supposed to mitigate the loss of what is, and was meant to be, a multifaceted hub of social activity for every member of the St Helier community. In reality, it is in effect returning to the days of the Victorian beer-house or gin palace, whose sole purpose was to dispense alcoholic drinks, with no facilities for the hospitality needs of a suburban community. To offer a bar as replacement is to miss the point of the Morden Tavern completely.

The history of flatoverpubs and converted pubs as flatoverbars is not promising. Lockup bars used mainly as vertical drinking places without food are very often the source of trouble and noise nuisance. How long will it be before the upstairs residents in the flats object to a licensing application for a bar on the ground floor on nuisance grounds, giving the developer exactly what they wanted all along, retail throughout and residential above? It is for this reason that any such application must be refused.

The Morden Tavern's survival since it first opened its doors in 1933 is down to the fact that for 77 successful years it was the focus of social activity for thousands of St Helier residents, their friends and families. Performing the role for which it was originally intended by the LCC and their architect Sir Harry Redfern, 'The Tav' is a local landmark, a rallying point, a place of relaxation, of refuge and of celebration, commiseration and commemoration. St Helier's residents have formed a strong and united Campaign group, passionate about keeping the pub as a pub and continuing to flourish in its service to the local community. Dave Smith, its chair, can be reached at taverndevelopment@virginmedia.com.

RED HERRING ON THE ANTIQUES ROAD SHOW

In the programme broadcast on Sunday 3 April 2010 which many of our readers may have watched, the 'most wanted' item for militaria expert Bill Harriman was a Smith Gun. This was a private venture designed in 1940 as a makeshift anti-tank gun for the Home Guard. It was a small calibre (3-inch) cannon mounted on a trailer equipped with solid metal wheels. The idea was to tow it to where it was needed, and then to turn it on its side, when the wheels and carriage became an instant turret, enabling the gun to be swivelled in any direction. By report, it could be almost as dangerous to the operator as to the enemy. Over 4000 were manufactured, at least 3000 of which were issued to the Home Guard, and several survive in museums such as the National Army Museum in Chelsea.



Home Guard with Smith Gun, photograph from the Internet

Mr Harriman attributed the design to an engineer from 'the Tri-Ang Company down in Surrey, yes, the toymakers'. Puzzled by this, as Walter Lines made no mention of such an interesting design in his book about Lines Bros, I investigated a little further. It turns out that the gun was designed by a retired Army Major, William H Smith. He was a director of the Trianco Engineering Company, based at a factory at the rear of Imber Court (the Metropolitan Police training centre) in East Molesey in Surrey. A recent web forum posting by a former employee attests that this firm had no connection whatsoever with Lines Bros or our TriAng factory – and he has written to Mr Harriman to tell him so. A branch of Trianco later moved to Sheffield, where they now make domestic and industrial central heating boilers.

David Haunton

PETER HOPKINS has been discovering more about

THE EAST WINDOW OF ST LAWRENCE'S CHURCH, MORDEN

In January I was invited by Ray Skinner, the Rector of Morden, to join him at St Lawrence Church as someone was coming to look at the east window. Ray knew that I had an interest in the stonework of the window, as I had found details of the fitting of a new chancel window in the accounts for 1356. The stonework of the present east window is of mid-14th-century style, though it has been suggested that it is a later copy, not the original.

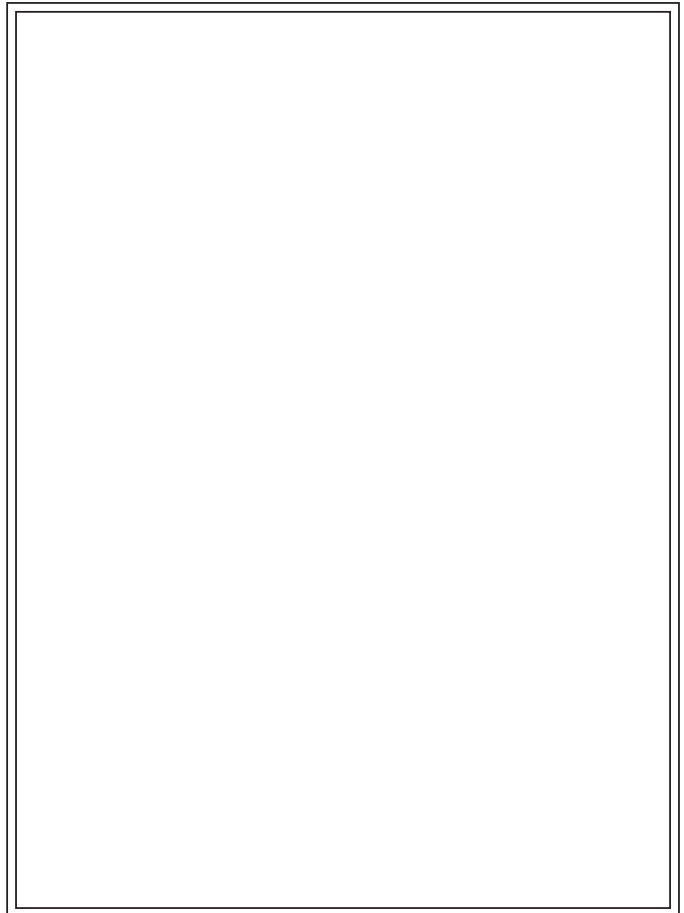
In the event, our visitor was interested in the glass, not the stonework. She was Clare Tilbey, from Oxford, a specialist in early-17th-century ecclesiastical art, a subject which she admitted to be fairly limited, given the iconoclasm of the mid-17th century!

Most of the glass in the east window dates from the refacing of the church in the 1630s. The centre panels have the Ten Commandments (Prayer Book version, but with interesting spellings, such as 'murther' instead of 'murder'), painted on yellow glass, supported by the figures of Moses and Aaron in the outer panels.

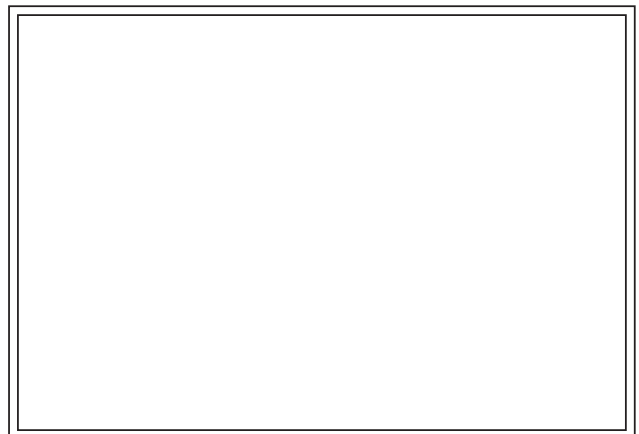
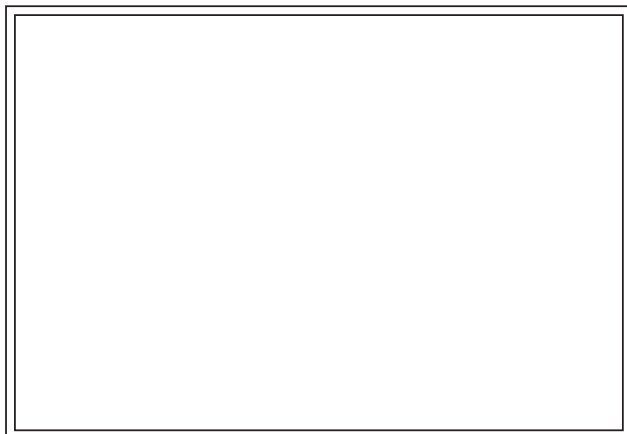
Beneath the two figures are panels with verses of Scripture. That beneath Moses reads 'The Law was given by Moses, but grace and trueth [*sic*] came by Jesus Christ' (St John 1:17 AV), while beneath Aaron is 'Consider the Apostle and High Priest of our profession Christ Jesus' (Hebrews 3:1 AV).

The two centre panels, beneath the Commandments, have yet to be identified. F Clayton, a former churchwarden, writes in the Introduction to his 1901 edition of *The Registers of Morden, Surrey* (p.xiv), that each has 'a figure in a highly decorated apartment, the walls of which are represented of stone, with a tiled floor in green and yellow, while in a recessed window is a seat or couch. Blue pillars with their bases and capitals of yellow support the roof. The figure on the north side is clothed in a brown vestment, and has his hands uplifted, and that on the south appears to be turning away from him, the singularity of his costume being that he has a closed helmet in the place of a head.' Aubrey, followed by Manning and Bray, suggest they represent Zacharias coming to the High Priest,

but Clayton points out that there is nothing in Scripture to suggest such an incident. Other suggestions are the parable of the Pharisee and the Publican, or St Paul and the Philippian gaoler. Ray Skinner would like to think it is Luther casting out the devil! *Victoria County History of Surrey IV* (1912) p.236 observes 'The head has disappeared and been replaced by a helm, evidently taken out of a piece of heraldic glass somewhat earlier in date'.



*The east window
photographs reproduced by courtesy of Rev Ray Skinner*



VCH also records that 'The upper portion of the lights containing the Commandments was renewed in 1828, but is said to have been exactly copied from the originals. The lead-lines follow the contours of the design. The cherub heads and dove, symbolic of the Holy Ghost, in the upper lights were painted at the same date, but form no part of the original design.'

Clare thought that the whole of the Ten Commandments had been repainted in the early 19th century, as it is in a Roman font, rather than Black Letter.

Clayton explains that the window was 'repaired and beautified' in 1828 'as a token of the affectionate esteem of the parishioners for their Rector (Rev Dr Peers); and the present subject [of the tracery] was designed by Mrs Mary Chambers, the wife of Lancelot Chambers, Esq, long resident in the Parish'. Clayton continues, 'I am informed she had the glass painted at Utrecht. Reparations were made of other parts, which are readily traced by the poorness of the colours used, but, happily, the principal figures had suffered no damage'. (pp.xiii-xiv).

Unfortunately Aaron suffered some damage during WWII bombing but, although we could see where repairs had been made, we couldn't identify which was the new work!

I have microfiche copies of the Morden Vestry Minutes, so I searched through the entries for 1827 and 1828, but couldn't find any mention of the window repairs, so I wonder where the information is recorded. The Churchwardens' Accounts have been microfilmed, but I don't have got a copy.

Writing in 1809, Manning and Bray II p.489 state that the tracery then contained Abraham's intended sacrifice of Isaac, and Jonah's escape from the Whale's belly.

In 1994 Dr Sebastian Strobl, of The Cathedral Studios at Canterbury, recommended that the entire window be removed, conserved, and refitted with protective glazing. However, the church architect agreed with Ray that the stonework was likely to crumble if the main stanchions were removed to enable the glass to be taken out, so no further action was taken. Ray observed that there has been little further deterioration over the intervening years.

Dr Strobl quoted William Cole who had compared the main window with the east window of St Mary's Battersea, attributed to Bernard van Linge. A native of Emden in northern Germany, he was in England between 1622 and 1628. As the Battersea window is dated c.1631 and Morden church was refurbished in 1636, it seems likely that it was Bernard's brother, Abraham, who was responsible.

Clare remarked that the wooden panels each side of the east window, containing the Lord's Prayer and the Creed, were of 19th-century date because of the style of lettering. I had always assumed they were part of the 17th-century work, but we were both wrong! The monument to Elizabeth Gardiner, daughter of George Garth, states that she gave 'a new pulpit, desk and communion table, all of them adorned with gold lace and crimson velvet ... [and] the Creed and Lord's Prayer in wainscote ...'. She died in 1719 and the pulpit has the date 1720, though Clayton says that she gave the communion table in 1710 (pp.xvi-xvii, xxxi).

St Lawrence's church operates an 'open church' policy during the week, but on Saturday 9 July it will be hosting a special 'Morden Village Festival', with events and exhibitions in the church, church centre and parish hall. The focus will be on the 'linear village' between St Lawrence church and Morden Hall, along Central Road, though the other important settlement at Lower Morden has not been forgotten. On the morning of Sunday 10 July there will be festival services, with special thanksgiving, on the 70th anniversary of the death Gilliat Edward Hatfeild, for his double gift of Morden Park and Morden Hall Park to the community. From Monday 11 July to Saturday 16 July the church will be open as usual, but with refreshments served. If you are not familiar with the church and its windows, July provides some ideal opportunities for a visit.

Garden Party at Morden Hall Park ...

There is to be a summer garden party in the rose garden at Morden Hall Park on Saturday 23 July from 6.30-10pm, with a bar, refreshments, lawn games and music. Tickets (adults) are £7, to include a complimentary first drink. Book at the National Trust shop or with the property office on 020 8545 6850. Picnic hampers (for two) are available to order for £10.

... and Shakespeare at Morden Hall Park

An open air performance by The Lord Chamberlain's Men of *A Midsummer Night's Dream* will take place on Thursday 18 August at 7.30pm. Tickets £16 adult, £14 child. Box office 0844 2491895 or book online: www.nationaltrust.org.uk.

KEN GIBBONS shares some of his wartime experiences¹

MEMORIES OF EXCITING TIMES: Part 1

Family

When war broke out, Ken was attending Pelham School, aged 12. The family lived at 40 Leyton Road, just north of Merton High Street. Father Frederick was a window-cleaner before the war, but demand for his services reduced rapidly, and after a while he was directed into a job helping to build airfields, mainly in the south of England. Mother Lilian ('Lil') was at home, looking after Ken, (born 1927), his younger brother Peter (1930), and their sister Sheila (1937). Sister Barbara arrived at the height of the Blitz in December 1940.

The six terrace houses of 40–50 Leyton Road² were each designed to hold two families, sharing one front door and one outside toilet. Each family had a kitchen, a front room and two bedrooms, with small gardens back and front. Each had one cold water tap and a gas supply. About 1936 electricity was installed for lighting, but 'if you had too many lights on they began to flicker, so you had to switch one off'. The other half of no.40 was occupied by Frederick and Rose Parrish, Ken's uncle and aunt (Rose was Dad's sister).

Evacuation

Parents had to register the names of children to be evacuated. Apparently most of the Pelham School parents did so as soon as lists were opened, and this first wave went off together. Ken's mum put down his and Peter's names rather late, so they were allocated to the second wave, known rather disparagingly as 'The Stragglers'. Ken saw nothing more of the first group.

All Ken's school friends were in that first wave; he knew only two Pelham girls, his brother and maybe two other boys in the second wave. His group contained over 100 children from different schools in Merton and Wimbledon, the oldest about fourteen, but with some as young as six or seven years old. They were dispatched on Sunday 3 September 1939: the children assembled at Haydons Road School,³ and then the teachers in charge marched them to Wimbledon Station, where they heard the airraid sirens sound for the first time but 'nothing happened'.⁴ Each child carried with them a change of clothing and their pyjamas, and had a label pinned to their coat with their name and address on it.

None of the children knew where they were going, but their train eventually delivered them to Chichester. (This seems an odd choice of destination for evacuees, as the RAF fighter airfield of Tangmere was not far away – a likely target for bombs – and Chichester harbour was a probable German invasion point.) Mum had made some sandwiches for the journey, but 'drinks were not very organised – most of us were thirsty'. They were taken to a school or hall where the children were given something to drink and then were allocated billets among the townspeople. Unfortunately, after the supply of offered homes was exhausted there were still some twenty-odd Merton and Wimbledon children 'standing around looking lost'. They were almost all brothers and sisters, whom the authorities had been reluctant to separate.

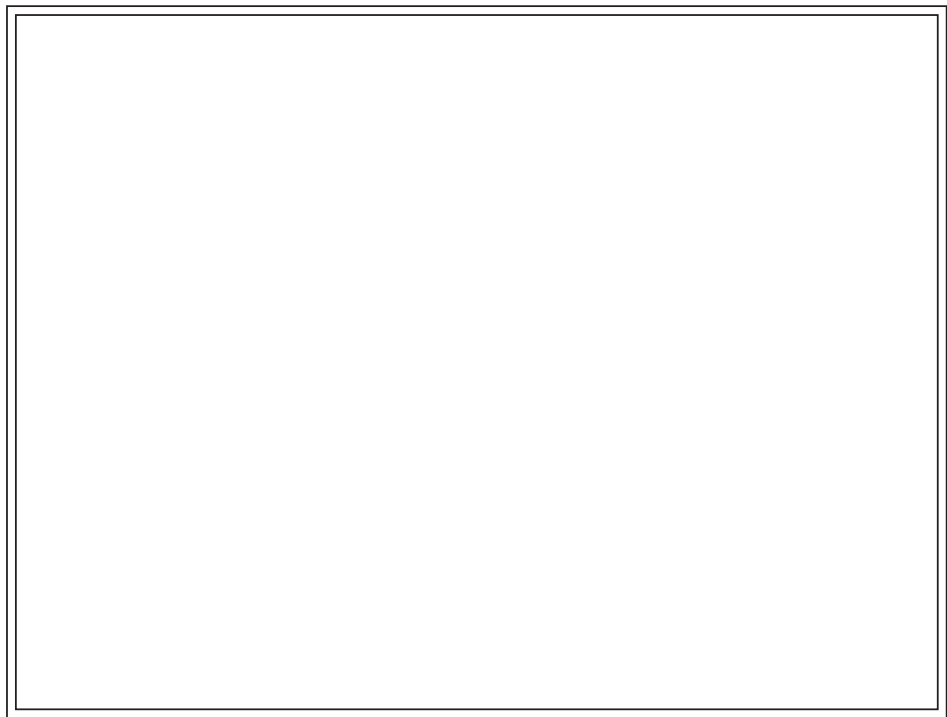
Then a lady appeared and told the group that they were very lucky, as they were going to stay at Lord Mountbatten's home. This did not raise much enthusiasm, as 'of course, none of us had ever heard of Lord Mountbatten'. (He was away at sea;⁵ the decision to offer their home was actually taken by Lady Edwina Mountbatten.) In due course a couple of big Rolls-Royce cars turned up and ferried the party in batches to Adsdean House,⁶ nearly a mile outside the village of Funtington, itself some six miles west of Chichester. And there they stayed for two happy months, with the run of the estate and the outbuildings of this large Victorian mansion. They were not allowed in the big house or in the front approach, but could go anywhere else.

The boys slept in three separate rooms above the stables, four boys to a room, in double bunks. These were probably staff rooms before the war. Ken believes the girls slept somewhere in the big house. Meals were taken in a large room off the side of the main house. 'The smell of chicken soup always brings back memories – we had it for supper and I think it was the first meal we had there.'

The party included two teachers, one male and one female, and communal lessons were held for rarely more than two hours a day, in a large hut that was also used by the staff. It was hung with souvenirs round the walls, including a big Red Indian headdress, which Ken remembers 'we would sometimes put on'. Many of the formal lessons came via the schools radio broadcasts by the BBC, but no attempt was made to get the older children to help in teaching the younger ones. Ken found much of the teaching to be boring, as he had passed the 'Scholarship' exam to enter Pelham School, where he had been learning advanced subjects such as algebra, and here he was being re-instructed in 'simple long division and such-like'. One session he does remember was on how to behave towards the upper classes: the lady of the house would naturally be addressed as 'Lady Edwina' while even the Mountbatten daughters (the same ages as the Merton children, though with their own private tutor) were

always to be referred to as 'Lady Patricia' and 'Lady Pamela'.⁷ Fortunately Merton and aristocratic children mixed happily together, while laughing at each others' South London and 'cut-glass' accents. Indeed after a time there was a certain amount of elocution instruction, as apparently Lady Patricia and Lady Pamela were acquiring some Merton habits of speech.

Ken especially recalls a dear old lady who used to walk in the grounds: 'we were told she was a countess and not to bother her⁸ ... it was lovely to see her walking with a couple of the very young six or seven year olds holding her hands, chatting away to her, asking her if she was a queen. The countess loved it.'



Adsdean House c.1940 (photo copyright Frank Cooke, via Barnado's Archives)

This very cheerful period lasted for two months, until the Mountbatten family moved away to their new permanent home at Broadlands in Hampshire.⁹ Ken remembers being given mementos of a polo cap and a photograph of the house, which had been signed by all three ladies and members of their staff. 'Everybody was sad when we left Adsdean: can you imagine all the lovely people of Adsdean, and I mean everybody, waving to us when we left? Tears all round.'

The Wimbledon group was now scattered. Ken and his brother were moved some three miles west to the little village of Westbourne, which is now on the outskirts of Havant. They were billeted in a small house with an old lady ('she was alright'), but the school was rather different. It was packed: Ken's class contained about 50 children, where the brothers did not know anybody, and the teaching was 'stuff I learnt when I was very young in infants' school'. Peter became rather unwell, and after several letters home to this effect, Mum turned up in late November and collected them both, unfortunately leaving behind the mementos.

Back in Wimbledon, Ken returned to Pelham School, but – 'that was a joke: one class of children, it was hopeless'. Eventually the problem was solved by giving the pupils homework and sending them home to do it, to return the next day for marking and to collect new homework.

The Blitz

On the afternoon of 16 August 1940, the first daylight raid on Merton by the *Luftwaffe* found Ken in Merton High Street, sent out to do some shopping. His main impression of the raid was of sudden loud noise, made up of aircraft engines, explosions, and machine gun fire. However, he cannot recall hearing the warning sirens at all, nor seeing any of the attacking aircraft. He made a quick dash home, where Mum asked if he had remembered the shopping!

One sad incident happened to George Swinfield, a friend of Ken's, who was out in the open on High Path with his father. Mr Swinfield pushed George to the ground and covered him with his own body, receiving a burst of machine gun fire which fatally injured him. Some of the bullets passed through him to hit his son. The father was supposed to have died later that day in the Nelson Hospital, but the son was only lightly injured. Subsequently George used to show the scars on his back to disbelieving acquaintances as proof of the occurrence.¹⁰

Only that morning, Ken and some friends had cycled over to look at Croydon airfield, which had been bombed the previous day, but were baulked by Purley Way having been closed. They often went to look at the fighter aircraft at Croydon and had a private way in, over the nearby playing fields and under the barbed wire fence round the airfield. Never mind any danger – it was exciting just to be near a Hawker Hurricane.

As the nightly bombing of the ‘blitz’ proceeded, Ken’s family became accustomed to sleeping in the Anderson shelter in the garden. This eight-foot by four-foot (2.4m by 1.2m) space was often crowded with Mum, Dad, the three children, and his aunt and uncle. Ken felt that viewing approaching bombers in daylight was ‘bad enough, but at least you could see real aeroplanes and con-trails’, but the night raids were much worse, with the family all crouched in the shelter and Ken unable to see which way the attackers were flying. In particular, whenever a German bomber circled round, looking for a target, its engines sounded very worrying as they muttered ‘.. I’m coming to get you, I’m coming to get you ..’ over and over again.¹¹

And then on the night of 25 October 1940 there was a big explosion not far away, close enough to feel the ground lift the entire shelter and shelterers ‘like a wave’. A very large bomb, perhaps 1000kg (2000 lbs) in weight, had fallen in Merton High Street near the end of Leyton Road. Shortly after the bang, a neighbour who had no shelter of her own tapped on the Anderson door and asked ‘Lil, can we come in your shelter?’. To which a surprised Mrs Gibbons responded ‘How did you get in? – The front door’s locked’ only to be told ‘Oh, there’s a front door lying in the middle of the road – that must be yours’. Dad was in the King’s Head pub when the bomb went off some 50 yards away, and his excuse for coming home late was only to bewail ‘they’ve got the King’s Head!’

This bomb demolished several houses and damaged several others, as well as number 40. Tramlines were torn up, and one tram was thrown completely off the lines outside the ‘old William Morris house’,¹² where it stayed for some months windowless and abandoned. ‘Nobody ever knew what happened to the driver.’ (Ken places the ‘old house’ between the old cinema on the corner of Mill Road, and the Morris works proper.)

Les Noble, a friend of Ken who lived at no.1 Leyton Road, had a lucky escape on that occasion. Unusually, he had spent the night in the deep shelter of Colliers Wood Underground station, and when he returned home the next morning discovered that an eight-foot (2.4m) length of tramline had crashed through the roof and landed on his bed.¹³ The house was one of those demolished.

By the standards of the time 40 Leyton Road was not badly damaged and the Gibbons family continued to live there. ‘It was patched up, and livable in’. Most of the ceilings had come down, and were replaced by bare boards, and the broken window glass was patched with a kind of tarred fabric, as used on shed roofs. A belief current at the time held that if you could hear a bomb whistling as it fell, it would hit somebody else, not you. Ken’s Auntie, living some distance away in Mitcham, was sure ever after that she had heard the High Street bomb whistling as it came down.

Notes

- 1 As told to David Haunton, who added the footnotes.
- 2 Local directories imply that these were built in the late 1890s.
- 3 Now the South Wimbledon Youth Centre at 72 Haydons Road.
- 4 Ken is quite correct here: Operation *Pied Piper* to evacuate children and some businesses from the capital actually started on Friday 1 September. The local paper reported that the Wimbledon evacuation officer did not receive his instructions until midday on Saturday, and spent much of the afternoon going round his area with a loud-hailer to inform parents that evacuation was to be the next day. The Merton and Wimbledon groups all left on the day that war was declared, the first train leaving at 08:55, the last at 16:15. The sirens Ken heard at the station were sounding the famous false alarm soon after Mr Chamberlain had broadcast to the nation.
- 5 He was Captain in command of the destroyer HMS *Kelly*.
- 6 Adsdean House is described by Nairn and Pevsner in *The Buildings of England: Sussex* (1965, Penguin) as ‘Simple gabled Tudor house of c.1850, with a delightful south addition by Norman Shaw 1877 ... a two-storey wing with big polygonal bow window, the end gable made into a composition with the chimney in his very best manner. Flint and stone.’
- 7 According to the splendidly prescriptive *Titles and Forms of Address – A Guide to Etiquette* (14th edn. 1971, A & C Black), as the younger son of a Marquis, the absent ‘Lord Mountbatten’ had only a courtesy title, not an inherited one, and should have been referred to as either ‘Lord Louis Mountbatten’ or ‘Lord Louis’; his wife should not have been ‘Lady Edwina’ but ‘Lady Louis’, and their daughters merely ‘Miss Patricia’ and ‘Miss Pamela’. Only when he achieved his earldom did the daughters become entitled (literally) to ‘Lady’.
- 8 This was presumably Victoria, Countess (more correctly Marchioness) of Milford Haven (1863–1950), the mother of Lord Louis. She was a granddaughter of Queen Victoria.
- 9 After the Mountbattens left Adsdean House, it remained empty for a while, until interestingly Dr Barnado’s opened it as a mixed evacuation home (for both boys and girls) on 6 June 1940. Barnado’s occupation continued until the early 1950s.
- 10 A little licence in the tale here, perhaps. Mr John George Swinfield, aged 60, is recorded in the List of Civilian War Dead for Surrey as having died that day at Brett’s Factory in High Path, along with two of his workmates, Ernest Bannister and Henry Williams, probably as they left work for the day. Maybe George was caught by the blast from the same bomb.
- 11 The engines of RAF bombers were invariably synchronized, giving a constant humming note to the listener on the ground. The twin engines of *Luftwaffe* bombers were unsynchronized (ie. left out of phase), giving a noticeable beat to their music.
- 12 Ken remarks that the local kids used to think the old house was haunted, partly because of the Nelson’s-head door knocker, but this did not stop them playing around in it after it was abandoned.
- 13 This would have weighed at least two hundredweight (100kg).

DAVID HAUNTON reports on the results of the **SOCIETY TALKS SURVEY**

A hearty 'thank you' to all members who responded to our survey. The results were discussed in a Committee meeting in early April. Of 141 survey forms sent out with the *Bulletin*, no fewer than 80, or 55%, were returned. This good response indicates a healthy level of interest in the Society's activities. There were several positive comments about the *Bulletin*. (Note that not everyone answered every question.)

Ten responders never attend talks – distance, football supporters, 'anno domini' etc. Reports of talks are enjoyed by 78, though not by two. The range of subjects seems right: occasional forays outside Surrey and London would be tolerated, as 16% prefer talks only on Merton, 62% Surrey and London, while 22% would be happy with a countrywide range.

Saturday afternoon is best for most people, with no preference for a particular Saturday in the month. There is little support for any other day, and even less for an evening. As for a fixed Saturday, there were five votes each for first, third and fourth, and 11 for second, but these 26 votes were outnumbered by 42 votes for 'any Saturday'. Your Committee will plan more flexibility on this point. Saturday afternoons are difficult to reserve for only six members of the 20 who belong to other 'Saturday' organisations and for only four of 37 who do not belong to such.

Most, that is 42 (60%), always come by public transport. Some (13) always use a car and some (13) use either. Your Committee will re-examine halls nearer the centre of our area.

About a third of responders have difficulty hearing speakers (19 always, 3 sometimes). Our public address kit has been repaired and was ready and working for the April talk. All we have to do now is persuade speakers to use it!

Reasons for not attending particular talks in 2010 were varied:

Uninspiring subject: each talk scored an average of only three votes against – many qualified by 'I already knew a lot about this' (offset by one 'superb talk' for David Luff on Liberty's!).

Parking was a problem for three members with walking difficulties, worried where to park in unfamiliar locations. One suggested sketch-maps on the website, and the Committee think this is a good idea and may extend it to the *Bulletin*.

Weather was mentioned by 23 and 24 (say 30%) for both talks hit by snow and ice. One suggestion is that we cut the January meeting, but the Committee feel that scheduling the talk late in the month, and with a Society or very local speaker, would be better.

Illness, of self or family, prevented three or four people attending each meeting.

Public transport: the length, difficulty or unreliability of the journey deterred different sets of five or six people per meeting. Raynes Park is mentioned as taking too long to reach, needing two buses or trains, or costing too much (£7.30).

However, clash of dates is the main problem, preventing on average 22 people from coming. Though some of these clashes are with other 'Saturday' organisations, most are due to family visits or responsibilities, often at short notice. Holidays, theatre matinees and football were mentioned by a few. Your Committee will liaise with the Wimbledon Society and Wimbledon National Trust to minimise clashes.

One of the advantages of the not-too-popular Raynes Park Library Hall is its digital projection equipment, so your Committee will examine the feasibility and cost of purchasing our own.

So, we have actions to explore and food for thought. Once again, many thanks to everyone who responded.

Wandsworth Heritage Festival ...

From 28 May to 12 June an extensive programme of events of historical interest has been arranged throughout the Borough of Wandsworth. Brochures available from Wandsworth Museum, libraries etc.

... and

Additional good news is that the De Morgan Collection is scheduled to reopen, on 1 July, in the old West Hill Library building which it shares with the new Wandsworth Museum. The Collection consists of ceramics by William De Morgan (friend and sometimes colleague of William Morris), who had his workshops in Colliers Wood for some years, and paintings by his wife Evelyn, in the pre-Raphaelite tradition.

A Tailpiece ...

(From John Aubrey's *Natural History and Antiquities of Surrey*, published in 1718-19, and quoted in Eric Parker *Surrey Anthology* (1952) Museum Press)

Some peculiar Words used by the vulgar in SURREY

Yarrow, yare, shy.

Eve, modest or meek.

Spood, speed.

Nott, sheere, as sheer cut off.

Druxen at Heart, rotten at Heart.

Stover, in a Fret, or Rage.

To foreslowe the Time, to be remiss, to be backward, and lose an Opportunity.

Pre, a Plank laid a-cross a Channel or Gutter to go over, which, in other Countries is called a Bridge.

Hatch, a Gate in the Roads; and a half Hatch is where a Horse may pass, but not a Cart.

Place, the Manour-House.

Gill, a little narrow Valley with Wood, and a little Rill running in the Bottom.

JAG

BILL RUDD'S MORDEN



162 Wandle Road in 1971. Known incorrectly in its recent years as Ravensbury Farmhouse, it has been replaced by a block of flats.

WANDLE INDUSTRIAL MUSEUM

The new exhibition, which is called 'The Wandle, Then and Now, in Photographs', opens in mid-June.

For details visit www.wandle.org or telephone 020 8648 0127; email: office@wandle.org

Letters and contributions for the *Bulletin* should be sent to the Hon. Editor.

The views expressed in this *Bulletin* are those of the contributors concerned and not necessarily those of the Society or its Officers.

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