



HARPENDEN & DISTRICT LOCAL HISTORY SOCIETY

NEWSLETTER 148
DECEMBER 2022

HARPENDEN

A SHORT HISTORY



Rothamsted Manor, 1892



YOU ARE HERE



Rothamsted Park, 2020s

Harpenden boasts a rich and varied history which tells the story of how it became the Town we know today. The earliest records tell us that Saxon King, Edward the Confessor, gave his Manor of Wheathampstead (including Harpenden) to Westminster Abbey in 1060, to provide income for rebuilding of the Abbey. After the Norman Conquest, Batford Mill was recorded in the Domesday Book of 1086.

AGRICULTURE

Agriculture provided a major source of wealth and employment and Harpenden contained many farmsteads along the High Street until the 1890s, though Lines Forge which was situated on the site of Anvil House was operating into the 1950s. In the 1880s the farmlands in central Harpenden were auctioned for housing. Harpenden retains its village feel to this day, farms continue to surround the Town and older residents still call the High Street "The Village".



St Nicholas' Church and Green, 1880s

1 ST NICHOLAS' CHURCH

First recorded in 1221, St Nicholas' Church was originally a chapel of ease, part of the Parish of St Helen's in Wheathampstead but accessible to residents of Harpenden. Harpenden became a separate parish in 1859 when the Rector ordered that the small dark Norman nave should be pulled down. It was rebuilt in 1862, with only the late 15th Century tower remaining.

4 ROTHAMSTED PARK

Harpenden Urban District Council bought Rothamsted Park from the family estate in 1938 to preserve this important open space for recreation and sports. Following its transfer to St Albans City & District Council in 1974, it was acquired by Harpenden Town Council in 2021. This magnificent and diverse green space is still a treasured local amenity and home of Harpenden Museum within the Eric Morecambe Centre.

2 ROTHAMSTED MANOR

First recorded in 1212, records also tell us that the Manor was extended in the 17th Century by Sir John Wittewronge, of a Dutch Huguenot family. His descendant, John Bennett Lawes, was a great benefactor to Harpenden setting up the first day school at Park Hill in 1850 and the allotments in 1857. Charles Dickens visited in 1859 when he published an article about the allotments called "The Poor Man and his Beer".



Rothamsted Manor, 1970s

5 THE COCK POND, PUBS AND BREWERIES

The Cock Pond, opposite The Old Cock Inn and now the site of the Sensory Garden, was used by horses, cattle, sheep and geese. In 1928 the Pond was filled in and water flowed instead to the Southdown Ponds on the Common.



The Cock pond, 1890s

6 IMPACT OF THE RAILWAYS

The Great Northern Railway built a branch line in the Lea Valley through Harpenden in 1860 (this closed in 1965) but it was the Midland Railway line, which opened in 1868 with direct services to St Pancras and the City, that began the transformation of Harpenden from country village to commuter town.



Sensory Garden on site of the village pond, 2020s

3 ROTHAMSTED RESEARCH

John Bennett Lawes is best known for his pioneering research in agriculture from 1864. His first Classical Experiment on Broadbalk (wheat) at Rothamsted Research continues today alongside cutting edge research into fertilisers, plant growth, soil science and much more. As the world's oldest agricultural institute, it is Harpenden's largest employer and internationally respected.

7 HARPENDEN COMMON

Harpenden Common, the jewel in Harpenden's crown, stretches almost two miles from the centre of Harpenden and provides residents and visitors with an unparalleled amenity and recreational resource. Once used for grazing and gathering wood, horse races were also held here until the outbreak of the First World War in 1914. Cricket, football and golfing still flourish. The Bas Lamb Trees, named after a house called Balaams once on the site, were a central point for village activities.



Silver Cup Pond, 1930s

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Skew Bridge widening, 1890s

www.harpenden-history.org.uk www.harpenden.gov.uk www.harpenden-lions.co.uk

This interpretation board has been created in memory of
NEVILLE OSMOND
1932 - 2016
STALWART MEMBER OF HARPENDEN LIONS CLUB, FOREVER IN OUR HEARTS

Acknowledgements: Thanks to the Harpenden & District Local History Society for their invaluable support with research, content development and image resources and Harpenden Town Council for permission and support with this installation.

Front cover illustration:

The lectern on Leyton Green commissioned by Harpenden Lions to commemorate Lions member Neville Osmond. See page 26

photo: John Wassell

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DEADLINE

**Please note that the deadline for publication in Newsletter 149 is
15 March 2023**

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FROM THE TREASURER

Whilst it is hugely exciting that, after so many years, the creation of the Society's Museum with the Eric Morecambe Centre is now very much in sight, this development has related financial issues that the Treasurer has to address.

1. Increased revenue costs

Running the Museum will involve a considerable increase in our operational activities and, with this, will come increased running costs. The most significant increase in costs is the rent and service charges that we will be paying to the District Council under the terms of the 25-year lease that we entered into in November 2021. Whilst trustees were able to negotiate 12 months 'rent free period' to end November 2022, from then on an annual rent of £17,500 will be payable. Service charges of £2,500 per annum have been payable since November 2021.

Members might say 'surely you received a significant bequest from Les Casey's will' and this is true but members should equally be aware that £225,000 of these funds have been or will be expended on the acquisition and fit-out/equipping of the Museum space and this leaves, at current values, around £450,000 in investments. It is the income generated from these funds that will pay for the majority of the rent and service charges mentioned above. Although a small amount of capital may need to be drawn each year to cover these property costs, the investment levels need to be 'ring-fenced' so the rental liabilities can be safely covered into the future.

However, running the Museum will involve other increases in costs due to both inflation and increased operational activity and the Society's normal income levels will only just cover existing costs and will not be capable of funding the increased routine running expenses of the Museum.

It is for this reason that trustees have decided, for the first time since 2015, to increase annual subscription rates to £18 for a family or corporate membership and £12 for single membership. This, with Gift Aid, will increase this important revenue source to help pay for increased costs. If members can continue (or start) to Gift Aid their donations then that's great and paying electronically by bank transfer or standing order would also help as each cheque we bank costs 85p. Membership renewal documentation and process are included below.

It is to be understood that further income generative programmes will need to be introduced during 2023 to help pay for increased costs including launching a 'Friends of the Museum' group and developing sponsorship from local businesses. This requires Fundraising skills not currently in place within the trustee body so if any member has such skills and wants to help in establishing these initiatives, then please get in touch with me in the first instance at:

johnbristow@btinternet.com

2. Capital projects

As mentioned above, the Society's residual capital base is 'ring-fenced' to ensure our rental liabilities can be met so there is

little or no remaining funds to undertake minor projects. Whilst we will, of course, apply for external grants, wherever possible, we do feel that members should, if they are able, help us mount such projects. An example of this presents itself now as we have approved an IT project costing just under £5,000 to acquire appropriate computing and scanning/printing capability in the Les Casey Archive Room, including Museum collection software. We are therefore launching this 'appeal' to members to make additional donations above their subscriptions to help us implement this project.

Donations can be made using the normal routes and sending me an email at johnbristow@btinternet.com (or in writing to 5 Tuffnells Way Harpenden, AL5 3HJ) to confirm the donation and the payment mode selected and to indicate whether the donation can be Gift Aided

If you have any questions on any of the above then please do not hesitate to contact me. John Bristow

PROGRAMME FOR 2023

Visitors are welcome; please encourage any non-members that you know to come along; all that we ask from visitors is a donation of £4 towards the cost of the evening.

24th January The hamlet of Pimlico, West Common – 200 years of its people and dwellings.
Alan Punter

28th February Local Ordnance Survey Bench Marks – what are they, how can we find them, why should we care?
Frank Iddiols

- 28th March A Caring Mother's Campaign changes the World: Judy Fryd CBE, founder of Mencap (the learning disability charity) remembered by her daughter.
Linda Fryd
- 25th April Windsor & the Nazis: Dupe or Traitor?
Tony Eaton
- 23rd May From Kinsbourne Green School in the early 1950s to a lifetime lecturing at Cambridge University – my journey.
Dr John Flowerdew
- 27th June The Work of the Commonwealth War Graves Commission.
Tony Dean
- 26th September The History of Quakers in Harpenden and District.
Trevor Evans & Anne Gee
- 24th October Batford Springs Nature Reserve.
Alex Melson
- 28th November AGM & Members' Evening.

Updates will be announced on the Society's website and in future issues of the Newsletter.

EXHIBITIONS

When the Museum opens displays will be changed from time to time and we will hold occasional special exhibitions.

Meanwhile do look out for our displays in Harpenden Library alongside the Local History section towards the rear of the building.

PUBLICATIONS RECEIVED

Hertfordshire Association for Local History (HALH) 'Herts Past & Present'	Issue No. 40	Autumn 2022
Hitchin Historical Society The Hitchin Journal	Vol. 32, No. 2	Autumn 2022
SAHAAS <i>(St Albans & Hertfordshire Architectural & Archaeological Society)</i>	Newsletter 226	November 2022
The Local Historian <i>(journal of the British Association for Local History)</i>	Vol 52.4	October 2022
Local History News <i>(magazine of the British Association for Local History)</i>	No. 145	Autumn 2022
Pinner Local History Society	Newsletter 149	Autumn 2022

DISCOVER, PROTECT, INNOVATE, INFORM; 175 years of the 'ARC' and 'ARC'

A report by Rosemary Ross on the talk given by John Morewood at the Society's meeting held on 26 April 2022 at the Eric Morecambe Centre.

John Moreland, President of St Albans Architectural and Archaeological Society, thanked the audience for waiting two years for his talk, which had been scheduled to celebrate 175 years of the 'Arc & Arc' in 2020. This was featured in an exhibition at St Albans Museum and Art Gallery, which can also be followed on the society's website;

<https://www.stalbanshistory.org/category/175th-anniversary/175th-anniversary-exhibition>.

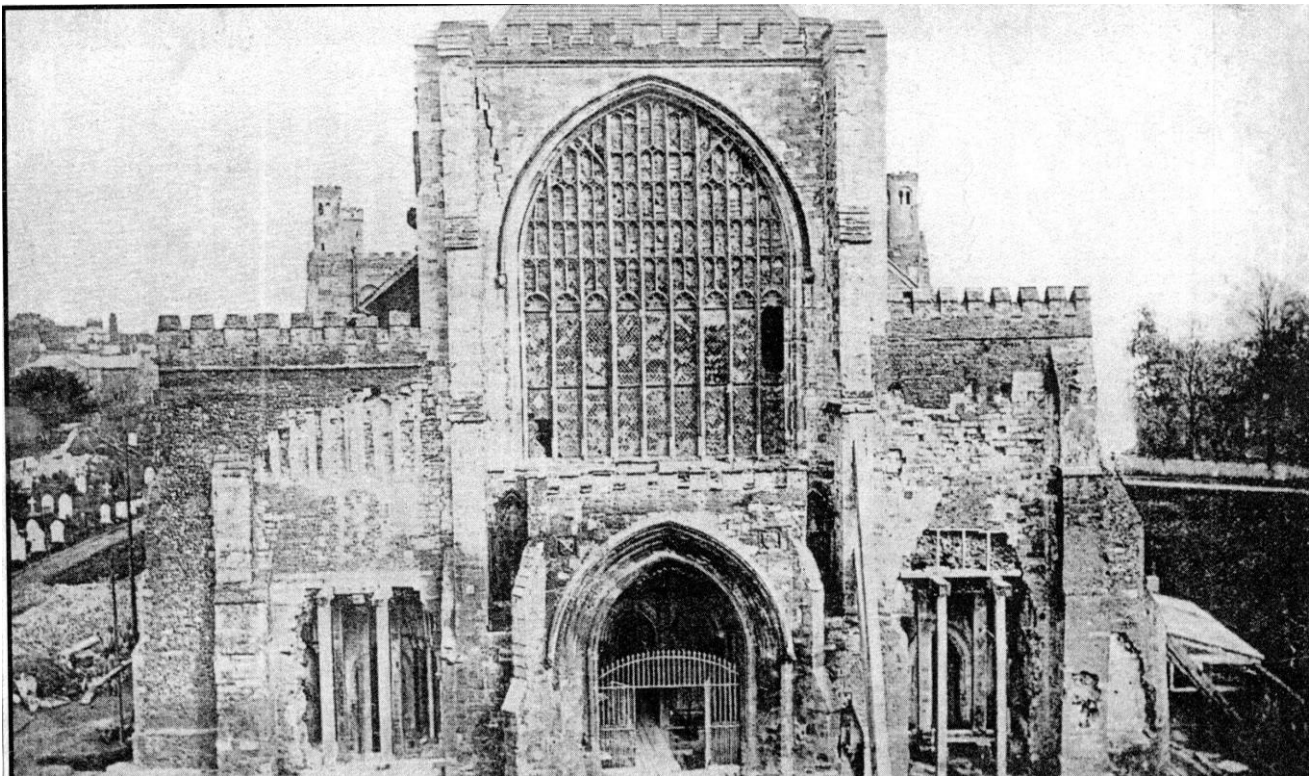
In a very lively talk John ranged over the past, the present and future challenges of his title – “Discover, Protect, Innovate and Inform”.

Focussing on ‘Protect’, John described the challenge in 1845 to help save St Albans Abbey and Hertfordshire’s mediaeval churches. The Rector of St Albans Abbey, Dr Henry Nicholson a self-trained antiquarian, became the first president of the newly formed society and served for 45 years.

With the discovery by Richard Grove Lowe of the remains of the Roman theatre in 1847, the Society paid for the publication of his report. This was later of use to Mortimer Wheeler when he was commissioned by St Albans City Council and the Society for his excavations in 1929/30. These were overseen by his wife Tessa who trained volunteers and compiled a scrapbook of unofficial pictures. The Society contributed 25% of the costs of excavating Verulamium. 95% of the site has still not been dug – though in recent years geophysics organised through a county-wide archaeological group under Kris Lockyer of UCL has found, for instance, an aqueduct of wooden pipes following the contours of the valley within the Gorhambury estate, leading to the baths. Finds among the Abbey buildings included a C12 ivory book cover in Orchard Gardens – now in the British Museum.

Alongside archaeology, the Society was concerned at the parlous state of the Abbey, with its crumbling gothic west end and the central tower in danger of collapse. Sir Gilbert Scott had been

appointed architect for the Abbey in 1856, and the tower was stabilised using bricks from the Roman site. Following the death of Gilbert Scott, Dean Lawrence arbitrated in the bitter dispute between Lord Aldenham, the Society's second president who sought to restore the great Wheathamstead window at the west end, and Lord Grimthorpe who was able to finance restoration, but only to his neo-Gothic designs. Finally, Grimthorpe was granted a free hand because there was no other source of money to restore the vast building.



St Albans Abbey, west front in 1856. The poor condition is evident
SAHAAS

The Society was more successful in its campaigns and financial help to preserve anglo-saxon windows in St Stephens church,

and to prevent destruction of the Clock Tower when it was deemed beyond repair in 1855. The latter is now entrusted to the 'Arc & Arc' whose volunteers keep it open. The mediaeval barn at Kingsbury Mill was restored and brought back to use in 2009 by Society members Jill and Adam Singer and Society volunteers who logged every detail of ironwork within the mill. The Society has not always been successful - Hall Place Mansion was demolished in 1905 despite strong local opposition. More recently the Society has given money for the move of St Albans Museum from the purpose-built Hertfordshire Museum in Hatfield Road into the former Town Hall and Court House, transformed and opened in June 2018.

Future campaigns include proposals to improve the London Gate – prompted by a Herts Advertiser photo of a cyclist leaping from a gate pier, causing consternation at English Heritage. Now the Society is working with Historic England and SADC to cut back trees, stop further damage and open up the vista from the gate into Verulamium city, with a new walkway. A greater challenge in the state of the remains of the Roman city walls, destroyed by tree roots and centuries of trampling.

The Society is also working on information panels about 'Sopwell Nunnery' – or rather of Sir Richard Leigh's C16 mansion constructed from the ruins of the dissolved nunnery, ready for a visit by Queen Elizabeth the First.

John cited the Society's role of 'innovating', when in 1886, Sir John Evans, Vice-President of the Society, the Society challenged the British Museum on the law of Treasure Trove – over Henry VI / Edward IV coins found in a beam in a cottage in

Park Street, which were deemed not 'treasure'. As a result of the challenge the British Museum has to acknowledge the artistic and historic value, not just the value of the gold.



Clock Tower showing the semaphore mechanism installed during the Napoleonic Wars
F. G. Kitton, SAHAAS

The first aerial photos of Verulamium were made in 1929 by Osbert Crawford of the Royal Flying Corps – a friend of Mortimer Wheeler. His 11 photos are deposited at HALS. More recently Norman Davey of Watford, a scientist at the Building Research Station, worked on the excavation of wall-plaster in King Harry Lane excavation and assembled and devised a way of mounting the fragments for display

'Arc & Arc' has a variety of ways of 'informing', including plaques, such as the interpretative panels on the British Causeway installed in 1898. In 1926 a plaque was erected in the

graveyard at Romeland to George Tankerfield, a protestant martyr burned at the stake in St Albans in 1555. In 1929 a plaque on the Clock Tower was mounted to commemorate the site of an Eleanor Cross. The Society is now working on a long-term project to install Blue Plaques (at £500 each) commemorating for instance John Ball, Sarah, Duchess of Marlborough, Stephen Hawking, Melbourne Cooper and the early film industry.

The Society has a long tradition of publishing its research, initially in formal *Transactions*, recording Society events and papers that members given from 1883-1914 and 1924-1938. This was revived for occasional papers until 1961 when costs became prohibitive. However, a wide range of well-researched books continues to be published, including a new series of short books;

<https://www.stalbanshistory.org/category/publications>

During the Covid period, the Society kept up its programme of conferences and lectures through ZOOM during the Covid period.

New initiatives include addressing concerns about the squalid state of the alleyways from Market Place to Chequer Street. The Society is working with SADC on plans to deal with refuse and is exploring possible murals on historical themes – such as those in Carlisle, which were designed, and then painted (with donated materials) by volunteers. Another new project could be to trace the earthworks and forts of the 1643 fortified town.

Finally, John touched on the tensions between national and local collections. A rare find – the Wheathamstead Ewer, one of just three surviving – has been claimed by the British Museum which



The former cells in St Albans Town Hall, now converted into toilet facilities
Courtesy of St Albans Museums



The Harpenden Museum 'logo'
Inspired by the 'Baa-Lamb' trees on Harpenden Common



Harpenden Museum display cabinets under construction



Unloading archive boxes for the Harpenden Museum
Photos: David Keen

has shown it at an exhibition in Germany but never put it on display in Britain. And will not lend it for display in St Albans, so the Society plans to make a reproduction. But why does the British Museum not lend objects as other collections do? On a more positive note, a 1461 cannon ball from second battle of St Albans, found at an auction, will be donated to St Albans Musuem.



The Wheathampstead Ewer
©British Museum

John's talk was followed by a lively discussion – including the value of civic and local history societies working together for the conservation of heritage.

Rosemary Ross

HARPENDEN MUSEUM PROGRESS

Although nothing much seems to have changed in our museum room, a lot is happening behind the scenes. Two steel cabinets and two sets of bookshelves have been taken from the History Room at Park Hall and are now in the EMC. This has created a lot more working space and Rosemary Ross, Kitty Moores and other volunteers have been able to transfer documents into our

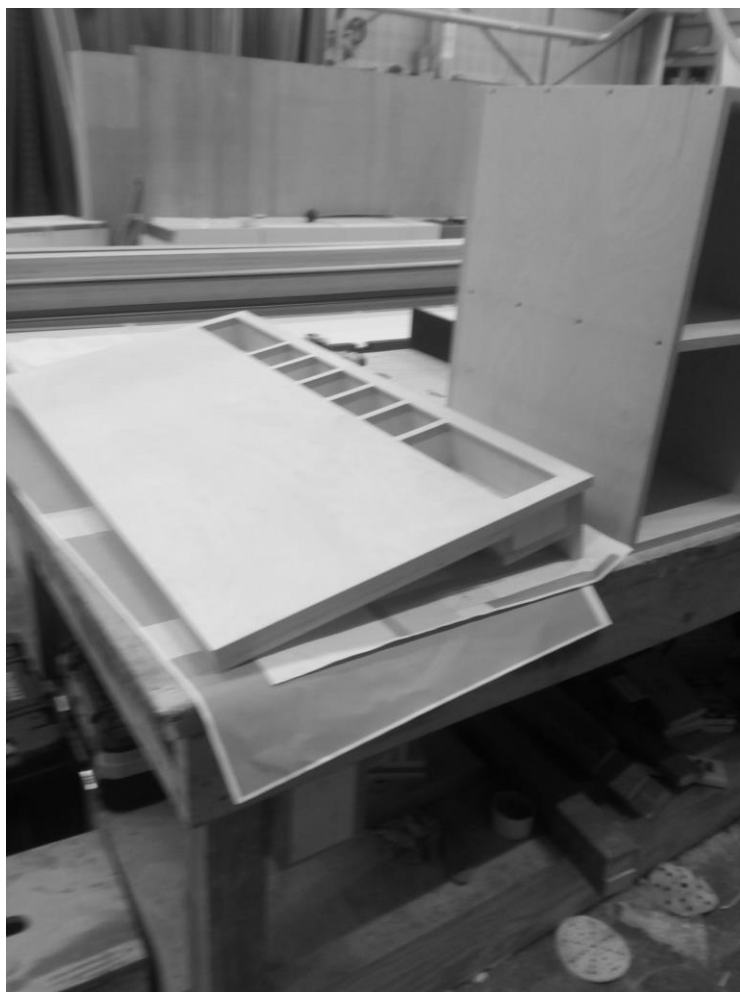
new archive boxes which are beginning to fill the shelves in the Les Casey Archive Room. The bookshelves are also in the archive room and Gavin Ross has re-arranged our reference stock which will not only be helpful to researchers, but also makes an attractive display.

Work has also proceeded at the artefact store at Sandridge Gate; most of the small artefacts and some of the larger ones have now been re-housed in proper museum-quality boxes, some of which are already on the roller racking, along with the fine art collection and the framed photographs.

More excitingly, our museum design and construction company have built some of the showcases and walls which will transform that semi-underground room at the EMC into Harpenden Museum. Work is well underway and we expect the fit-out to be completed by mid-December.

The first thing that visitors will see is our shop window. Unusually this is a display case which faces outward from the Museum. It will be visible to anyone coming to the ground floor of the theatre auditorium and illustrate the sort of things which will be on display inside the Museum. There will be display space on all four walls with three large showcases on the wall by the bar. The central area of the Museum will feature four angled showcases with drawers beneath, a welcome wall introducing Harpenden's history and another very large showcase. In one corner there is a very awkward-shaped alcove which our designer has developed into a children's activity area with space for drawing, colouring and writing. Just to the right of the

entrance to the Museum will be a space for the volunteer steward and displays of leaflets about other museums.



Desktop for the children's activity area under construction
David Keen

Once all the furniture is in place, the real work of making the Museum begins, with selection of objects, documents and photos for display, mounting and labelling them and fitting them into the display cases. We do not expect this stage to be either easy or quick!

Harpenden and District Local History Society was formed in 1973, so it's appropriate that Harpenden Museum opens in the 50th Anniversary Year. David Keen

St ALBANS TOWN HALL: THE MAKING OF A MUSEUM

A report by John Wassell on the talk given to the Society by Sarah Keeling on 28 June 2022 at the Eric Morecambe Centre.

Sarah Keeling grew up in St Albans and worked in other museums before joining the staff of the new St Albans Museum in 2016. Her current role is 'Curator, Post Medieval to Contemporary' which covers artifacts from the 15th century to the present day. Her talk covered the creation of a Museum and Gallery in the former Town Hall building and the replacement of the Museum in Hatfield Road.

The Town Hall

The Town Hall was completed in 1831 and was built on the site of the former Sessions House. It also replaced the existing Town Hall which was on another site. The architect, George Smith (1782–1869), designed a building that incorporated both a double-height Court House and a double-height Assembly Room. Kitchen facilities, a wine cellar and holding cells for the court were also included in the design. It was a success but the city steadily outgrew the premises and, despite remodelling works, a new Civic Centre was built and the Court Room and cells fell out of use in the 1960's.

By the 1990's the building was underused and becoming run-down.

The Hatfield Road Museum

A museum for Hertfordshire was proposed in the 1890's and the Museum in Hatfield Road was opened in 1898. It originally covered history in general with little emphasis on local history. As interest in local history grew a new gallery was opened in 1913 and the museum became the Museum of St Albans. The Museum began to display artifacts of local interest, especially the 'finds' of archaeologists in Hertfordshire. Displays tended to be static and were not often updated promptly for new finds.

By the 21st century the building was no longer suitable for purpose and the Museum suffered from declining visitor numbers. The Museum finally closed in September 2015. The site has since been redeveloped but the facade has been preserved.

A New Museum and Gallery

Plans to develop the old Town Hall (a Grade II* listed building) into a new museum and gallery began in 2012 and were commissioned by the St Albans City and District Council, the St Albans Museums and Galleries Trust and the University of Hertfordshire.

£1.4 million was raised by donations from local businesses and the public, including 1,600 people who each gave £250 and whose names are recorded on panels in the Court Room.

These, and significant grants from the Heritage Lottery Fund, resulted in the opening of the new museum and gallery in June

2018. The redevelopment included extensive restoration work and the remodelling of interior spaces. At a significant cost the basement was extended and the Weston Gallery, a temperature-



The Court Room
Courtesy of St Albans Museums

controlled space, was created. This will allow the exhibition and storage of particularly important and valuable artifacts, especially items on loan from other collections.

The Assembly Room was refurbished so that it can be used for exhibitions or hired for social events. The Court Room was restored with the woodwork repainted in the original colour. Two cells have been retained, with modern toilet facilities set in them. The doors now lock from the inside. The former caretaker's accommodation was turned into an exhibition space called the

Keeper's Galleries. A Café and Shop were added on the ground floor and the Court Room can be used as an overflow space for the Café.

An annual visitor level of about 200,000 was anticipated; in its first year the Museum welcomed over 330,000 visitors. This fell to 130,000 in 2021 due to Covid19.

Sarah explained the five principles by which the Museum and Gallery is run; to entertain, to be special, sociable, provocative and entrepreneurial. An early example of what some might consider 'provocative' was *squatlife*, an exhibition of photographs of squatters in St Albans in the 1980's.

Under the policy of 'St Albans on demand' the public can request exhibitions on any topic and the Museum makes constant changes of exhibitions and to artifacts on display.

The St Albans Museum and Gallery is one of five sites managed by the St Albans Museums and Galleries Trust, the others being the Verulamium Museum, the Hypocaust in Verulamium Park, the Clock Tower and Sopwell Ruins.

After the talk David Keen thanked Sarah and the St Albans Museum and Gallery for their assistance with the setting up of the Society's new museum, especially the use of their storage facilities at Sandridge Gate.

During the 'question & answer' session the fate of the roman mosaic in the Alban Arena was mentioned. The mosaic,

discovered at Verulamium, was relocated in the foyer and is usually invisible under a thick carpet covering. If plans to demolish and replace the Alban Arena are realised, preserving the mosaic in a new location would be both difficult and costly.

John Wassell

A detailed history of the Town Hall is included in the conservation plan reproduced in the St Albans museum's website:

https://www.stalbansmuseums.org.uk/sites/default/files/attachments/the_town_hall_0.pdf

ELSTREE: BRITAIN'S HOLLYWOOD

A report by Jean Gardner on the talk given to the Society by Bob Redman at the meeting held on 27 September 2022 at the Eric Morecambe Centre.

Bob Redman gave us each a brochure published in 2014 to celebrate the centenary of Elstree Studios. He apologised for the lack of pictures due to faulty equipment but talked us very ably through their story. Film making started in London but poor light often delayed it so studios began to move out. Elstree's easy access to London made it ideal. In 1914 Neptune was the first company to set up a dark stage in Boreham Wood. Before this film-makers had relied on natural light coming through glass. Then artificial lighting was introduced and filming could be done at any time. Studios were basically aircraft hangars with uninterrupted space where sets could be constructed and moved about as needed. Neptune collapsed in 1917 but other ambitious film makers arrived.

Elstree saw the first of many innovations in Britain. Cartoons, talkies and colour dubbing all began there. Many young actors

made their first film at Elstree, which set them on the path to stardom. Studios came and went. At one time five were operating simultaneously, four within ten minutes walk of the station.



British International Pictures c1930 – now the site of Elstree Studios
©The Elstree Project

Glamour arrived in the 1930s with such stars as Anna Neagle, Charles Laughton, and Richard Tauber. Alfred Hitchcock's *Jamaica Inn* was a triumph in 1939 then war broke out. The studios closed. They were used for storing thousands of records hastily moved from London. They reopened post war with Warner Bros. among the new companies which formed and reformed.

By the fifties Elstree was flourishing. Classics such as *Look Back in Anger* and *The Dambusters* vied with *Moby Dick* and *Ice Cold in Alex*, which proved a challenge for John Mills. When they finally reached Alexandria he was obliged to honour a bet to drink a glass of cold beer down in one. Unfortunately they had to do several takes to get the shot right and he ended up somewhat the worse for wear as real beer was used*.

The 1960s saw *Summer Holiday* and Stanley Kubrick's *Lolita*. The special effects in his *A Space Odyssey* were innovative. *A Clockwork Orange*, *Star Wars* and *The Railway Children* were made in the 1970s but cinemas audiences were dropping. People were turning to television. A threat to close the studios in 1988 was averted when the council bought them and still runs them.

The studios began to make television films. The BBC stepped in and *East Enders* and *Holby City* were set up. A studio is just a vast empty space. Now *Strictly Come Dancing* and *Dancing on Ice* compete for space with *The Crown*. Television and film making operate side by side today.

The local people are proud of their heritage and set up a trail around notable sites. Bob Redman should be equally proud of rescuing what initially looked disastrous and turning it into a most interesting evening.

Jean Gardner

* *Bottled Carlsberg, used instead of the German-sounding Rhinegold beer of the original novel, which was in fact an american brand. It is unlikely that Danish Carlsberg was available in wartime Egypt – Editor.*

THE HARPENDEN LIONS LECTERN



At the dedication of the Harpenden Lions Lectern on 12 August 2022
Rosemary Ross, left foreground

Harpenden Lions have commissioned a memorial to honoured member Neville Osmond in the form of a lectern celebrating a short history of Harpenden - a community Neville served in many ways. The lectern on Leyton Green was dedicated by Guy Kenyon, President of Harpenden Lions, who gave thanks for their support to Harpenden Town Council, represented by Deputy Mayor Councillor John Drake and to Harpenden Local History Society, represented by Gavin and Rosemary Ross, for contributing photos and information from the Society's archives.

