



No. 27 Autumn 2012

Welcome to the latest edition of our newsletter. As usual for the autumn issue, it begins with our chairman's report. The report draws attention to the fact that we are looking for a new chairman to take over after our annual meeting in October. Our meeting this year is at Stoll in Fulham Road and we have an article on the origins of Stoll on page 7. Elsewhere you will find updates on the Greenside mural and archaeology at Fulham Palace, and longer pieces on our local musical heritage, the industrial heritage of J Lyons & Co and the history of Margravine cemetery. We are pleased to report that one of the listed memorials in the cemetery – with a connection to the Statue of Eros in Piccadilly Circus – has recently been restored.

Chairman's Report

Since the last newsletter in June the committee has discussed the future activities of the group. We have agreed that we shall leave some issues to the Hammersmith Society, such as responses to the London Plan and national issues. Angela Dixon as a committee member of the Hammersmith Society has undertaken to be a link between them and us, and to alert us when heritage issues arise. We have asked Angela to be honorary planning consultant for the group as she is so well-qualified for that position.

Local List

The Local List is being brought up to date, and we shall be including a list of industrial sites of importance, as many of these sites are being developed.

Archives

Since David Ruse, the librarian for the City of Westminster, has also become the librarian for the borough he has made it possible for the archives to have a more certain future. An archivist has been recruited from Westminster and she is now working with volunteers and teaching them about the material, which is very popular. The archives are now open every Monday. Problems, such as the location of the archives when the lease runs out, have not been solved, but I believe that we can be confident they will be.

Consultation on Listed Buildings

In August we were told by Adam O'Neill, the borough planning officer for urban design and conservation, that the government had brought out a consultation paper on planning permissions for work on listed buildings. This is a part of the Penfold Report to the government on reducing bureaucracy. The consultation time was very short, but with the help of Adam O'Neill and English Heritage we have responded, expressing concern about the proposals which essentially shorten the time for inspection and also raise the possibility of cutting out the specialist planning officers' role by allowing developers to have their own consultants.

Fulham Football Club

We are very concerned about the plan for the expansion of Fulham football club and its impact on Bishops Park and on the river. The plan was approved by the council and now goes to the mayor, to whom we have written.

Hammersmith Town Hall

The refusal of the London mayor to support the scheme in December was very welcome. In July we learnt that the scheme was to be redesigned and that the tallest building would not exceed the height of the existing town hall extension. The future of the cinema is uncertain.

The Future

As you may know, I shall not be standing as chairman at the annual meeting, and it is felt that the committee needs new and younger members. I wrote a letter to you all, but alas no replies. If you are able to think of someone who would be a live wire on the committee, do let me know.

Our annual meeting this year is on Wednesday 24 October at 8pm (doors open 7.15). The venue is the community hall of the Sir Oswald Stoll Foundation in Fulham Road, between Fulham Broadway tube and Chelsea's ground at Stamford Bridge (*see article on page 7*). Dr Alan Powers of the Twentieth Century Society has kindly agreed to be our guest speaker. Full details are on the back page. I look forward to seeing you there.

Marie-Louise Jennings

ARCHAEOLOGY AT THE PALACE

This summer Fulham Palace organised a community archaeology dig in the walled gardens throughout July and into August. Funded by the Heritage Lottery Fund and involving volunteers from local schools and community groups, the dig has made some fascinating discoveries. These include evidence for at least four successive garden layouts as well as garden-related artefacts such as a copper alloy conical ‘dibber’ – a tool for planting seeds at a regular depth – and a cast copper alloy tree label inscribed with the number 138.

However, the dig’s star achievement has been the opening up of three historic bee boles on the outside of the palace’s walled garden. Bee boles are wall cavities, or niches, built to protect beehives and their occupants from the weather. Our bee boles had been bricked up for over a century.



Conservator excavating a bee bole at Fulham Palace during this summer’s community archaeology dig in the walled garden. The bee bole had been bricked up for more than a century.

The findings from the dig will help guide decisions for the future of the walled garden, which is being completely renovated. So far the bothies have been rebuilt and the wooden glasshouse has been replaced with a metal structure manufactured by Alitex. In Victorian times the glasshouse was intended to grow grapes and pineapples – a ‘pinery vinery’ – and it is hoped to grow these again as well as other horticultural crops such as tomatoes, cucumbers and melons.

Fulham Palace has a fascinating horticultural history, with references to gardens from the 15th century and the first actual records of gardens in 1647. Some bishops were more influential on the landscape than others. Bishop Henry Compton (bishop of London from 1675 to 1713 and a keen botanist) introduced many species to Britain including the *Magnolia virginiana* (sweetbay magnolia), *Juglans nigra* (black walnut) and *Quercus suber* (cork oak). He also grew the first coffee tree using his heated ‘stoves’ and the first American azalea in this country. His head gardener, George London, went on to landscape Hampton Court and then opened the Brompton Nursery. Compton, his apprentice Henry Wise and George London were members of the Temple Coffee House Botany Club. Bishop Robinson (1713-1723) destroyed most of Compton’s collections and hot houses and stoves and cut down his trees to grow less exotic

vegetables. Bishop Terrick (1764-1777) landscaped the palace grounds, including the kitchen walled garden as it is today.

Eleanor Sier, Fulham Palace Trust

MARGRAVINE CEMETERY

Until the mid 19th century the majority of burials in London and surrounding areas took place in churchyards. As the population increased the churchyards became overcrowded and insanitary so in 1852 an Act of Parliament was passed ‘to amend the laws concerning the burial of the dead in the metropolis’.

An order in council of 24 October 1853 stated that burials in the parish churchyards of Hammersmith were to be discontinued at the end of 12 months, although the churchyard of St Peter, Black Lion Lane, was reprieved for 18 months. The main burial ground in Hammersmith, St Paul’s, was closed in November 1854, leaving Hammersmith vestry with the problem of finding a new site.

It has to be said that the vestry did not seem to treat the matter with great urgency. It did set up a burial ground committee which asked if the government would permit part of Wormwood Scrubs to be used for interments. Kensal Green Cemetery came up with an offer to sell seven acres of land adjoining the cemetery at £700 per acre. Nothing came of either of these possibilities, but the Kensal Green land eventually became St Mary’s Roman Catholic Cemetery.

Hammersmith continued to operate without a burial ground for the next 15 years. During this time burials of residents took place in adjoining parishes, such as St Mary, North End and All Saints, Fulham.

By 1863 the situation was becoming pressing and Hammersmith burial board was elected on 24 June with a remit to resolve the situation. Advertisements in newspapers for land resulted in offers from Tooting and Leatherhead, but these were rejected as being too remote. Various sites were proposed in places such as Stamford Brook, Chiswick, Willesden, Old Oak Common, Ealing, Wormwood Scrubs (a recurring favourite), Hampton, and parts of Fulham Fields, but difficulties arose, not least in the form of objections from local residents.

In August 1866 the Fulham board of guardians (the poor law authority for Hammersmith and Fulham) urged the necessity for immediate provision of a burial ground especially as there was a cholera outbreak in the area. Fulham vestry had opened their own burial ground in Fulham Palace Road in 1865.

Finally, in September 1866 the Hammersmith burial board agreed to purchase just under 10 acres of land in Fulham Fields to the east of Fulham Union Workhouse (now Charing Cross hospital) at a cost of £600 per acre. The transaction took 18 months to complete. A few months later the board also bought one acre of land to the west from Joseph Yeldham (remembered in Yeldham

Road) in order to construct an improved approach to the proposed burial ground. Both pieces of ground were in use as market gardens. Orchards and the tenants were given notice to quit after the next year's crops had been harvested.

On 21 June 1867 plans of ground and buildings were submitted to the board by local surveyor and architect George Saunders. A wall was to be erected around the ground and two chapels (Church of England and nonconformist) and two lodges built. The ground was laid out in consecrated and unconsecrated portions. Burials in brick graves were only to be allowed in the avenue approach. It was estimated that the total ground would provide about 12,000 grave spaces.



The lodge at the west entrance to Margravine Cemetery. The cemetery's first superintendent lived here. Similar Gothic-style lodges dating from the cemetery opening in 1869 also mark the south and north entrances.

Non-Anglicans objected that a disproportionate amount of land was being given over to the established church. A deputation from nonconformist ministers in August 1869 resulted in more unconsecrated ground and a larger nonconformist chapel. On 22 November 1869 the Bishop of London consecrated the Anglican chapel and a portion of the burial ground and three days later, on 25 November 1869, the cemetery opened for interments. After 15 years, Hammersmith at last had its own cemetery again.

The first superintendent lived in the lodge in Margravine Road. Accommodation was provided for gravediggers in the south lodge at Field Road, and, after it was built in 1887, the new lodge in Margravine Gardens. The wife of the gravedigger acted as the gatekeeper for this new entrance to the cemetery.

The cemetery was extended in the 19th century. In 1876 four and a half acres of ground were purchased for an extension on the eastern side. Two and a half acres of this was exchanged with Sir William Palliser for a similar amount on the south side of Cemetery Avenue. An exchange of land was proposed by the developers Gibbs and Flew in April 1883. By this the board acquired land north of the avenue abutting Margravine Road.

Despite this expansion the cemetery filled rapidly. In 1904 the council works committee reported that 'the existing cemetery in Margravine Road will in all probability be sufficient for the requirements of the Borough for about ten years, but in view of the rapid manner in which land within a reasonable distance is being taken up for building purposes, and of the increasing value of such land, we are strongly of opinion that no time should be lost in securing sufficient and suitable land for a new cemetery'. Thirty-two acres of land in Lower Richmond Road, Kew, were purchased for £31,000.

It took 20 years for the new Hammersmith cemetery to be opened. Mortlake Cemetery, as it was called, opened on 4 March 1926. By October of that year only about 33 private grave spaces remained in the consecrated ground at Margravine Cemetery. These were to be reserved for the burial of long-standing residents who had rendered outstanding service to the borough.

After the Second World War

In 1951 Hammersmith council decided that Margravine Cemetery should be converted into a Garden of Rest as many of the grave spaces were in a neglected condition and some memorials and tombstones were dilapidated, much to the detriment of the general appearance of the cemetery. The conversion involved the removal of memorials and tombstones, which were sunk on each grave below ground level, the levelling of the grave spaces and the laying of grass lawns with flower beds and shrubs. Before each section was dealt with, the registered grave owners were approached and given an opportunity to object to the proposals, and where objections were received the grave was left untouched.

A faculty was obtained from the Diocese of London in 1953 to close and demolish the Church of England chapel at the east end of the main avenue. The Nonconformist chapel was repaired and refurbished.

Despite some local protests, work continued section by section and by September 1965 several thousand grave spaces had been levelled or removed. Certain graves are protected, such as those administered by the Commonwealth War Graves Commission, and a number of monuments are statutorily listed (*see article on next page about the Broad memorial*).

Monuments

There have been over 83,000 thousand interments. Some of these were re-interments from other graveyards. In 1874 the Wesleyan Chapel in Waterloo Street (now Macbeth Street) was sold to the London School Board. The gravestones from the chapel burial ground were removed to Margravine Cemetery and placed in a line in the south-east corner with an explanatory stone in the adjoining wall. About 46 coffins from St Paul's churchyard, Queen Caroline Street, were removed to the cemetery in 1960 when the pedestrian subway was constructed. 'Angels' Corner' is a poignant group of small tombstones re-erected together near the octagonal

brick tool shed (formerly a mortuary – *see picture below right*). These are graves of infants who died around 1928 to the early 1930s. The majority of the surviving monuments line the path of the main avenue.



The J Lyons & Co memorial in Margravine Cemetery – First World War in front, Second World War at the back. See article right for more on J Lyons & Co and the Lyons memorial.

Under a tree near the western wall at the rear of St Dunstan’s Road is the stone mound and cross erected to the eleven women and two men killed in an explosion at Blake’s Muniment Factory, Wood Lane, in November 1918. A memorial to the staff of J Lyons & Company who gave their lives in two world wars was moved from north Greenford and re-dedicated in the cemetery in October 2002. J Lyons of Cadby Hall was a major employer in the borough from the 1890s to 1983. Many names on the memorial were Hammersmith residents (*see picture above and article right*) The 16 acres of Margravine Cemetery now provide a welcome green sanctuary in a crowded and busy area.

Anne Wheeldon, ex-Hammersmith & Fulham Archives

BROAD MEMORIAL RESTORED

One of Margravine cemetery’s most distinctive memorials has been restored to its original glory after a local firm of funeral directors responded to an appeal from the Friends of Margravine Cemetery. The Broad family monument, one of only three listed monuments in the cemetery, which is also known as Hammersmith Cemetery, had lain on its side for years after being toppled from its plinth. Following an appeal from the Friends of Margravine Cemetery, funeral directors and monumental masons J H Kenyon offered to help and a lorry and crane lifted the 2m bronze memorial onto its sandstone plinth at midday on Thursday 13 October 2011.

The Grade II-listed memorial is to George Broad, who died in 1895, and his wife. It depicts an angel holding an inscribed Renaissance shield and a sword. George Broad owned the foundry in Hammersmith which cast the Eros statue at Piccadilly Circus (‘the most celebrated of all late Victorian public monuments’ – English Heritage).

George Broad moved his foundry to the Adelaide Works, Uxbridge Road, Hammersmith, in 1891. He cast various

works for Alfred Gilbert, the sculptor, including the famous bronze and aluminium memorial to Lord Shaftesbury. Although the Shaftesbury memorial is known as the Eros Fountain at Piccadilly Circus, it actually represents the Angel of Christian Charity. More information about Broad can be found on the National Portrait Gallery website.

The memorial was sculpted by another local man, Astride Fabbrucci. He was born in Florence, but worked in London at a studio at 16 Hollywood Road, off Fulham Road. Fabbrucci was responsible for a number of busts and notable sculptures around the country, including the memorial to architect C R Cockerell in St Paul’s Cathedral. Fabbrucci was also the landlord of painters James McNeil Whistler and Walter Sickert, who occupied his property at 454a Fulham Road.

Margravine Cemetery, which was opened in November 1869, became a Garden of Rest in 1951. The Friends of Margravine Cemetery was formed by local people in 2006 to preserve all the best aspects of this peaceful Victorian cemetery, including its biological importance as a site for wildlife. The Friends are currently trying to gain information and any photos from local people who knew the cemetery in the aftermath of World War 11 onwards. If you have information or would like to help, please contact them at info@margravinecemetery.org.uk. Meanwhile, if you would like to view the Broad memorial, it is about 160m east from the Margravine Road entrance.



The octagonal mortuary in Margravine Cemetery in Margravine Road. It is now used as a toolshed.

THE HERITAGE OF J LYONS & CO

Lyons moved into Hammersmith in 1894 when they bought part of the former Cadby Hall site of Charles Cadby and Co., piano manufacturers. Over the years they expanded to cover a large site between Brook Green and

Blythe Road on the north side of Hammersmith Road. The whole site was known as Cadby Hall although it covered far more than the original piano works. Lyons was a very successful company and became involved in many areas of catering and food supply. In the end, because of financial difficulties, the company was bought up by Tetley who fairly rapidly disposed of the old Lyons brands.

In 1983 the Cadby sites were demolished. Modernist office blocks replaced the buildings along Hammersmith Road. New housing filled the land behind. As Lyons had such an influence on the way we eat and what we eat, I set out to find what remained.

The major survival is the Laboratory Building, now Lyric House, between St Mary's West Kensington and the former St Paul's high master's house. Analytical work had started at Lyons in 1919 with the appointment of Dr Lampitt. As in so many things Lyons was a pioneer in the food industry. The department grew and took over the buildings of St Mary's College in Brook Green when the college moved to Twickenham. In 1928 the purpose-built laboratory opened. It is a seven storey building in stone and brick in a simple art-deco style, with two front doors. The central one was for senior staff and the one on the right was for everybody else. Inside, the technology was state of the art. As well as analytical and quality assurance work, the laboratory worked on food technology, taking the food industry from a craft operation to a full industrial producer. At one time a young chemist named Margaret Roberts worked in the laboratory. She later became better known as prime minister Margaret Thatcher.



The purpose-built 1928 J Lyons Laboratory Building in Hammersmith Road, opposite the junction with Brook Green. The young Margaret Thatcher worked here as a chemist before turning to politics.

Across Hammersmith Road, Elms House (now used by Halcrow) also remains but has been altered – and added to in 1962. Both original building and addition are in simpler versions of the style of the laboratory. Other buildings in the area were used as offices at various times. Normand Garages managed the vehicle fleet, and being a Lyons company engaged in motor engineering, the name Lyons appears on many mapped garage sites in the borough, some of which continued motor work after the closure of the Lyons empire.

At the Lyons Greenford factory all that remains are a canal basin and a couple of gate posts at the far end of Station Approach. The company war memorials were originally at the Lyons Club grounds in Sudbury. They were moved to the Greenford factory in 1968. When the Greenford site was redeveloped in 2000 the memorials were taken into storage. In 2002 they were re-erected in Margravine Cemetery just inside the Margravine Road entrance (see picture on page 4). A granite obelisk commemorates those who died in the First World War. It was designed by Charles Oatley, architect of the first Lyons tea shop, and unveiled on 7 October 1922. Behind it, a second memorial commemorates those who died in the Second World War. It is in Portland stone and was designed Robert Bryson, the company architect. A small addition to the base of the obelisk records the re-dedication. The memorial at Cadby Hall itself could not be removed without damage and was replaced by a book of remembrance displayed in the company's new head office. It is now in the London Metropolitan Archives.

John Goodier, Historic Buildings Group

OUR LOCAL MUSICAL HERITAGE

Some of our most celebrated musicians of the past lived in the borough and with a little imagination one can picture a lively musical scene from the early 19th century onwards.

The first notable musician known to have lived here was a certain Elizabeth Billington (1765-1818), soprano, composer and pupil of J C Bach. She resided for a time at a villa in Fulham near Brandenburg House where she was visited by her admirer the Prince of Wales, later George IV. Both buildings, which were on the banks of the Thames near Hammersmith, are now demolished. Billington had a voice of unusual compass, and as Rosetta in *Love in a Village* she had a great success at Covent Garden in 1786, being engaged for the season on a princely salary. From 1794 to 1801 she toured Italy. Returning to England, she appeared alternately at Covent Garden and Drury Lane until 1810 when ill health forced her to abandon her profession. In 1817 she went with her husband to live near Venice, where she died a year later. Haydn said of her that 'Sir Joshua Reynolds should rather have painted the angels listening to Mrs Billington singing, than have depicted, as he did, Mrs Billington listening to the angels'.

The Anglo-German music publisher August Jaeger (1860-1909) lived at 16 Margravine Gardens. Jaeger met Elgar through his employment at the London music

publisher Novello. His advice and friendship became invaluable to Elgar, causing the composer to rework many famous musical passages, including the climax of *The Dream of Gerontius* and the finale to *Enigma Variations*. Jaeger was immortalized in the famous ninth variation 'Nimrod' (Nimrod was a Biblical hunter, a pun on the German word for hunter, Jäger). In a letter dated 24 October 1898, Elgar wrote to Jaeger: '...I have sketched a set of Variations on an original theme: the Variations have amused me because I've labelled 'em with the nicknames of my particular friends – you are Nimrod.'

Frederic Austin (1872-1952), baritone and composer, lived for some time at 174 Latymer Court. He became close friends with the composers Cyril Scott and Balfour Gardiner. Through them he was received into a circle of young English composers which included Roger Quilter and Percy Grainger. In 1906 he took baritone roles in *The Dream of Gerontius* and *The Apostles* under Elgar's baton, and sang in the premiere of Havergal Brian's *By the Waters of Babylon*. In 1910 Austin appeared in two Ring cycles at Covent Garden. He undertook the restoration of the score for *The Beggar's Opera* by John Gay and Dr Pepusch (originally produced in 1728) which was completed in time for the celebrated production by Nigel Playfair at Hammersmith's Lyric Theatre. This opened on 6 June 1920 and ran for a record 1,463 performances. Appearing himself as Peachum, the entire venture received universal acclaim and travelled to Paris, Canada, America and Australia.



16 Margravine Gardens, W6, where the original of Elgar's *Nimrod* lived.

Perhaps Hammersmith's most famous musician was the composer Gustav Holst (1874-1934). He lived successively at 162 Shepherd's Bush Road (1901-3), 31 Grena Road, Richmond (1904-7), 10 Barnes Terrace (1908-13) and 10 Luxemburg Gardens (1913-15). From 1905 until the year of his death, he was director of music at St Paul's Girls' School, Brook Green. Most of his works from this period – including *St Paul's Suite* Op. 29 No.2 (1913), *The Planets* Op. 32 (1914-16) and *Hammersmith* Op. 52 (1930) – were written out here in the soundproof music room. *Hammersmith* was commissioned for the BBC Military Band. As Imogen Holst once wrote, the music was 'the outcome of long years of familiarity with the changing crowds and the changing river. Those Saturday night crowds, who were always good-natured even when they were being pushed off the pavement into the middle of the traffic. And the stall-holders in the narrow lane behind the Broadway,

with their unexpected assortment of goods lit up by brilliant flares. And the large woman at the fruit shop who always called him 'dearie' when he bought oranges for his Sunday picnics at St. Paul's...' The opening music represents the river that runs through Hammersmith, a river that Holst himself said 'goes on its way unnoticed and unconcerned'.

Constant Lambert (1905-51), composer, conductor and writer on music, was born at St Clement's Nursing Home (now closed) in Fulham Palace Road on 23 August 1905. Lambert (son of Russian-born Australian painter George Lambert) was a prodigy, writing orchestral works from the age of 13. At 20 Sergei Diaghilev commissioned him to write a ballet for his Ballets Russes (*Romeo and Juliet*). For a few years he enjoyed meteoric success, including participating in a recording of Walton's *Façade* with Edith Sitwell. Lambert's best known composition is *The Rio Grande* (1927). It achieved instant acclaim and he made two recordings as conductor. Lambert was renowned as a raconteur in his day and known as an expert on modern European arts and culture. He was also one of the first 'serious' composers to understand fully the importance of jazz and popular culture in the music of his time. He responded positively to the music of Duke Ellington. His embrace of music outside the 'serious' repertoire is illustrated by his book *Music Ho!* (1934), subtitled 'a study of music in decline'. This remains one of the wittiest, if highly opinionated, volumes of music criticism in the English language. Constant Lambert's ashes are buried in Brompton Cemetery.

More recently, another great tenor Robert Tear (1939-2011) lived for some time before his recent death at 11 Ravenscourt Square. Tear, apart from being one of our most versatile lyric tenors, was a champion of British music and a much loved personality. In addition to his worldwide singing commitments in opera and the concert hall, he also devoted his energies to local causes. For instance, in 1981, many in Hammersmith will remember with fondness his appearance as the Evangelist in Bach's *Christmas Oratorio* at St Peter's Church.

Andrew Wells



St Paul's Girls' School on the south side of Brook Green. Gustav Holst was director of music here from 1905 till his death in 1935 and wrote many well-known pieces here including *The Planets* and *Hammersmith*.

STOLL MANSIONS

Established during the First World War, Stoll originated as the War Seal Foundation in 1917. Its founder was Oswald Stoll, theatre entrepreneur and the man behind the Hackney Empire and the London Coliseum. Stoll was a philanthropist as well as a businessman and it was his concern at the number of disabled servicemen returning from active service and his awareness of the neglect with which those returning from the Crimea half a century earlier had been treated that inspired him to set up what later became known as the Sir Oswald Stoll Foundation.



Her Majesty Queen Mary meeting World War I veterans at the War Seal Foundation (now Stoll) in 1917.

To fund his project, Stoll devised the so-called war seal, a diamond-shaped stamp used to seal the backs of letters. Five million war seals costing half a penny were distributed for sale at Boot's chemists' shops. 20,000 were sold in the first few hours. In the end war seals were sold at a variety of locations, including railway stations, hotels and department stores such as Selfridges and Harrods.

The success of the war seal fundraising campaign enabled Stoll to set in motion his original plan to provide quality affordable accommodation for disabled servicemen returning from the war. A site was found at Fulham and the War Seal Mansions were built there in the latter stages of the war. There were three three-storey blocks, each block containing 72 sets of rooms or flats. Each flat consisted of a spacious entrance lobby, two bedrooms, a living room, combined kitchen-scullery-bathroom, WC and coal cupboard and small private open balcony. Outside the flats, spacious covered balconies common to the tenants of each floor communicated with the central staircase and also with the lifts.

In addition to the flats, the completed building provided 138 apartments for seriously wounded ex-servicemen and their families. On-site amenities – first class by the standards of the day – included a medical treatment centre, a chemist and a workshop. Stoll was knighted for this work in 1919. He died in Putney in 1942, five years after the War Seal Mansions had been renamed in his honour as the Sir Oswald Stoll Foundation. Today the Foundation is known simply as Stoll.

Stoll has grown and developed considerably since the early days. As well as providing homes for those who have experienced disability as a result of their combat injuries, it also offers support to a much wider range of veterans fighting their own battles against major issues such as poor mental health, substance misuse, and homelessness.

In addition to the original War Seal Mansions in Fulham (modernised of course since the early days), Stoll now runs a further 76 homes in and around west London, including the Chiswick War Memorial Homes. It also provides a whole host of services within the community, plus outreach services enabling veterans not living in Stoll accommodation to lead the fulfilling lives that those who have served our country deserve. Stoll receives over 200 accommodation applications each year, many more than it can fulfill. More than ever, it needs support from the community to help it in turn support our most vulnerable veterans.

Gwen Hersh, Stoll

GREENSIDE MURAL UPDATE

Our last newsletter included an account of Edward Cullen's 1950s mural in Greenside Primary School and the steps being taken to restore it. Kate Fishenden of the Friends of Greenside Mural has sent in further news on the project. She writes: 'We have received the condition survey which was paid for with a donation from the Foster Foundation (Lord Foster is a Cullen fan). The survey lays out the work we need to do to restore the mural. We are also very pleased to have received a grant from the Heritage of London Trust and we are looking for other sources of funding. The school is taking part in Open House over the weekend of 22-23 September. The school will be open in the afternoon of both days, 1-5pm, with information on the architecture of the school and the mural, guided tours, children's activities and a pop-up tearoom. All welcome. The Greenside Arts Lectures will resume on 22 November with Ruth Levitas giving an illustrated talk on the Hammersmith Utopia, covering Morris's philosophy and including the Hampshire House Workshops and the artists involved (Eric Gill and Edward Johnston to name but two). In January Dr Aileen Reid will be talking about the Doves Press, the relationship between Cobden-Sanderson and Emery Walker and 7 Hammersmith Terrace. Proceeds from lectures go to support our work. For lecture tickets, please contact Kate Fishenden at kate@starchgreen.com.

THE GREENSIDE MURAL AND ITS CONTEXT

Gordon Cullen was a versatile artist-architect, famous for his theory of Townscape (published in book form in 1961) but active in many fields of illustration, planning theory and practice. Mural painting was a relatively small part of his work, but a significant one. His first mural was for the Finsbury Health Centre, a Grade II* listed building by Lubetkin and Tecton, the leading Modern Movement architects of the 1930s for whom he regularly did work. The content of the mural in the waiting area was closely linked to the function of the building and aimed to instruct the patients in healthy living. The work

is only known from photographs, having disappeared from the wall long ago. He later did tile murals for the centre of Coventry, some of which have been lost, but some preserved thanks to being listed.

The Greenside School mural appears to be Cullen's next one, and the only other one executed in paint. He had not worked previously with Erno Goldfinger, but it is not surprising to find them collaborating, given Cullen's high profile in the world of London architecture. Goldfinger's work with the educational toy makers Paul and Marjorie Abbott showed his interest in bringing design and children together, in a period that also saw a boom in educational publishing. Cullen's mural takes on the character of simplified, but nonetheless stimulating, detail found in the new generation of factual books, among which the Puffin Picture Books series has become the best known.

Cullen's images relate to the range of school subjects, which give him a rich variety of subject matter, very like the opened-out pages of a book. The image most typical of Cullen's other work is the castle with its cluster of houses, similar to the kind of places that he celebrated as examples of compact planning with layers of history in Townscape.

The contrasted railway trains follow a popular graphic device of architecture and design books, laid out with time-based charts and matching exemplars of design form, whether dress, furniture or buildings. Images of early railways became extremely popular in the later 1930s as part of a growing nostalgia for the early Victorian period. The image of ships at sea has a similar pairing of old and new. This picture is unusual in that the x-ray eye of the artist sees below the surface of the water, like an architect with a cross section.

The bottom right image of birds and foliage contrasts with the sleek aeroplane in the top left hand corner, sharing only the idea of flight. Here Cullen plays with the edge of his shape, which seems suspended like a bubble, which one of the birds is entering, while a leaf is growing out from it.

Apart from the images themselves, the arrangements of the panels on the wall, with their simulated shadows and different cut out shapes is representative both of an exhibition display (during the 1940s, exhibition stands were the main area of work for many Modern architects) and of the juggled rectangles found in the abstract paintings of Ben Nicolson, which themselves sometimes give an illusion of three dimensionality. The breaking up of the surface in this way may also have been a way of dealing with the distorting effect of the curved wall surface on the geometric shapes.

The two-tone warm grey background, contrasted with strong colours (especially the primaries and leaf green) is typical of the colour palette of the 1950s, adding to the sense of unity between the mural and the school building.

Alan Powers, Twentieth Century Society

FULHAM TOWN HALL PROMOTED

We are delighted to report that following an application by one of our recent committee members, Joanna Sanderson, English Heritage has agreed to upgrade Fulham town hall's listing from II to II*. The aim of Joanna's application was twofold: to gain recognition of the building's special interior decoration, particularly the art nouveau extension, and to ensure that there would be a high level of scrutiny on any development plans (the council has recently sold the building). On 25 April 2012 English Heritage approved the upgrade and Fulham town hall joined a select group of six Grade II* town halls in London.

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- 7 Greenside Mural Update
- 8 Fulham Town Hall Promoted

DATES FOR YOUR DIARY

22-23 Sep: Open House London

Wed 24 Oct: **HBG ANNUAL MEETING** in the community hall of Stoll (the Sir Oswald Stoll Foundation) in Fulham Road, between Fulham Broadway tube and Stamford Bridge. Guest speaker: Dr Alan Powers, chairman of the Twentieth Century Society. Doors open for refreshments 7.15pm; meeting starts 8pm.

HBG PUBLICATIONS

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NEWSLETTER CREDITS

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