

Patron: The Viscount Ashbrook

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Some future events:

- ☀ Thurs 10 Mar: Art of the Garden Exhibition
- ☀ Sat 9 April: Jellicoe Water Garden, Wirral
- ☀ Sun 8 May: Walled Gardens, Gredington
- ☀ See inside for more

Thank you to those of you who responded to the appeal in the last newsletter for information about walled gardens. And those of you who have not yet replied – please do so. Even if we already have the garden on our list, it helps to know who to go to for more information. The Research and Recording Group has met a couple of times – for more information, see page 8.

Meanwhile – here is a report of one walled garden from members Sheila Holroyd and Kath Gee.

The Old Hall Hotel And Its Walled Garden, 81 Main Street, Frodsham, Cheshire

Until 1946, when it became the Old Hall Hotel, the building was a private residence called Ty Gwyn (The White House). A local historian has said that 'it is thought to consist of two seventeenth century houses joined together in the Regency period and subsequently altered and extended on several occasions.' The distinctive twin-gabled front with a central recessed entrance is in white pebbledash with a roof of grey slate. (Unique Id 436491) Within the hotel exposed oak-framing at the bar probably marks an original rear wall. Various sections of wattle and daub have been preserved and can be seen in the ground floor reception rooms. In the garden is a large stone bath or well containing a stepped access.

On the west and north side of the garden at the rear of the Old Hall Hotel are well-maintained surviving elements of a Georgian walled garden roughly 50 metres by 30 metres in area and about 2 metres high. The walls are listed Grade II by English Heritage. (Unique Id 436492) They are constructed in brown brick in English Garden Walled Bond with plain stone coping that drops in quadrant steps to accommodate the slope of the ground. The position of the east wall is marked by a flagstone path within the enlarged garden. Some of the walled

Cont. on page 2



Cont. from page 1

garden has been covered by extensions to the hotel on the south and west side and lean-tos have been erected against both sides of the north wall. Overall, the hotel garden displays a pleasant ambience and the bath or well is now a garden pond.

A gothic-arched gateway in the north wall provides access to a rough area of reclaimed marsh on to which the west and north garden walls project to enclose a bay. Within the bay can be seen two round-topped rectangular blocks of sandstone, about 50 cm high. The north-east stone is inscribed, "The tide came to this stone January 21, 1802"; the south-west stone, on slightly higher ground, is inscribed, "THE TIDE CAME TO THIS STONE JANUARY 20TH 1862." (Unique Id 436493) .

In 2004 the owner of the Old Hall Hotel applied for planning permission to build a banqueting hall and covered swimming pool on the footprint of the



walled garden, and, to extend the car park on to the site of the tide stones. As much of the walled garden is already covered by buildings and tarmac its final demise may be inevitable. Whereas, the proposal to set the tide stones into the car park surface would usefully ensure their geographical position for the future but not their existing height above OD (Ordnance Datum). The height above sea level of a tidal flood limit is especially important when evaluating historic coastal flood events. So, we recommend that the present elevations of the tide stones are precisely measured and recorded prior to any future relocation. Hence, the result of the application for Listed Building Consent, that is a consequence of this planning application, is awaited with some apprehension.

S.R.Holroyd and Dr K.Gee

Sources:

Dr J.Philip Dodd, [A History of Frodsham and Helsby, published in 1987 by J.Philip Dodd](#)
Various authors, [Frodsham: the History of a Cheshire Town, published in 1987 by Local Historians](#)
David Owen, [The Manchester Ship Canal, published in 1983 by Manchester University Press](#)
List descriptions: [Images of England, 436491, 436492, 436493, December 1985, English Heritage 2001](#)
A.R.Smith ed. [Discovering Old Frodsham, published in 1985 by the Frodsham & District Local History Group](#)
[Listed Buildings in Vale Royal, published in 2000 by Vale Royal Borough Council](#)

Bodleian salts away its books

The Bodleian Library is to bury some of its valuable books beneath the Cheshire countryside. The Oxford University library will move books into a facility known as DeepStore in a salt mine 500ft underground to make room for more frequently consulted items in its collection until a new depository is built.

Chris Woods, of Oxford's library services, said: "The Bodleian is one of the UK's legal deposit libraries. We receive more than 5,000 new items every week. We chose DeepStore because they offered the best environment in which to store material".

Report from The Times, 27 January 2005



Christmas Past and Christmas Future



At this time of year, the lengthening days and the occasional bursts of warmish sunshine bring the promise of spring. Already, snowdrops are nodding their pretty heads and hellebores, crocuses, and daffodils are not far behind. So, it is perhaps not the most obvious time to turn our thoughts back to the dark days of December and the CGT Christmas Party. But please spare a few moments to read on. For those of us who were there, it's a chance to look back on a very enjoyable evening; for those that couldn't be there, it's an opportunity to discover what you missed and make sure that this year's date goes into your diary.*

Toft Cricket Club proved an excellent venue for the thirty or so CGT members and friends who ventured out on a dark Wednesday evening in mid-December. The club was warm and welcoming, the bar was open and carols played while people mixed and mingled in the festive atmosphere. There was an abundance of delicious homemade food provided by CGT members – from canapés to Christmas tarts and chocolate tortes, not forgetting the whole ham and salmon in between.

As well as feasting on festive food and drink, the high point of the evening was an entertaining quiz of old garden implements. Twenty intriguing items, many from Tatton, had been assembled together which we had to identify and name. Frankly, some of them looked as though they would be more at home in a Victorian doctor's surgery – but that just goes to underline my own ignorance of garden equipment. Members displayed an impressive degree of knowledge, correctly spotting the difference between grafting and budding knives (or was it the other way round!) and the winners' prizes were well-deserved. Those of us not quite so well-informed did at least have a chance of going home with something by winning the raffle.

It really was an enjoyable event, and you don't even have to take my word for it (as a committee member - possibly biased). To quote from one guest who kindly showed their appreciation by writing to us - “and thank you for the lovely evening at the Cricket Club ”

Need I say more.... except why not see for yourselves next Christmas?

Tina Theis

Events sub-committee



**We are planning to hold this year's Christmas Party during the week beginning 5 December 2005, at Toft Cricket Club. Watch out for more details.*



Warrington's first private Botanic Garden

John Blackburne, of Orford Hall near Warrington, was a pioneering horticulturist who merited an entry in the original *Dictionary of National Biography* (DNB).

Sadly, the garden he established is scarcely remembered in Cheshire today because it, and the adjoining hall, were dismantled in the early 20th century and hardly a trace remains.

Blackburne had many interests, both industrial and scholarly. His father had helped to finance the Weaver Navigation, which modernised the salt industry by providing a cheaper method of exporting salt from Northwich. He inherited his father's saltworks in Liverpool, and also owned merchant ships engaged in the timber trade with Russia.

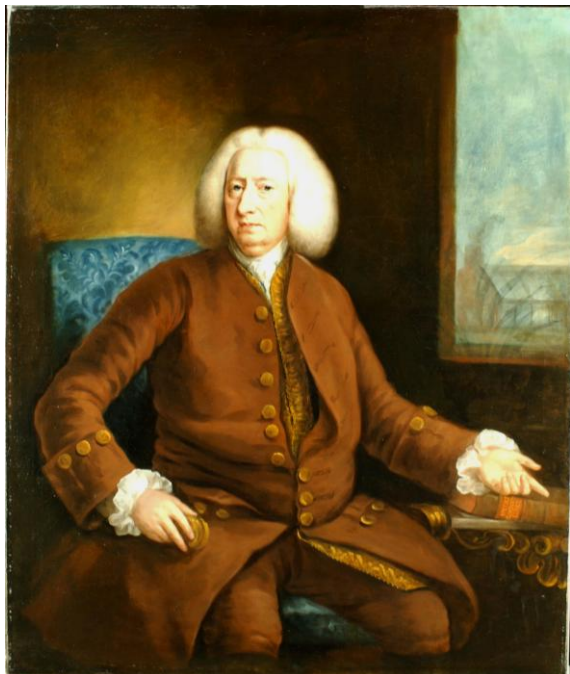
Having retired from business, he became a full-time plantsman. His contacts enabled him and his daughter Anne to obtain seeds and specimens from explorers

such as John Bartram and Peter Simon Pallas with which to stock their garden and museum.

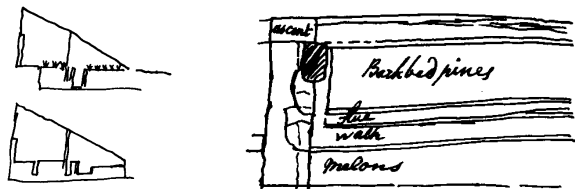
He sent plants to Yorkshire, and even to Pennsylvania, and received in exchange many new introductions for his garden. But most of all he pioneered the cultivation of hothouse plants in the north of England, at a time when punitive taxes on window glass dissuaded all but the most wealthy from building heated glasshouses for their tender plants.

No contemporary plans are known to have survived of Blackburne's garden. What little we know of its layout can be inferred from two main sources: firstly, the portrait of John Blackburne by Hamlet Winstanley (fig. 1) which now hangs in Warrington Museum, and secondly the sketches prepared by John Hope, curator of Edinburgh Botanic Garden, who visited Orford in 1766 and sketched the design of the glasshouses (fig. 2).

It is possible that contemporary drawings of the garden still exist today; a search for images of historic Cheshire gardens is one of the projects that the CGT's research working party might pursue.



1. John Blackburne (1694-1786), by Hamlet Winstanley, c. 1755. (Courtesy of Warrington Library & Museum.)



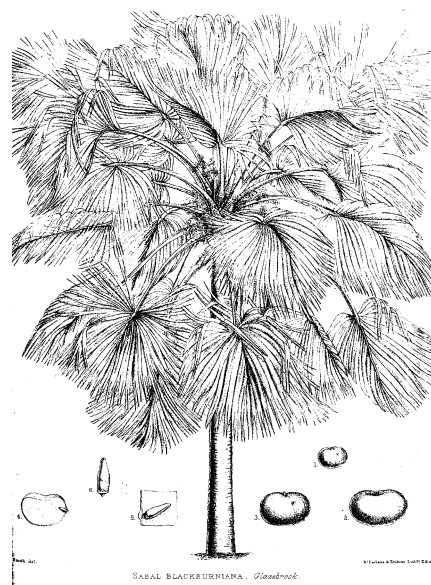
2. John Hope's sketches made at Orford Hall during a visit to obtain plants for the newly relocated Edinburgh Botanic Garden. Left: sections through Pinery. Right: Plan of Pinery. (Courtesy of the Royal Botanic Garden, Edinburgh.)

Blackburne's main horticultural claim to fame was that he was the first person to produce ripe pineapple fruits in the north of England.

Hope wrote in his journal "Mr Blackburn is doubtful whether the Duke of Chandos or he had the first pineapple. The first Mr B. saw was at Liverpool & had been sent from the West Indies. He recovered the top of it and made it grow in his room by dung & by next year it was in good fruit."

He also grew cotton, long before the crop was imported in bulk to Liverpool: enough indeed to spin thread for dresses for his daughters. Most remarkably, his glasshouse contained a Fan Palm from the West Indies, which during his lifetime was a species unknown to science but was later described as a new species, *Sabal blackburniana* (fig. 3). This eventually outgrew its

accommodation, was transplanted to Hale Hall and eventually flowered, whereupon his grandson John Blackburne MP sent a flowering branch to Sir James Edward Smith in Norwich. Even this eminent botanist was unable to name it!



3. The Royal Palmetto Palm, *Sabal blackburniana*. (Drawn in the Palm House at the Royal Botanic Garden, Kew).

The intriguing ghostly image of a plant occupying the space in front of the window in Blackburne's portrait seems to be that of a pineapple. But why was it painted out?

Another point of interest in his portrait is that it shows a book, Linnaeus's *Species Plantarum*. The book was first published in 1753 and Winstanley died in 1756, which helps to date the painting fairly accurately. It also clearly shows a heated glasshouse, visible through the window (fig. 4); although "pine stoves" were normally heated by fermenting bark, this one evidently had supplementary heating from a coal or wood fire.



4. Detail of the glasshouse visible through the window in Winstanley's portrait. Superimposed is the ghostly image of a pineapple plant. (Courtesy of Warrington Library & Museum)

But why should Blackburne's garden be described as a *botanic garden*? The evidence for this lies partly in the catalogue his gardener Adam Neal prepared of the

living collections, published in Warrington in 1779 a few years before Blackburne's death (in 1786).

The range of succulent plants alone shows that the collection was exceptionally diverse, and we know from the researches of the Warrington historian William Beamont that he obtained some of them from the garden of the late Baron Robert James Petre of Thorndon Hall in Essex, who died of smallpox in 1742.

James Bolton, who visited the Orford garden in 1768, described it as an "extensive collection of rare and valuable plants in [a] rich and beautiful garden". Another catalogue was published the following year containing plants "which are not cultivated in the nurseries near London", implying that the list covered only the rarest, newly introduced, plants. Blackburne's wealth, and the sophisticated glasshouses he owned, evidently enabled him to keep a vast range of plants in cultivation.

Blackburne's family, including a son who was Mayor of Liverpool and a grandson who was a Member of Parliament, made significant contributions to the success of Merseyside as an international trade centre.

It is possible that William Roscoe got his inspiration for Liverpool Botanic Garden from a visit to Blackburne's garden, though no direct evidence for such contact has yet been uncovered.

John Blackburne's unmarried daughter Anne corresponded with the famous Swedish naturalist Carl Linnaeus, whom she had met during a visit to the Oxford University Botanic Garden. Johann Reinhold Forster, then a lecturer at Warrington Academy and later to accompany Captain Cook on his second voyage of discovery to the South Pacific, served as her part-time tutor; he and his son George Forster named a genus of plants *Blackburnia* in her honour.

Anne was described in a recent article as a "neglected patroness of natural history". The Blackburnes' pioneering efforts to cultivate botanical rarities, combined with the skills of their head gardener Adam Neal, reinforced the strong tradition of horticultural excellence in the North-west by establishing what was clearly the region's first Botanic Garden.

John Edmondson
Liverpool Museum

AGT and GHS Conservation and Planning Workshop, 13th November, 2004

Six of our members travelled to Halifax to share with other northern trusts in this workshop led by Kath Gibson, GHS case officer in the north and Bev Smith, Development Control Manager at Calderdale. The morning focused on Development Control and approaches to doing writing letters, while in the afternoon practical skills were tested in the People's Park, looking at planning applications for different aspects of the restoration work and considering how issues had been addressed.

Although advice on Development Control was based on Calderdale, there was much that was salient to Cheshire. Some key facts that came out of this session were:

- Planning applications have increased substantially in all areas of the country – by 25% in Calderdale in 2003
- Most local authorities list the applications of the last 7 days on the web and increasingly actual plans will be available to view on the web as well as at planning offices and libraries
- There are 21 days to comment on an application, (usually longer) but the majority of applications are determined within an 8 week period
- In assessing a planning application officers will take into account the local development plan, government planning policy guidance, material objections and consultation responses.

- Material planning objections include environmental qualities – visual character, scale
- Objections must be lodged in writing –Email or letter
- Most planning applications are determined under delegated powers, that is, they are not referred to the planning committee, even though objections have been received. A Ward councillor can request that a planning application go to committee and, depending on the authority, a time limited statement by an objector can be permitted

Where an application is refused, further applications may be made and any further objections must be made because the local authority will not carry the first applications objections forward. The new Local Development Frameworks being introduced to replace Unitary Development Plans have to include a statement of Community Involvement. Trusts should make local authorities aware of their existence for many authorities will lack expertise and welcome informed input.

Kath's advice on writing letters was very practical and useful

- Be concise
- Refer to the local plan and government guidance
- Refer to the status of the site – is it registered?
- Give the basis for your comments – a site visit, based on information available, familiarity from previous visits etc

- Make sure that what you say is accurate, fact – not opinion, as it may go to a planning enquiry
- Advocate thorough understanding of a historic site with, as applicable, a historic landscape assessment and the development of a landscape strategy or Conservation Management Plan
- Objections - make comments, express concern, be constructive and don't assume that the obvious will have been understood or taken into account

The Cheshire Gardens Trust is seeking to put some of this advice into practice and welcomes contact from any members who are perhaps already actively commenting on a planning application or would like to

bring cases of concern to our attention.

We are seeking to establish a network of people across the county who have local knowledge, would like to monitor applications and have some input into Development Plan Documents. If you are interested, in the first instance please contact Barbara Moth on 01606 46228.

For anyone who would like to know more about Local Development Frameworks, brought in under the Planning and Compulsory Purchase Act, which came into force in 2004, we recommend Heritage Link's guide for heritage groups www.heritagelink.org.uk/heritage_groups_guide.pdf.

“The Writer in the Garden”, an exhibition at the British Library until 10 April 2005

“*Enter a world of real and imaginary gardens created by writers over the centuries*” invites the publicity for this “must see” exhibition currently showing at the British Library in Euston Road, London.

Commencing with references to the Garden of Eden and a jewel-like array of illuminated manuscripts, including the 13th century *Le Roman de la Rose*, (a dream poem of courtly love), this chronological survey ends with the twentieth century garden, Little Sparta at Stonypath in Scotland, the poetic vision of the artist/concrete poet, Ian Hamilton Finlay. A wealth of manuscripts, original art works, books and journals cover the intervening years revealing how the concept of nature has changed over time.

Alongside an original map of Lord Burleigh's estate, Theobalds in Hertfordshire, by the architect, John Thorpe, 1611 is displayed John Gerard's address to Lord Burleigh in his *Herball* of 1597 in which he refers to his efforts as a plant collector:

“*To the large and singular furniture of this noble island I have added from forreine places all the varieties of herbes and floures that I might any way obtaine, I have laboured with the soile to make it fit for plantes and with the plants, that they might delight in the soile...*”

So we progress to John Donne's garden at Twickenham, Francis Bacon's famous essay *Of Gardens*, 1612, and Andrew Marvell's great poem, *The Garden*, 1681, with its most famous lines:

“*Annihilating all that's made*

To a green thought in a green shade.”

Finally, the seventeenth century is completed with John Evelyn's classic on trees, *Sylva*, 1664 and John Martin's terrifyingly dramatic images (1827) for John Milton's *Paradise Lost*, 1667.

For the eighteenth century Alexander Pope's ideas on the “genius of the place” can be found in his *Epistle to Richard Boyle, Earl of Burlington*, 1731, with James Thomson's *The Seasons*, with illustrations by William Kent, 1752. Kent's principles of the picturesque are incorporated into William Shenstone's famous estate, The

Leasowes in Worcestershire with its rocky declivities, tumbling streams, gothic seats, picturesque trees and ruins. Samuel Johnson's *Journal* describes a visit to Hawkestone in Shropshire in 1774:

“the awfulness of its shades, the horrors of its precipices, the verdure of its hollows and the loftiness of its rocks. The ideas which it forces up on the mind are the sublime, the dreadful and the vast.”

Gilbert White's more peaceful garden in Hampshire is revealed in White's *The natural history of Selborne*, 1789, and his *Garden Kalendar*, 1751-1767.

Several cases are devoted to the nineteenth century including the work of John Claudius Loudon, the first horticultural journalist who founded *The Gardeners Magazine* 1826-1844 and wrote several encyclopaedias on gardening. His wife, Jane produced nineteen horticultural books and wrote *Gardening for Ladies* in 1841. Tennyson's dramatic love poem *Maud*, 1854, is set in a garden of the subconscious. The exhibition displays the original manuscript.

Two artists with local connections bridge the nineteenth and twentieth centuries. Walter Crane was Director of Design at Manchester School of Art, 1893-1896. *A Floral Fantasy in an old English Garden*, 1899 is one of Crane's floral books for children. Helen Allingham, wife of the poet William Allingham spent her childhood in Altrincham and is well-known for her idyllic watercolours of English cottage gardens which are featured in *The cottage homes of England* edited by Herbert Dick, 1909. The exhibition also shows Frances Hodgson Burnett's war poetry, Edward Thomas and Lawrence Binyon's war poetry, Vita Sackville West's poem *The Garden*, and Philip Larkin's poem, *The Mower*.

This splendidly researched and displayed exhibition is probably best seen in a couple of visits due to its blockbuster nature. It is unfortunate that a full catalogue has not been published to provide a permanent record of its scholarly curatorship. However, a brief booklet by Roger Evans, *The writer in the Garden*, provides a popular introduction.

Gaye Smith

William Andrews Nesfield 1793 – 1881

Ann Brooks reports on the Lecture by Professor Tooley in January

I had associated William Nesfield with the garden designs known as parterres. Professor Mike Tooley's lecture soon disabused me of such a narrow view. His fascinating talk introduced us to a man of many parts, artist, soldier, engineer and garden designer.

A withering obituary by William Robinson on Nesfield's death in 1881 seems to be the key to his subsequent narrow reputation. Robinson castigated the style of the parterre and Nesfield's fame as its prime nineteenth century designer, hiding Nesfield's other major contributions to gardening.

Professor Tooley proceeded to restore Nesfield's place in garden history with a beautifully illustrated talk revealing a garden designer of whole landscapes not just a few beds around the house; an artistic engineering genius, who designed not just fountains but the mechanics as well; a man knowledgeable in horticulture and forestry who had practised such skills from his youth.

It is only recently that family documents made available in Australia have enabled a review of Nesfield's life to have been undertaken and to reveal a man described by Professor Tooley as one of the greatest Victorian gardeners.

Born in 1793 in the North East, Nesfield served in the Peninsular wars and Canada as a Lieutenant with the Royal Engineers, where map making became one of his skills. Always an artist, in both water-colour and oils, his painting of Niagara Falls showed his skill at handling water and his portrayals of rapids and waterfalls was much admired; not least by Ruskin.

Returning to England on half-pay in 1820, painting became his profession. By the 1830s there was a fashionable revival of Elizabethan and Jacobean garden features encouraged by the architects, Anthony Slavin, Edward Bloore and William Burn.(1)

Nesfield's first venture into garden design was probably in conjunction with Slavin who became his brother-in-law. He came to public notice when the house Slavin designed for him at Fortis Green was featured in Loudon's *Gardener's Magazine* in 1840.

The design of a parterre, overlooked from the house, becoming integrated into the landscape and the view to Highgate making a beautiful vista. This became a hallmark Nesfield feature.

Several designs were shown, including the Palm House landscaping at Kew, a rejected design for Buckingham Palace and Castle Howard. Balkaskie, one of many designs in Scotland, had a parterre admired by Gertrude Jekyll and was possibly the model for Hestercombe. Slides demonstrated that Nesfield had used graduated colours in his gravels and planting before Miss Jekyll. At Stoke Edith in Herefordshire Nesfield also advised on the interior of the house.

The parterre was often built at an angle so it could be viewed from the ground and this was well demonstrated in a slide of Broughton, nr. Skipton. At Whitley Court, Lord Dudley employed Nesfield to lay out the grounds within an eighteenth century landscape. Here the magnificent Andromeda fountain, with a 120ft jet, played songs as coloured water ran through pipes. It has now been restored by English Heritage - unfortunately without the music or the colours.

Finally Professor Tooley reminded us of the gardens in Cheshire to which Nesfield contributed.(2) Rode Hall and Arley(3) have already had a Trust visit and Eaton Hall is on this year's programme. That still leaves several other examples to admire.

Sadly many Nesfield features have been lost, some relatively recently. Perhaps a special Nesfield day is called for to publicise this many-talented man, whose artistic sensitivities added so much to the Victorian garden.

References:

1. Brent Elliott, *Victorian Gardens*, London 1986, covers Nesfield's work from his use of the early parterres to the later High Victorian Garden.
2. Ian C. Laurie, 'Nesfield in Cheshire', *Garden History Society Journal*, Volume 15.1 (Spring) p.145
3. Marjorie Sykes, 'Arley Hall: A Family Garden' *Hortus*, 39, Autumn 1996, shows a plan of the Arley garden in 1902.

The Sussex Gardens Trust will be hosting this year's Association of Gardens Trusts Annual Conference **Where Every Prospect Pleases** The Parks and Gardens of the Sussex Downs and Weald.

The conference will be held from Friday 2 to Sunday 4 September at the Imperial Hotel in Hove, Sussex.

On the Friday, there will be an optional afternoon visit to the royal Pavilion followed by the AGT AGM and Business Meeting. On Saturday there will be lectures and visits to Sheffield Park, Ashburnham Place and Michelham Priory and on the Sunday, visits to Plumpton Place and Parham Park.

For more information and a booking form contact Sharyn Hedge, 8 Barn Stables, De Montfort Road, Lewes, Sussex, BN7 1ST; e-mail: sharyn.hedge@btinternet.com.

Barbara Wright attended last year's AGM and Conference and found it a very enriching experience.

Programme of events for 2005

At the moment, the programme for March to August is as shown below. Plans for September to December are being finalised.

March	Thursday 10 th March @ 10.45 for 11am guided tour of 'Art of the Garden' exhibition at Manchester Art Gallery, followed by lunch (optional), numbers limited.
April	Saturday 9 th April @ 10.30am 20 th century day - meet at Jellicoe water garden on Wirral and progress to Port Sunlight for tour and lunch – Lady Lever Art Gallery
May	Sunday 8 th May @ 2pm Gredington, near Whitchurch a tour of the walled gardens with Lord Kenyon and afternoon tea. Gardens include national collections of Viburnums – over 250 varieties, and a former drying yard planted with tender and unusual species, plus a collection of geums.
June	Sunday 12 th June Japanese Gardens Day starting at 10.30am at Tatton for a private guided tour of the Japanese garden followed by lunch (picnic or lunch in café) and an afternoon visit to Elaine and Piet Van der Zeil's garden in Wilmslow,
July	Sunday 10 th July @ 10.30am tour of One House Nursery, Rainow, near Macclesfield, a plantswoman's garden and early C18th walled kitchen gardens under restoration.
August	Sunday 28 th August 11.45am Eaton Hall, Chester – a tour of the gardens including Nesfield's parterre, picnic in the park and chance to see the walled gardens and borders by Arabella Lennox Boyd.

Further information, together with booking forms for the first few events will have been sent to members separately. Our thanks to the Events Sub-group for their hard work in organising this programme. If you would like to help organise a future events – or simply have an idea for one – please contact Barbara Moth on 01606 46228 or e-mail her at kbmoth@btinternet.com.

Walled Gardens in Cheshire

Report from the Research and Recording Group

Cheshire has a rich garden heritage. Currently we have no complete record of the number and quality of historic gardens in the county and therefore no idea how many have been lost in recent years or the proportion of surviving gardens that are currently under threat from development.

The Research and Recording Group has started to gather information on Walled Gardens as a first stage towards compiling a county gazetteer of gardens. All the information gathered will be from sources that are already in the public domain. The data will be used to produce one or more publications about walled gardens in Cheshire to enable greater understanding and awareness and encourage access where gardens are open to the public.

Many thanks to those who have already sent in information on walled gardens they know about. However, we are sure that more people will have knowledge to make available. Please don't assume that we already know! Even if we have names, you may have more details, which could be vital.

Barbara Wright has spent many hours looking through sheets of the 1911 edition of the Ordnance Survey, which was based on surveys undertaken between 1872 and 1874. We have yet to get a full set of these maps and even when we do, they will be incomplete, because any garden developed after 1874 will not appear.

So you see the enormity of the task we have set ourselves. Little wonder that we ask for your help.

Please send Barbara any information you have to 12 Belfield Road, Manchester, M20 6BH or e-mail her at ib@wrightmanchester.fsnet.co.uk.

And if you want to get more involved, she can tell you when and where the next meeting of the Research and Recording Group will be held.

Look out for more information through the coming months.

If you have any comments to make or contributions to offer for the Newsletter, please contact the Newsletter Editor at 26 Sandford Road, Sale, M33 2PS or e-mail Joy.Uings@care4free.net.