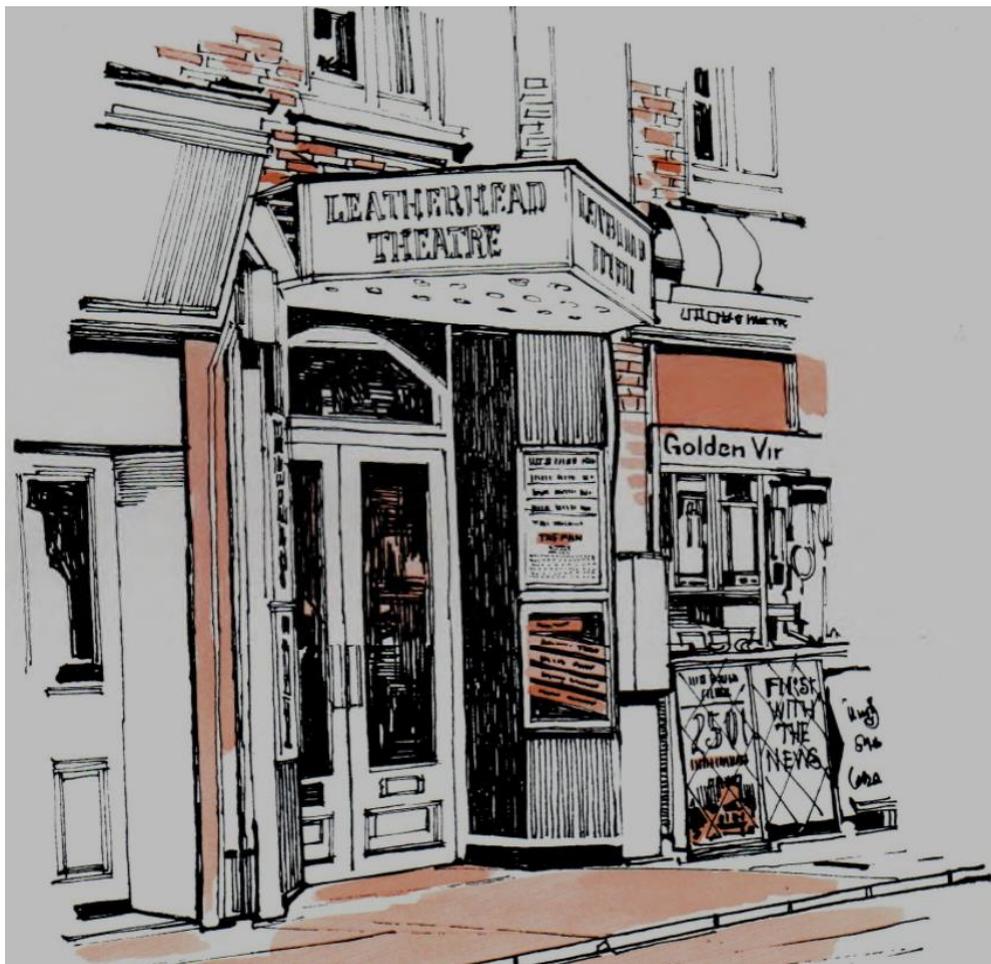




Leatherhead & District Local History Society
covering Ashted, the Bookhams, Fetcham, Headley,
Mickleham and Leatherhead

Newsletter December 2018



**Corporate
Member:**

**MICHAEL
EVERETT**

**58 The Street,
Ashted**

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MEMBERSHIP RENEWAL

Accompanying this *Newsletter* is a renewal form for membership of the Society for 2019. The subscription is unchanged. See Page 39. You can also use it to renew your membership of the Friends of Leatherhead Museum or to join the Friends for the first time. Please help us by renewing your membership in good time.

FRANK HASLAM, Membership Secretary

Cover sketch from the opening programme of the Thorndike Theatre, September 1969. It shows the original Leatherhead Theatre in the High Street whose productions between 1951 and 1969 were often sold out before opening night. It was eventually replaced by the much larger Thorndike Theatre in Church Street. Today the name has reverted to Leatherhead Theatre which, this year hosted the first new repertory productions in some 30 years. Former managing director Hazel Vincent Wallace masterminded both of the earlier theatres. As we approach the Thorndike's own half century in 2019, Hazel gives a personal view as she approaches the age of 99. Page 19.

**EDITORIAL**

Welcome to the last *Newsletter* of this year with details of our Christmas Miscellany on Friday, 7 December on Page 7. Should be a great finale to the past 12 months.

2019 will mark the 50th anniversary of the royal opening of what is now the Leatherhead Theatre. This *Newsletter* features an interview this autumn with the great lady and mastermind behind that, Hazel Vincent Wallace. We also pay tribute to Goff Powell, our prolific local historian who sadly died this year and is much missed.

Apart from the usual updates with news from the Museum and future events, we report on two of the recent monthly lectures and bring the final curtain down on the centenary commemoration of World War One by covering one particular Leatherhead figure who lost his life then. As well as the 2018 Museum exhibition we have seen new books published on the experiences of Fetcham (see Page 34) and Little Bookham (September *Newsletter*) during those tragic years so thanks are due to the many who were involved with those.

This *Newsletter* also sees the return of that old favourite, the route of Stane Street through our district and beyond, plus one or two other gems. I do hope you enjoy reading it.

Thanks are due to our new audio editor, Neil Gilchrist, whose priceless contribution means we can now continue with the historic and current oral history service, reproducing and recording memories and descriptions of the area throughout the entire 20th century for posterity. More of these will be available on the website in due course.

However we are still in need of a corporate liaison officer to promote the benefits of the Society to local businesses as well as a sales officer to sell our growing portfolio of books. If you have suitable experience for either of these roles or can recommend someone who has, do please contact us.

TONY MATTHEWS

CHAIRMAN'S REPORT



We understand that the late Margaret Joyes Mayell has left the Society a legacy of around £3500. This is welcome of course but apart from knowing that she lived in Ashtead for a while we have no other information about her. If any reader can enlighten us further do please contact me about it.

Speaking of legacies, we have received some 150 pieces of Ashtead Pottery from Mrs Joy Hallam who did much of the research work for her husband Edward's pocket book on the historic local factory covered in the June *Newsletter*. The couple collected pieces over many years. Another three possible bequests have also been mooted. So should our Museum aim to become the national depository for work produced there in the 1920s and early 1930s?

Our monthly talks have been hugely successful of late. The speaker in September was Lucy Quinnell talking about her historic home, Rowhurst, about which much still awaits discovery. In October we heard about the supply of water, electricity and communications at Polesdon Lacy, demonstrating the lengths that owners of great houses would go to install the latest technologies, both for comfort and to display their wealth. The researchers used methods similar to those of our own Society members, showing once again that there is always more work to be done when it comes to historical research.

Our output of printed works continues apace. *Ashtead in World War 2* is the third published in time for present buying this Christmas. The authors in this case are Pat Jenkins and myself with a foreword by our good friend Bamber Gascoigne. Our research over several years was assisted by Ann Williams, based in Canada. Many wartime marriages took place between Canadian servicemen based in Ashtead and young local women. Ann followed up as many as she could and their stories are summarised. The book is mainly about those who had to cope with the consequences of war, including for some being bombed out of their homes. It was a privilege to meet so many people who lived through those times and record their stories.

Present-buying apart, it just remains to wish you all a Happy Christmas and a fulfilling New Year. See you in 2019.

JOHN ROWLEY

NEWS FROM THE FRIENDS OF THE MUSEUM

By GWEN HOAD and ROBIN CHRISTIAN

Several events during the summer months involved members of the Friends. One of the most touching was a visit to the Museum by adults from Seeability on Wednesday, 1 August when Hannah Stuart, volunteer co-ordinator (Leatherhead) brought five clients and a helper with her. They were welcomed by Diana, Robin and Lin.



Above: John Morris demonstrates his hair-brushing machine, watched by 'the Hollises', Hampton Cottage's last private residents.

The Suffragette movement provided the theme and they brought special items to wear including a sash. It was a lovely day so they sat in the garden and enjoyed handling various artefacts.

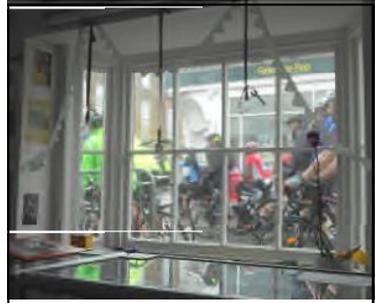


A Victorian hair-brushing machine recreated by John Morris featured among attractions on show during the Museum's three annual craft days. Visitors on Friday, 3 August enjoyed a demonstration of the machine as well as seeing 'the maid' Anna, set about her washing and other duties at Hampton Cottage (left).

The hair-brushing machine was invented in 1856 and was still in use in Leatherhead in 1909. The barber in his salon would hold a roller with soft brushes against the head of his client moving the roller about until all the hair had been brushed. It was said to have been a very pleasant experience.

Still enjoying beautiful weather, the Society

and the Friends organised a social evening on 17 August to welcome our new Museum managers, Peter Humphreys and Duncan Macfarlane, and introduce them to stewards and helpers. Robin compèred the event, with entertainment provided by a jazz duo, readings by Julia Lack and friends, and refreshments provided by Duncan and his wife. As darkness fell, coloured lighting over the performers, adding to the atmosphere.



Above: Familiar bike riders pass the Museum on 29 July.

Over 40 people enjoyed this really successful event.

Two Heritage Weekend events in the Letherhead Institute were due to members of the Friends. John Morris arranged an exhibition around the book *Lovely Leatherhead* with its historical photos of shops and buildings at the turn of the 19th century. CDs of the book, also full of articles and advertisements for local traders, were on sale and John still has some copies available. The hair-brushing machine was there too and we are very grateful to John for donating £43 to the Friends.

For Heritage Weekend on Sunday, 16 September, Robin brought his Manor Theatre Group from Horsham to the Institute to perform a one-act play, *Keep the Home Fires Burning*. It portrayed an episode during the First World war when a young man was shot for cowardice. His fiancé told their story, both as a young girl and as a much older woman, as did a group of soldiers and nurses dressed in costumes of the period. It was highly emotional but beautifully portrayed and drew the Institute's largest audience of over 60 that weekend. A retiring collection enabled Manor Theatre and the Friends to send a donation of £110 to the charity Help for Heroes.

All stewards and helpers are invited to our Christmas party at the Institute on Monday, 10 December. The Museum is closed from 1 December this year to enable preliminary work on the building before the main work early in the spring. We hope to reopen as usual around Easter time and will announce the date in due course.

Next year's Craft Days will take place during the schools' half term week, on Thursday and Friday, 30 and 31 May.

PROGRAMME OF ACTIVITIES

Monthly meetings/talks, Abraham Dixon Hall, Letherhead Institute.

7 December, 7.30pm: Christmas Miscellany. Seasonal celebratory wine, accompanied by three short talks on local history topics.

Peter Snell of Bartons Bookshop in Bridge Street, Leatherhead, will talk about this much loved local landmark.

Simon Ritchie will talk about Ada Lovelace (1815-1852), the only legitimate child of the poet Lord Byron and described as the world's first computer programmer through her work on Charles Babbage's Analytical Engine. She married the Earl of Lovelace and lived at the 17th century house Ockham Park near Wisley.

Roy Mellick, our Records Secretary, will be reviewing new local history books.

7.30 pm: Wine, soft drinks and canapés.

8.00 pm: Welcome by **Brian Hennegan**, followed by the three talks.

9.00 pm: Discussion time.

9.15pm: Carriages

Members are invited to bring guests. There is no charge but of course donations are always welcome.

18 January 2019, 7.30pm: Tony Matthews uses L&DLHS and other sources to tell *The Story of Cherkley Court*, covering Leatherhead's contrasting experiences of the Dixon and Beaverbrook periods and consideration of what has happened since then.

15 February 2019, 7.30pm: Lorraine Spindler will talk about two new books covering respectively the struggle of the Suffragettes and Fetcham in World War 1. John Rowley will talk about the new book on Ashted in World War 2. **15 March:** AGM with speaker to be confirmed.

12 April 2019, 7.30pm: Emma Corke on *Worms, Ashes and Bones: from Darwin to Today at Abinger*. (Date to avoid Good Friday clash.)

LECTURE REPORT

ROWHURST – LEATHERHEAD’S BLESSED PLOT

A large audience heard the September talk by Lucy Quinnell of the Fire & Iron Gallery on what has been her family’s house since 1932. Lucy’s own story is fascinating while the mysterious origins of her house have led to much speculation. BILL WHITMAN reports.

Lucy told us she was born at the northern tip of Leatherhead, opposite the Star pub. She later lived close to what is now SeeAbility while her father ran Rowhurst Forge. She went to Therfield School, Epsom Art School and Exeter University where she read English Literature, including a module entitled *Land, Landscape and Literature*.

She returned at a time of major change. The M25 now bisected the family farm and had taken many acres. Her mother died that year and then too her grandmother - the first family owner of Rowhurst - so Lucy found herself living there with her three-year-old son while her father still ran the forge.

She founded Fire & Iron Gallery to showcase and sell metal artefacts. The business grew and after assisting with London’s Globe Theatre gates, she designed and produced a sculpture at Ironbridge, the *Amesbury Archer* at Stonehenge, and a gold medal-winning garden at the Hampton Court Flower Show. Fire & Iron’s work in Leatherhead includes the sign for Neate’s Alley, ‘hand archways’ for a local park, the cyclists on the wall of the Letherhead Institute, and bridge-themed installation at the Church Street/High Street crossroads, not to mention the Dorking Cockerel down the A24.

Fire & Iron’s site is also a nature reserve and more recently Lucy led the successful campaign to protect the adjacent 57-acre Teazle Wood, now a major local conservation project.

Rowhurst House is located on a spur at the highest point in the area, 60 metres above sea level between two tributaries of the River Mole. The house was evidently built in three phases: a first building, represented now only by the semi-basement; a second timber-framed building dated by dendrochronology to 1346; and the newest part dating from 1632. The tower-like semi-basement is a 25 feet square room with flint walls 2½ feet thick. There are five cupboard niches in the walls,

*Right:
Lucy with L&DLHS
chairman
John Rowley.*



*Below:
Rowhurst
today.*



suggesting storage of important items and arches similar to those in a large dovecote in France. Two dovecotes appear in local records, yet a dovecote would surely not have required such substantial foundations. Comparisons made with a similar structure near Tyrwhitt House

across the valley might suggest an alternative function.

Lucy referred to Edwina Vardey's *A History of Leatherhead* which describes it as 'a key place in the local government; a centre of royal authority and the site of a minster church.' Leodridan, thought to be Leatherhead, is a royal vill in King Alfred's will (c885AD) and later records for Pachenesham (North Leatherhead) feature a prison, pound, courthouse, gatehouse and church.

Might Rowhurst's origins date back to that time - or even earlier? The semi-basement has been suggested as the missing Anglo-Saxon minster church which lay at the north end of present Leatherhead. Buildings on The Mounts date from the 1200s so the earlier minster church may still be found somewhere else in the area. It may be unlikely that Rowhurst itself was the church but it is possible that Teazle Wood might one day reveal new evidence.

Rowhurst appears as a name from 1418 to 1543 in connection with some fields, followed by a long gap to 1712 where it appears as a 'message' with 40 acres. A series of very short tenures followed and the buildings became ruinous. The major development of 1632 is not documented which is puzzling. Exactly three centuries later, Lucy's family moved in and the modern story began.

LECTURE REPORT

A STUDY OF COUNTRY HOUSE SERVICES AT POLESDEN LACEY

In October, Hugh Baker and Michael Herbert of Fetcham U3A Industrial Heritage Group outlined their research on the house's utility services in Mrs Greville's day. These helped to make Polesden Lacey 'fit for a maharajah'. (Tony Cox was the third group member who contributed all the information on the engines and electricity supply. Thanks were also due to Helen Taylor, National Trust Archivist and House Steward.)

In 1902, the owner of Polesden Lacey, Sir Clinton Dawkins, called in architect Ambrose Poynter and civil and mechanical engineer Stephen Terry to advise him on rebuilding the mansion and equipping the estate with all the latest applications of sanitary science and electric lighting.

They prepared detailed plans with specifications of waterworks, including a well with galleries, bore hole, tower, reservoirs and mains; hot and cold water supply, drainage and heating apparatus; stables, coach and motor houses with dwellings for the men; and a complete electric light and power station with all machinery in duplicate, and with storage batteries and travelling crane. The work was completed in 1904.

The Grevilles bought Polesden Lacey in 1906 and carried out further extensive interior alterations to make it a 'house fit for a maharaja'. The bedrooms now had telephones and en-suite bathrooms, almost unheard-of at the time. The baths had no taps: the water rose from the bottom without noisy splashing!

When Mrs Greville died in 1942, all her papers were destroyed as stipulated in her will. As well as all her personal records, most of the house records were lost, a great loss to historians. Fetcham U3A Industrial Heritage Group has looked at the water supply and electricity generation installed in 1904, along with the communications - telephones and indicators - installed later by Mrs Greville.

Providing water for the fountains and gardens was as important as that for the house. After the new well was dug, water from the old



Above: The front entrance of Polesden Lacey, largely unchanged since Mrs Greville's time. Below left: The water tower as seen today. Below right: The electricity generation station in 1905.



one built in 1850s was used for the fountains, utilising a 3000-gallon reservoir on 'Box Hill', the artificial mound on the right of the drive leading to the front entrance.

A cross-over pipe arrangement allowed for the old well to be a standby alternative supply of drinking water to the water tower reservoir, or conversely for the Box Hill reservoir to be supplied from the water tower. Before 1904 a large number of underground reservoirs were used to store rain-water from the roofs, with a total

capacity of 145,000 gallons. These were of brick, beehive shaped, with domed tops. As they were watertight, they continued to be used, along with an underground rainwater reservoir of 62,000 gallons and a garden reservoir of 3000 gallons in a small tower, with new pumps fitted. The new well, well house and water tower were all built in 1904, providing up to 3000 gallons a day or ten times the previous capacity. The water tower contained the main reservoir tank with a capacity of 30,000 gallons for the house and estate buildings.

The only known photograph of Polesden Lacey's engine house with its 20 HP Hornsby Ackroyd oil engines installed in 1905 to generate electricity, hangs in the corridor by the National Trust's offices. The building remains but there is no record of what happened to the oil engines. However after their installation a detailed description by Ambrose Poynter appeared in *The Engineer* (p229, 8 March 1907) explaining how they worked.

It was common in country houses to have systems of bells to summon servants to different parts of the property. The bells were operated from a lever via a system of wires and cranks and were often spring mounted and arranged on a labelled 'bell board'. Once a bell was rung, it would continue moving for some time so that the caller's location could be seen.

Although it is not known whether Polesden Lacey ever had this system, a later development was the electric bell annunciator board where the bells were operated electrically via pushbuttons. The caller's location was displayed in a number of labelled windows on an indicator board. Pressing a button both operated a bell or buzzer and activated a solenoid which caused a flag to be displayed or to oscillate within a labelled window to show the caller's location.

Two small examples from early in Mrs Greville's occupation were located inside her maid's bedroom. These indicated calls either from her own apartment or that of her father, the brewing magnate William McEwan who lived there until his death in 1913.

There are also two large indicator boards thought to have been supplied by Higgins & Griffiths Ltd when main electricity was installed in 1935. One near the servants' hall on the ground floor displays 49 locations on two floors. The other one upstairs near the house-keeper's and maid's bedrooms displays another 34 locations. There



*Above left: Sterling model U410 telephone in the servants' quarters.
 Above right: GEC model K7888 in Mrs Greville's own apartment.
 Below: Ground floor indicator board in the service corridor.*



were nine bell-pushes in Mrs Greville's apartment alone. There were also several direct bell circuits, for example from her apartment to the steward's bedroom and from the service area to the kitchen.

Internal telephones were installed during her residency. Two firms supplied these at the time, the Sterling Telephone and Electric Company

and the General Electric Company, but the actual installation dates can only be guessed from studying contemporary catalogues.

Sterling Telephone and Electric Company Ltd was an early starter in the days when electrical devices were a new growth industry. They originally just produced electrical parts but added telephones to their range in the 1890s. These were made at a factory in Dagenham, Essex, bought in 1910. It grew in time to cover ten acres.

Catalogues show many early phones were built with components from the Swedish manufacturer L M Ericsson. Polesden Lacey has two Sterling model U 410 ten-line interphones and one model U 427 ten-line interphone with an Ericsson handset. These must have been supplied before the GEC takeover in 1931. The telephones are Primax models where a single battery operates the system.

The General Electric Company included Sterling telephones in its catalogues for some years and in 1931 it took over the whole of Sterling's production and sale of domestic phones to add to its own manufacturing business. Certain Sterling listed products were still made and now listed in GEC's *Everything Electrical Catalogues*.

Polesden Lacey has three GEC telephones: a model K7888 six-line and two model K7867 six-lines. These appear in catalogues dated 1932 and 1935. Presumably the Sterling and GEC interphones were interconnected but complete communication between more phones would not have been possible. Six phones remain today but notes on the electrical plans indicate there may have been more and were used until Mrs Greville died and the house was passed to the National Trust in 1942.

FEATURE

40 YEARS IN A CRAFT SHOP

The Story of Granary Crafts, Bookham 1973-2013

by MARGARET SOWERBUTTS

When I was putting the car away one day in 1973 I looked across the road and saw this tiny shop next to The Granary, the tall white house in Church Road which had been converted from a corn mill. I hadn't given it much thought until I suddenly saw that it was closing down. I thought: 'Crumbs, I must go and see what is happening.'



Above: Margaret in action behind the counter.

Right: Granary Crafts, the cottage in Church Road, Bookham.



It was a craft shop, and the owner told me she rented it from the Coal Board. Originally it was a coal merchant; they had a little fire in the grate and they sold coal there - not in bags, they just took orders. After that it became an antique shop and then a craft shop.

I thought this was interesting and it was very convenient, being just across the road. An ideal opportunity to start my own project, so I rented the shop and took over the business. I imagined I would just be sitting behind a counter serving customers, but it wasn't like

that at all. There was always heaps to do.

The first thing was to get the loo fixed. I was quite particular about things like that, having been a nurse. This shop had been in use for years and yet the toilet was in such a state, unbelievable. My first priority! The furniture consisted mainly of tea-chests at this time but we soon improved it.

The previous owner had got rid of most of the stock, so we were starting from scratch. I placed a full-page advert in the *Bookhams Bulletin* which read: 'Did you know you could get dolls' eyes, teddy bears' noses, rocking horse tails and cats' whiskers in Bookham?'

The magazine designers included two beautiful oval human eyes in the draft advert. I said: 'These are not animals' eyes' and got them to change the page. They were replaced with two proper black animal eyes and a nose.

The previous shop owner had sold felt, together with stranded embroidery cotton and Anchor wools. At first, we sold it in small squares but I soon realised people wanted it in much bigger sizes so we sold it by the metre, especially for school projects, as it wasn't available anywhere else locally. It came in a range of lovely colours from the wholesalers. I decided to keep these raw materials on in the background while concentrating on promoting ready-made local crafts like pottery and glass. But I didn't know what I was doing really and it didn't sell well. A case of learning as you go along.

Before long I employed Derene and Jane. Jane came to me as a customer and stayed to work as an assistant. She was practical and good at keeping the books, very orderly. Derene had worked in a craft shop in Leatherhead and was creative, always wearing outrageous clothes, with purple hair and big earrings. You never knew what she was going to turn up in next. They made a good team and were with me until the last day.

The wholesaler reps were good. One came all the way from Essex but because he travelled early for a clear road he would arrive and have breakfast. It wasn't a conventional shop, more like a big family.

After a few years the Coal Board wanted to raise the rent so we converted our little cottage – a former almshouse which we had been using as a garage - and moved the business across the road. By then we were selling mostly tapestry wool and embroidery silks and

kits, as well as the felt for schools. We also ran craft classes in the dining room of my house, and naturally people bought the material they needed from the shop.

I ran the shop until I was 90, 40 years in all. I stopped in 2013 and moved to Somerset. It was a hobby really, good fun, but when I first started I didn't have a clue about business. I didn't even know the difference between cost price and selling price. We never made a great deal of money from it. What I enjoyed most was meeting all the customers, and I think there was some disappointment in the village when they thought it might close completely because it had become more of a community centre rather than just a shop. All good things come to an end, though and at 90 it was time to close the door for the last time.

WORLD WAR ONE FEATURE

LORRAINE SPINDLER writes about one particular Leatherhead man who died in France during the First World War.

As a battlefield historian and genealogist, it is my privilege to take groups over to Ypres, Arras and The Somme to retrace the part their ancestors played in the First World War. The group usually stays at Talbot House in Poperinge, the 'home from home' created by army chaplains Philip 'Tubby' Clayton and Neville Talbot for the troops in 1915. Indeed, much of the property remains unchanged and looks as it did over 100 years ago.

During the Great War, Poperinge was part of unoccupied Belgium. Away from the turmoil of the front line the Ypres Salient, the town became the nerve centre of the British sector. From December 1915 onwards, and for more than three years, the house provided rest and recreation to all soldiers coming in, regardless of their rank.

From its existence during the conflict it went on, with Tubby's guidance to launch the Toc H movement, an organisation that seeks to ease the burdens of others through acts of service. It also promotes reconciliation and work to bring disparate sections of society together. Branches may organise localised activities such as hospital visits, entertainment for residents of care homes and residential holidays for special groups.

Toc H reminds me of the kindness of Bernard Stenning, who was born in Caterham on 1 July 1882, son of Edward Stenning, a wealthy solicitor and Louisa Fanny Thompson. The Stenning family moved to Leatherhead in 1895 and Bernard's father was elected to Leatherhead Urban District Council early in 1899. Unfortunately, Edward's success was short-lived as he drowned, along with 104 fellow passengers and crew on 30 March 1899 aboard the passenger ferry the *Stella* on its way to Guernsey. Bernard was just 17.

Aided by an experienced QC, the Stenning family received £6200 in compensation, enabling Bernard's brother Edward to purchase land to build the St Nicholas Hill development on the south side of Highlands Road. Both sons followed in their father's footsteps and opened a solicitors' practice in London and the Capital and County Bank Chambers in North Street, Leatherhead.

Bernard also devoted himself to the local community, becoming captain of the Church Lads Brigade Cadets in 1908. He was responsible for discipline and ensuring the boys' uniforms were always up to standard. The same boys went off to fight in the war and more Victoria Crosses were awarded to former members of the Church Lads Brigade than any other youth organisation.

Bernard was exceptionally well loved in the community despite being a disciplinarian. He went to fight with the British Expeditionary Force and by December 1916 had been promoted to 2nd Lieutenant with the 5th East Surrey (Territorial) Regiment. Sadly, he died of his wounds on 26 July 1917 and was buried at the casualty clearing cemetery in Godewaersvelde, France.

I researched Bernard and his connections to the Church Lads Brigade. His obituary in the *Dorking and Leatherhead Advertiser* of August 1917 read: 'There must be few of us here this morning to whom the death of Bernard Stenning does not mean the loss of a personal friend. Having to work as hard as any man at his own profession, he has for many years given up almost every moment of his spare time to the services of others, and his aid was ever at the disposal of anyone who needed help of any sort.

'It is impossible to do justice in words to his constant readiness to do any possible act of kindness or to express what this place owes

Continued on Page 40

ORAL HISTORY REPORT

HAZEL VINCENT WALLACE Creator of professional theatre in Leatherhead

Hazel Vincent Wallace masterminded Leatherhead's one-time role as a home of great professional theatre. She was interviewed at her Richmond home on 4 October 2018, just two months short of her 99th birthday.



Hazel Vincent Wallace

I was born on 8 December 1919 so I have a 99th birthday coming up. I was born in the Midlands, surprisingly

because my mother came from Devon and my father came from Scotland. But they finished up in the Midlands which was horrifying to my mother who was used to Devonshire and its cleanliness. The Midlands were known as the Black Country and it was!

But my sister and I - she was two years older than me - had a wonderful education there and wonderful friendships. There were wonderful people in the Midlands - very warm hearted. Then I went to university, to Birmingham.

During the Second World War, I was in personnel work in war factories. But every evening - this is when I was working in London - I would travel to the Unity Theatre, one of the few theatres that had kept going during the war. It was not - and could not be - professional. It was very left-wing which didn't worry me one bit because I wasn't politically minded anyway. Every evening I was working there producing and playing in musicals and plays, so I was happy to be still connected with the theatre. The Unity Theatre has a wonderful history of its own which is worth looking into. (See Page 26.)

Every evening I travelled up to London in the blackout and then travelled back again at midnight afterwards and appeared in their

productions - produced and appeared as an actress and a singer. I was a good singer. *[Among productions was] Robin Hood*, a musical. There was a play by Ted Willis which was about temperance and I was the heroine. I did everything and was very versatile.

I didn't actually found the Under Thirty Theatre Group. It was founded by Oscar Quitak, another actor from RADA - the Royal Academy - but I met him soon afterwards. He and a friend of his had founded the group to undertake encouragement of young actors of under 30. I joined the group and liked it. I thought it was excellent and doing very good work. We were doing Sunday night plays, new plays, in the West End. Quite a lot of young actors were launched from those productions. One of them was Claire Bloom, for instance.

I helped to organise the Under Thirty Theatre Group. We took an office in Suffolk Street which was in a Georgian house exactly opposite the stage door of the Haymarket Theatre so it was in a wonderful position. We became very famous I think because we were the only club for actors at that time. They used to come on after their productions had finished in the West End and have supper there and a pretty riotous time, I might tell you. It was very popular. No such thing now.

On the basis of that club, which had a very strong membership of young actors - Peter O'Toole (1932-2013) for instance was a member and umpteen others - we decided that we wanted to have a little theatre of our own. That's when one of us heard about the Leatherhead Theatre which had tried to have a production but it was no good. They didn't know what they were doing. The little theatre held 300 people and it was in the High Street at Leatherhead, which was only a village in those days. We could see the potential and we - me and some other fool - took a lease on this theatre and somehow made it work. It became enormously successful.

[In 1953 they made an exchange agreement with the Marlowe Theatre in Canterbury.]

The Arts Council had at that time a very interesting policy to exchange companies so that you played for a week at your home theatre. Then you took that production over to - as it was in our case - Canterbury and played it there for a week and then rehearsed the next one. So you were there for two weeks. It was a bit



Above: Actress Dame Wendy Hiller (1912-2003) meets Hazel in front of her portrait at the Thorndike Theatre.

complicated but it meant we had two companies which both played for two weeks and gave us that extra rehearsal time. I would say it was a rather frenetic time because we were travelling by train and you never quite knew if you were going to get there or if the set was going to get there. But it brought theatre to Canterbury.

Leatherhead District Council contributed financially. Not a very high contribution but they did give a little bit of money towards it and showed active interest which was very useful.

We had established the theatre as having potential when we opened it in 1951. It took about two years to settle in and by then we were playing to full houses. In those days it was a weekly repertory where you played a play for a week while you rehearsed the next one and it was very hard work. I was playing and directing as well as running the theatre. So I was an actress and a director and a manager all at once.

There were many famous names. There was Peter O'Toole and there was Peter Bowles, for instance, who was in the last play that I was in. There was Alec McCowan (1925-2017) and Penelope Keith was one of my people that I started their career. Another one was -

alas recently died - Gillian Lynne (1926-2018), choreographer to *Cats*. Brilliant. I started her on choreography. I did a lot of recognising potential in actors who could go on further into directing or doing choreography. I encouraged them to become more interesting people as a result.

We used to have theatrical Balls but they were just to raise money. We did everything anybody could think of for raising money because by then we knew that our little theatre holding 300 people simply wasn't big enough. It was packed out, sold out every time we opened a production and we eventually became three-weekly, not weekly. We went up from weekly to fortnight and then three-weekly. We were so popular that we were sold out before productions even opened.

We knew we had to have a bigger and better place but we did not know then that it was going to be called the Thorndike because we hadn't even got a design for it.

It is a long story but a fabulous architect [*Roderick Ham*] collaborated with me and our stage manager to design a lovely new theatre with everything we needed. We wanted a studio theatre attached to it which we eventually named after [*actor and theatrical director*] Sir Lewis Casson (1875-1969), Dame Sybil Thorndike's husband. We also wanted art exhibitions which changed with each production in a beautiful place in the mezzanine. They could have a drink and look at the pictures. We sold quite a lot from there and we showed a lot of very good artists there. Of course we could also present films and we did concerts and virtually everything you can think of. We did a lot of work with young people in education too.

Well we designed this theatre with the architect who was the best designer of the time and I knew we must find an interesting title. I had always admired Sybil Thorndike (1882-1976) as an actress and a person. She had a fantastic personality. She never stopped laughing for one thing. She had a wonderful sense of humour but she was also a wonderfully brilliant actress.

So when we had our design it was put into a model - a beautiful model - it was taken by myself and the designer and our chairman up to Chelsea where Sybil was living. We went there on a Sunday morning and she and her husband looked at it - we have pictures of

98 Swan Court
 Chelsea.
 Dear Hazel,
 10, Grove Park
 So be honoured
 - Oh very much - that
 the new Theatre with
 my name attached -
 yes - thrilled! & I

be able to come
 down perform in
 some way if I'm still
 standing on my legs!
 Thank you for these
 honours.
 Yrs most sincerely
 Sybil Thorndike.



Above left: Dame Sybil Thorndike's consent letter for the use of her name for the new theatre in Leatherhead. Above right: Dame Sybil in entertaining mode at Leatherhead.

them here - and loved it.

I asked her if she would have the theatre named after her. I have a letter - very precious - saying: 'Yes, I would like it to be named after me but I would also like to play in that theatre.' I am happy to say she was in the second play that we did at what she called her own theatre. It was a new play, [*There Was an Old Woman*] all about an old woman on the streets with the carrier bags that they

took around with them. She didn't mind being in rags and looking a mess. She played the part brilliantly.

She used to come forward every night for the curtain call and give a little speech. One night she stepped forward and her Directoire knickers fell to her feet. She looked down and laughed the biggest laugh you have ever heard in your life. She thought it was fabulous. She was that sort of person. Of course she came to every production and she encouraged us enormously with her support. She was fabulous.

I remember the opening of the Thorndike on 17 September 1969. Well I organised it. Approaching Princess Margaret wasn't too difficult through our chairman [*Greville Poke*] who had connections with the Palace. She loved theatre. We convinced her it was a good theatre and it was going to be right and it was going to have all these extra things like the art exhibitions and the studio theatre.

So she agreed to come and open it on the first night, which she did with her husband of that time, Lord Snowdon. She enjoyed the whole evening. [*The production that evening was a performance of James Goldman's The Lion in Winter.*]

In fact when the curtain came down on the play she met them all and said 'Now we'll have a party' firmly. We hadn't got anything organised but I managed to get various people rushing around with sandwiches and things and her secretary told me: 'That means she has really enjoyed it because if she hasn't she will just get in the car and go home!'

If she said 'we will have a party', they had a party. That was quite extraordinary out of the blue and none of us got home until well after midnight. So the Thorndike Theatre was launched very happily and was very successful. [*Others present at the launch included Lord Olivier, Sir Michael Redgrave, Dame Edith Evans, Bryan Forbes, Michael Flanders, Nicholas Parsons, Richard Briers and many other leaders in the acting and entertainment world.*]

The only time the name was changed was when it had to stop producing plays. Although *Sybil* by then had gone, I knew that she wouldn't want her theatre to continue to be named after her if it was not producing any plays. It had lost its grants from the Arts Council and even from the local council. There was a slump at that time and all the grants just disappeared. So there was no way of carrying on

Right: The great stage actor-manager Sir Donald Wolfit (1902-1968) in 'Cromwell at Drogheda' at the original Leatherhead Theatre in 1961.



and we took the name away and gave it back to Leatherhead as it used to be.

[On the return of repertory in 2018 after some 30 years.]

Well victory! I hope they succeed because they have no money coming in from outside. No grants. I always found that you have to have a certain amount of subsidy to keep you going with a steady foundation. It would be upon that that you took your risks. If you don't take risks you are doing something for nothing.

So it's back to Leatherhead Theatre and it hasn't been doing plays. It has just been having something coming in on one night or two nights or concerts. A varied, very varied programme. I admire them for keeping going. I really do. I think they have done wonders. They are now trying and have formed a company which I hope will be doing plays because that's what the theatre-goers in Leatherhead are asking for.

If ever they saw a play coming to the Thorndike Theatre it would be well supported. We never did have a company. We directed plays and cast from people in London. Each play was cast by a director so we didn't have a company in the sense of someone signing up for a whole year or anything. No, everything was cast as well as possible so that you had the best play with the best director and the best cast you could possibly get that was available at the time.

[In 2018 the new repertory company, named after Sir Michael Hordern, put on a production of Yes Prime Minister from the TV series.]

Well I heard they were doing it and thought what a lovely idea because we all enjoyed that on television. I do admire how the

management at Leatherhead Theatre have kept going. I admire them enormously.

If you've got a steady subsidy grant from the Arts Council, for instance, and also from your local authority you've got a very firm foundation for doing exciting work. Then you get exciting actors and exciting directors. Of course that got lost over the last few years. Now they are trying to revive that and I admire them for their courage and tenacity and I hope they have great success.

[Did she think the name Thorndike would ever return?]

No I don't. Not unless it has the same policy as when I was there which was to present the best plays with the best directors with the best casts. Being close to London was a great asset. We had all the actors in London to try to get the very best cast for every play and that's how we became so successful.

We had such a good reputation. But when the grants during the slump were taken away from so many theatres it was a terrible death blow to many of them. I admire those who are now trying to revive what they had before. I hope with all my heart they will find support in Leatherhead who were a very good audience to play to.

WHAT WAS THE UNITY THEATRE?

The Unity Theatre grew from the Workers' Theatre Movement, formed in the East End to bring contemporary social and political issues to a working class audience. The Unity Theatre club itself was formed in 1936 at Somers Town in what is now the borough of Camden. By the end of the theatre's first decade it had spawned 250 branches nationwide. The initial ban on theatre at the outbreak of war was lifted and the Unity Theatre remained active throughout the war. The company provided entertainers to tour factories and air-raid shelters. Thirty years after the war ended the Camden premises burned down but productions continued sporadically until 1994 when the site was sold for social housing. Unity Mews on the site commemorates the theatre.



FEATURE

THE GRADUAL UNVEILING OF STANE STREET by TONY MATTHEWS

When the poet Edmund Blunden wrote his work *Stane Street* in 1916, the ancient Roman road between London Bridge and Chichester was still largely a subject for romantic speculation. Its route was only partially known and its purpose little more than legend.

So Blunden wrote:

*This way the broad leys seemed to me
As we went riding on Where
rode the Roman cavalry Two
thousand years ago:
The Stane Street, clad in dust and glare,
Had lost the mystery
That garlands relics great and rare
Of far antiquity.*

It was then only three years since the first detailed work had been published about the road - Hilaire Belloc's *The Stane Street, A Monograph* - which sought to cast light on the mysterious route of this ancient highway through Surrey and Sussex. Belloc estimated the total length as 55 miles, 3 furlongs but stressed that less than two miles of the actual road could still be seen in 1913. This was on Leatherhead Downs, visible from the summit of Mickleham Combe, just at the end of the boundary between Cherkley Court (now Beaverbrook) and Mickleham Downs house.

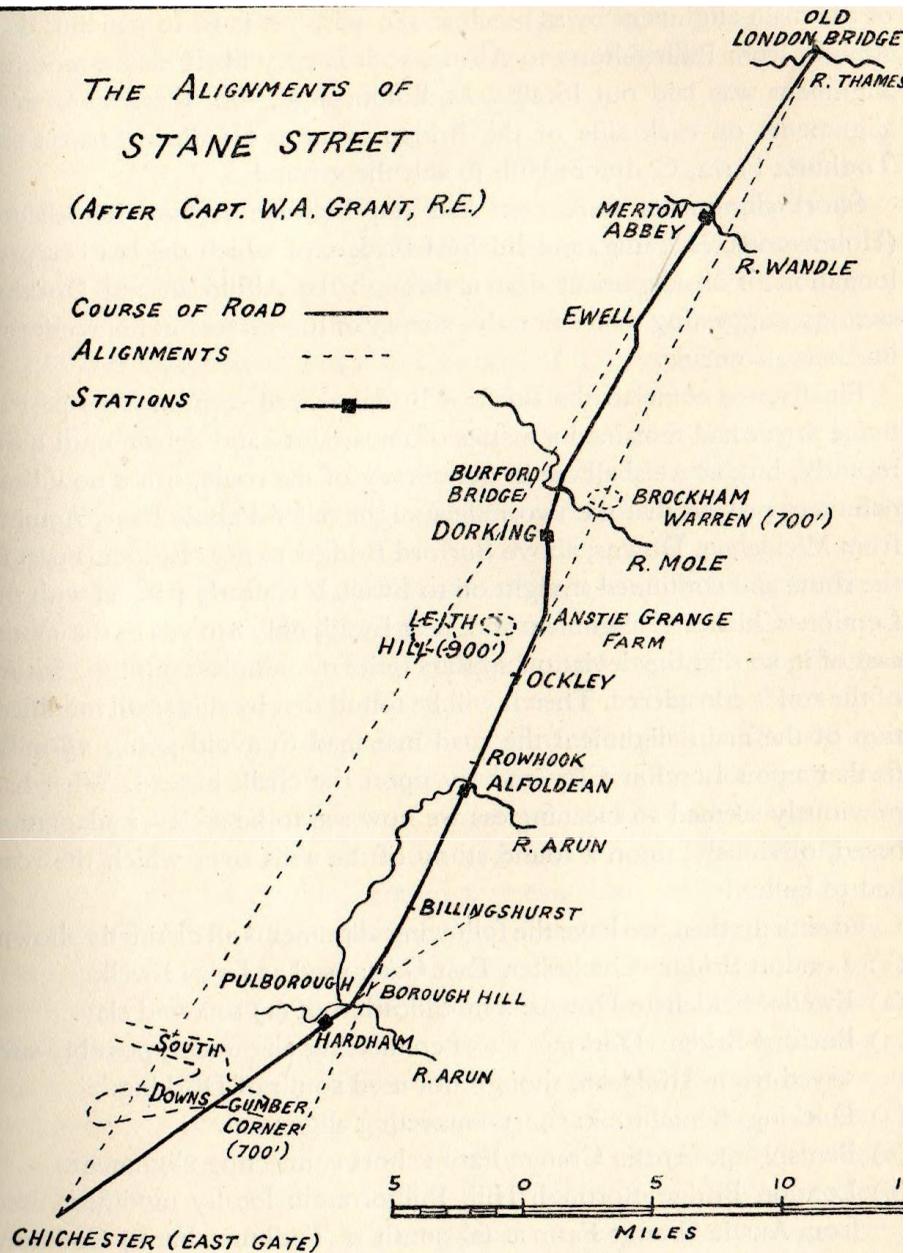
He wrote: 'The line, which is absolutely unswerving, can be followed in the clearest fashion from summit to summit until one reaches the top of the hill above Thirty Acres Barn.' This amounted to just 3484 yards. The last visible alignment northwards he said was at Epsom racecourse, beyond which the exact route to London had been lost in the mists of time.

Within ten years this interpretation had been resoundingly rejected as archaeologists began to investigate Stane Street more deeply. In 1922

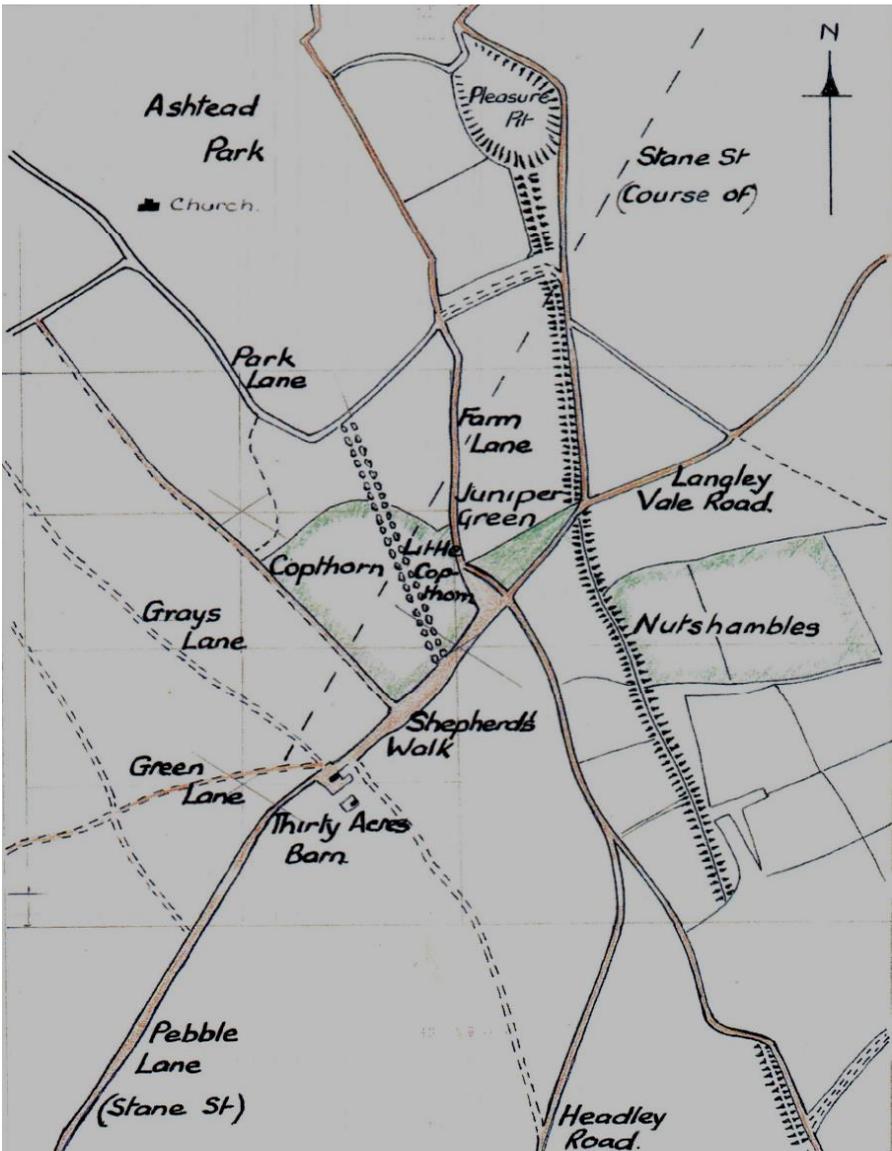
THE ALIGNMENTS OF STANE STREET

(AFTER CAPT. W.A. GRANT, R.E.)

- COURSE OF ROAD ———
- ALIGNMENTS - - - - -
- STATIONS —■—



Above: The entire assumed alignment of Stane Street in the 1920s.



Above: Estimated route of Stane Street through Ashtead.

Captain W A Grant of the 13th Hussars rubbished Belloc's statements in his own book, *The Topography of Stane Street*. He wrote: '.....the topographical section of the work has been taken with an insufficient knowledge of the subject. Also the work, such as it is, has been executed with a degree of carelessness and inaccuracy that is almost incredible.'

Grant maintained that the road - built 'for purely military purposes' - must have gone via Merton Abbey and straight on to London Bridge, although he admitted 'no trace of a Roman road has been discovered between Thirty Acres Barn and Merton Abbey, a distance of nine miles.' Nevertheless he was clear that the road had contained four permanent camps, one of them located at Dorking and another at Merton Abbey.

A decade later and Grant's ideas too had been superseded by the findings of - among others - Anthony Lowther, founder of the Leatherhead & District Local History Society, and in 1936, S E Winbolt in his comprehensive work *With a Spade on Stane Street*. By then, investigations had extended the estimated length of the road to just over 58 miles and Winbolt firmly rejected the claim that it had mainly served Roman troops. He said: 'Stane Street was from the beginning mainly a road for peaceful travellers engaged in commerce.' However, a small detachment of Legion II under Nero (54-68AD) may have played a part in its construction in order to link London with the friendly territory of Cogidubnus in what later became Sussex.

Recent finds near Dorking suggested local settlement, he said, and he wrote: 'Ashtead Camp and Villa - the latter with a brickworks the bricks of which were carted by Stane Street and Watling Street to Verulamium [near St Albans] - were near Stane Street.' Epsom had provided coins and notable burials while Ewell, with its spring, had every appearance of being a good size township. This was 'precisely the part of the road where traffic and inhabitation are likely to have been intensive'. Pottery was definitely traded along Stane Street and 'apart from very small detachments of a semi-military police stationed at four *mansiones* [or rest stations] to keep order on the road, soldiers were probably never seen on Stane Street.' Yet settlements would have existed along the road from the earliest days and the four *mansiones* [Grant's four permanent camps] were each a

day's march apart, providing accommodation for travellers, stables and sheds as well as barracks.

In Dorking, Winbolt said, Stane Street crossed the Pipp Brook about 180 yards southeast of the bridge in Station Road. Now crossed by a modern road, it stretched just over a mile and half and although modern housing made digging impossible there, further investigations were possible nearer to Box Hill Station. Roman coins found in Pixholme Court's garden and possibly dropped by pilgrims descending from Box Hill had confirmed the road's route crossed by the railway.

He continued: 'Stane Street crosses the reported line of the Pilgrims Way about 510 yards south of Burford Bridge. At a point midway between the railway and the road to Leatherhead was a well marked agger 200 yards long on the line of Stane Street.' Although some evidence of the route had been lost through gravel digging, he suggested it lay in cuttings over the hill from the bridge end on the north side of the River Mole. The line partly followed the modern road.

It might have cut through the lawn of Juniper Hall as evidence had been found of its course passing under cedars between the house and the modern road when the lawn was created around 1859-61. This, Winbolt suggested, was 'probably the packhorse way which preceded the present road made in 1755.' He confirmed Belloc's references to Mickleham Downs House and asked whether local people would have used this stretch to reach Epsom and Ewell. Pebbles on the road surface showed through grass and mould.

For about a mile Stane Street limited the grounds of Cherkley Court and about two-thirds of the way along to the crossroads to Leatherhead an earthwork suggested the remains of a camp. Directly after the crossroads were three tumuli on the right with a fourth just west of the Cherkley Court drive. He continued: 'After falling 50 feet into a hollow the road rises sharply to the lodge of Tyrrells Wood, about 430 feet altitude. Hence a sight could be taken on London Bridge.' From Epsom racecourse, St Paul's Cathedral could be seen on a clear day, some 17 miles away. 'Lane and road coincide for about 370 yards before the crossing of the Headley road....At the end of nearly two miles of Cherkley Court ...the track descends a hill, finally curving away east towards Thirty Acres Barn.'

Although there was already little trace of the road on the nine miles from there to Merton Abbey, Winbolt warned that modern housing developments threatened to erase all possible evidence on the remaining open land. The immediate problem was linking Thirty Acres Barn to two points in Ewell. Moreover he supported a letter by Lowther written two years earlier in 1934: ‘...the Langley Bottom road is not part of Stane Street but of the old road from Leatherhead to the Downs. Burials (probably Saxon) were found beside it a few years ago at the site of the silk factory.’

Dismissing other suggestions that the actual Stane Street might have headed off towards Croydon, Winbolt said it must have kept mainly in the margin of chalk, avoiding London clay, while also taking the most direct route possible. Lowther had been permitted to dig trenches at the Old Fairfield in Ewell before new housing covered the area and had found Stane Street making a long diagonal across it. There was no doubt about the Roman make of the road as he had found fragments of Roman pottery on it, Roman brick inside the road metal, and a 3rd century coin, a Tetricus.

Winbolt continued Lowther’s work and was able to site part of the road alignment precisely. It was composed of big gravel flints laid on a bed of small flints rammed into wet chalk like concrete, with a surface of gravel pebbles, the whole grouted in hard with sand. The depth of the metal averaged 1 foot, 5 inches and the road width 21 feet. In all locally, the road stretched a mile and half from Dorking to Burford Bridge, three and a half miles on to Pebble Lane and then four miles to Church Street, Ewell.

Ivan D Margary’s *Roman Ways in the Weald*, published 1948, acknowledged the previous works and was still more definitive about Stane Street, calling it the only road ‘which appears, over most its length, to have been recognized as a Roman road since early times’ and ‘an extremely good example of the skill and thoroughness with which these roads were planned by Roman engineers to secure the shortest route with the greatest avoidance of natural obstacles’. By then Stane Street was said to be 62 miles long, taking in ‘devious by-roads, omitting some well-known highways’.

He confirmed the four *mansiones* - although those at Dorking and Merton Abbey could not be traced - and the road’s commercial

purpose for distributing corn from the south to London and the rest of the country. Of the alignment he wrote: 'A direct route from Pulborough to London [was] necessary. But the direct line would have passed east of Dorking and across Box Hill at an impossible point. Obviously such a road would in practice take full advantage of the gaps in the hills at Dorking, going east of Leith Hill and then across the River Mole at Burford Bridge round the western shoulder of Box Hill....and this is evidently just what the engineers finally did.'

The Dorking *mansione* 'is thought to have occupied a position at the junction of South Street, West Street and High Street.....Stane Street would no doubt have entered the station by a centrally placed south gate and would have left it at the north'. He continued: 'At Burford Bridge the old road was definitely traced on both banks of the river when the new arterial road [A24] was under construction.'

The river was 'evidently crossed by a ford and not by a bridge as had formerly been supposed.' Further on towards Ewell, he confirmed Winbolt's theory that the precise route on Pebble Lane avoided London clay to remain on the chalk almost throughout.

In 2002, David Bird, writing in *The London Archaeologist Vol 10, No 2*, explained a peculiar deviation of Stane Street at the site of Ewell's King William IV pub. This was probably due to the potential desecration of an ancient sacred site on the otherwise straight route. In the face of local opposition it may have been decided to go around rather than through the site. Bird wrote: 'Sometimes roads are deliberately laid out to point directly at and then bend round sacred sites, while in others temples are sited to take advantage of a situation already in being....In some cases there is no doubt a connection with seeking or offering thanks for protection on a journey; temples at gates would seem particularly appropriate.'

So more than century after the first published work on Stane Street we have a clearer idea of where the road went through Mole Valley, its purpose and its importance for life in Britain under the Romans some 2000 years ago. Yet speculation continues on some exact locations and maybe always will.

BOOKS

A SALUTE TO FETCHAM

Lyn Rozier and Janice Steel

LEST WE FORGET by **LORRAINE SPINDLER**

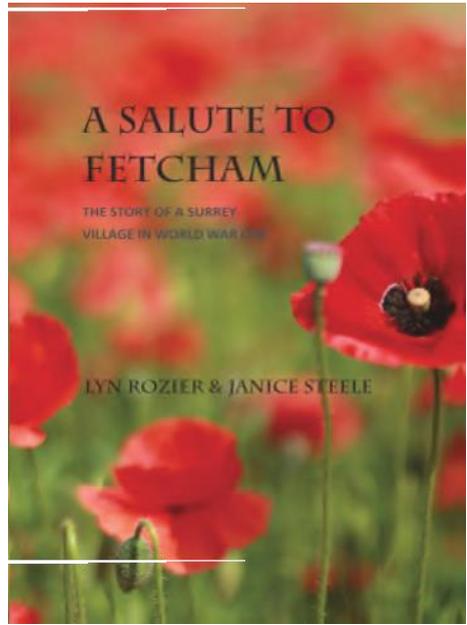
This new book is a tribute to the people of Fetcham, a small Surrey village of some 450 souls, during the Great War.

It outlines the sacrifices made by members of the armed forces and their families and the local volunteers, many of whom served as nursing orderlies in the military hospitals and to a young woman who enlisted in the Women's Army Auxiliary Corps.

The School Log books give an insight into the daily life of the village children, the lessons they would have been taking, the patriotic songs and celebrations, the childhood diseases which would close the school and the personal stories of both the headmaster and a schoolmistress during this period.

It follows the tragedies of the rector's son who was to lose his life serving with the Coldstream Guards; the rector himself, whose ship was torpedoed off Egypt while he was serving as an army chaplain; and the role of the church and Christian missions. It includes local archive newspaper reports of the military tribunals where exemption was considered; the food shortages; and individual stories of enlisted men, some of whom were never to return to this once peaceful rural area.

The book is now available at the Museum, Barton's Bookshop, and the Wishing Well in Bookham. For more information contact Janice on o.b.steele@btinternet.com or 01372 453779.



STEPPING OUT FROM ASHTEAD 1944-1964

Brian F Simmons, 2017 Create Space (Amazon)

ADVENTURES OF A LIFETIME

Review by ANNE FRASER

Brian Simmons takes us on a highly enjoyable trip down memory lane. His reminiscences colourfully describe his childhood in Ashtead before moving on to tell of voyages of discovery of a young man seeking adventure.

This is a warm, chatty and down-to-earth book that addresses the reader directly. It draws you into a world of escapades, the world of a boy born at the end of World War 2, growing up on a quiet post-war estate. On one occasion Ashtead has a close shave – a fire-lighting experiment ends with no long-term damage, more by luck than judgement.

Brian has an eye for the girls and shares haphazard attempts to win over the fairer sex. It contrasts with his Roman Catholic upbringing and education but he has a deep affection and respect for his parents. I had to chuckle at his mum's attempts to move up the social ladder.

When he is old enough to leave school and spread his wings he lands up at P&O, joining the crew of *SS Himalaya* to cruise the oceans. The secret, below-deck world is quite a shock to a sheltered young man from Surrey.

Next comes a change of uniform to become a Bobby in blue. I can't help feeling nervous with him as he turns up for training and meets the sergeant who will make or break him. More japes and pranks follow with some considered reflections on how the police force has changed and whether for the better.

In 1964 the book draws to a close as Brian returns to Surrey and still only aged 20! This autobiography was written for friends and family after the author joined a WEA writing course. It is intriguing to read his thoughts as he looks back at the influences on his life. You will certainly be entertained and I think the author has achieved a cracking good read.

He describes himself as 'just an ordinary guy' but I think he must have a twinkle in his eye. I look forward to the next instalment. Contact brianseye@outlook.com for more information.

**OBITUARY:
GOFF POWELL
(1939-2018)**

Goff Powell, lifelong Leatherhead resident and one of the town's best known historians, died on Monday, 20 August aged 79 at the Princess Alice Hospice. His funeral took place at Randalls Park on 11 September. Sadly his widow Maureen also passed away in October. They left their two sons, David and Brian. Goff's close friend and fellow historian BRIAN HENNEGAN writes this tribute.

Godfrey David Powell was one of life's gentlemen, softly spoken, of generous spirit and caring. He was born in Ashted but by the outbreak of World War 2 the family had moved to Ryebrook Road, Leatherhead. His parents and his elder brother Tom came from the valleys of South Wales where their father had been a miner.

Goff's formative years were spent in a community that looked out for each other and the friendships that were forged there were to last a lifetime. He was educated at All Saints School and Leatherhead County Secondary School (long before Therfield was established.)

Goff had an artistic gift and attended Epsom Art College. His first job was working for a commercial art studio in London and he hoped to establish a career in the art world. However, being a certain age he 'took the Queen's shilling', or to be more accurate had the Queen's shilling thrust upon him! He spent his national service in the Royal Army Medical corps and found himself involved in book-keeping and accounting.

Returning to 'civvy street' Goff worked for a number of well known local firms in a financial capacity. He studied and gained book-keeping and accountancy qualifications and his last appointment was that of an instructor in this field at Queen Elizabeth's Foundation Training college.

Goff had many hobbies and interests. The Scout movement was always close to his heart and as well as being a young scout himself he became a cub and scout-master, later serving as an assistant district commissioner for the Leatherhead District. He was made an Honorary



Goff Powell

Scouter and awarded the Silver Acorn for Distinguished Service. In all, he gave over 40 years of service to the movement.

Football was also a passion and he followed 'The Tanners' for over 65 years, not just as a spectator but playing competitively too for many years. Popular music was another interest.

Goff's involvement with our Society was well known. He served on the executive committee and was at one time sales secretary. For many years he was also a steward and member of the Friends of the Museum.

Over years he amassed a comprehensive collection of postcards, both of local interest and a more general nature. His generosity in providing access to them for other authors was always gratefully appreciated. He was a member of the Surrey Postcard Collectors Club.

Goff was always in demand as a speaker for many local clubs and societies. He was a prolific writer of books and articles for various publications numbering well over 100. His books included *Up The Tanners*, a personal history of Leatherhead Football Club; *The Inns and Public Houses of Leatherhead & District*; *Over the Bridge the Southern Side*; and *Over the Other Bridge*.

We are all the poorer for Goff's passing.



Above: Mourners queued around Randalls Park Crematorium to pay their last respects to Goff Powell on Tuesday, 11 September. Photo by John Morris.

LEATHERHEAD & DISTRICT LOCAL HISTORY SOCIETY

Registered Charity No 1175119

Hampton Cottage, 64 Church Street, Leatherhead KT22 8DP

Telephone: 01372 386348 Email: museum@leatherheadhistory.org

Website: www.leatherheadhistory.org

Online Archive: www.ldlhsarchive.co.uk

Monthly meetings at the Letherhead Institute every third Friday of the month between September and May, 7.30pm for 8pm.
Museum (Hampton Cottage): Open Thursdays and Fridays 1pm - 4pm and Saturdays 10am-4pm. Closed December to April.

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Archival Material

The Society's archival material including documents, illustrations and maps, may be accessed through the following members:

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bookhamarchive@leatherheadhistory.org	Roy Mellick
fetchamarchive@leatherheadhistory.org	Alan Pooley
leatherheadarchive@leatherheadhistory.org	Nigel Thompson

Historical Enquiry Service

This tries to answer questions about the histories of Leatherhead, Ashted, Bookham and Fetcham submitted via the Museum.

Kirby Library (Letherhead Institute)

The Library is open Tuesdays, Thursdays, Fridays 10am-12.30pm. Exceptionally, arrangements may be made to use it at other times by applying to the Librarian.

2018 L&DLHS MEMBERSHIP SUBSCRIPTIONS

Ordinary £20 Associate /Student £6 Small Corporate £125



Continued from Page 18

to his work and influence for good amongst the young... Words cannot tell how much he will be missed amongst us here.'

Although Bernard obviously suffered in the Ypres Salient and died aged just 34, his time overseas was not entirely sad. If you climb the narrow stairs of Talbot House into the attic chapel, you will find a small pew with a brass inscription plate saying: *'Pray for the soul of Bernard Stenning who received the sacrament in Talbot House Chapel. He passed from War to Peace July 26, 1917.'*

Talbot House was known as a 'haven in hell'. The concert hall in the garden was used for lessons, lectures, movies, concerts and debates. Illusionists, poets and comedians gave shows. Bernard clearly made an impression there as one of very few soldiers commemorated in person among thousands from around the world. Perhaps Tubby himself dedicated the plaque. We will never know.

If anyone has a photograph or any further information on Bernard Stenning, please contact me at curator@leatherheadhistory.org so that we can make a lasting record of his life in the district.

DORKING CONCERTGOERS AT THE DORKING HALLS

STRING QUARTET SERIES Martineau Hall

Dante String Quartet

Saturday 12 January 2019 7.30pm

Haydn String Quartet Op.33 No.5; **Smetana** String Quartet No.1, *From My Life*;
Beethoven String Quartet Op.59 No.1, *Razumovsky*

Sunday 3 February 2019 3.00pm

Glazunov Prelude & Fugue; **Shostakovich** String Quartet No.3;
Beethoven String Quartet Op.59 No.2, *Razumovsky*

Sunday 24 February 2019 3.00pm

Haydn String Quartet Op.76 No.5; **Schumann** String Quartet No.2;
Beethoven String Quartet Op.59 No.3, *Razumovsky*

Emily Sun Violin & Jennifer Hughes Piano

Saturday 30 March 2019 7.30pm

Beethoven, Poulenc, Strauss & Saint-Saëns

Join the Dorking Concertgoers and receive a discount on your tickets
Tickets from Dorking Concertgoers' Box Office 01306 740619 or
Dorking Halls 01306 881717
Details of membership from Dorking Concertgoers on 01306 740619
www.dorkingconcertgoers.org.uk www.dorkinghalls.co.uk

