

Send & Ripley History Society

Page 6.

Do's and Dont's

- PASS**
You must be in possession of a Leave Scheme Pass from your unit during your stay in Brussels.
- ALL CAFES** must be empty by 2300 hours.
- CURFEW** is in force from Midnight till 0500 hours.
- ALL BROTHELS** are Out of Bounds to Service personnel.
- DRESS**
Officers: Service Dress, Sam Browne or Cloth Belt,
or Battledress, Web Belt, with or without anklets web.
ORs: Battledress, Web Belt, boots or polished shoes.
- ARMS**
No personal weapon to be carried.
- SALUTING**
(a) Existing orders regarding saluting officers of British and Allied forces will be very strictly enforced.
(b) The tomb of the Belgian Unknown Warrior which lies at the foot of Congress Column will be saluted by all ranks.
- To change money for civilians or to speculate in currency is a military offence.
- All rooms to be vacated by 1100 hours on the day of leaving.

MAIL POSTED BY LEAVE PERSONNEL

LETTERS other than those in green envelopes are liable to considerable delay whilst awaiting censorship by the limited staff at the Base Postal Depot if posted here. Personnel who wish their mail to reach home quickly are advised to have it censored and posted on return to their unit. The same applies to postal PACKETS AND PARCELS, which will be subject to long delays if not passed through normal unit channels, stamps affixed before posting.

CENTRAL M.I. ROOM—ST JEAN BARRACKS, Boulevard du Jardin Botanique.
Map Ref. G.3

DENTAL — EASTMAN INSTITUTE, PARC LEOPOLD, RUE BELLIARD.
Map Ref. J.8

EXCHANGE

176	Belgian francs are worth	£1
9	Belgian francs are worth	1/-d. (approx)
50	Belgian francs are worth	5/9d. (approx)
16½	Belgian francs are worth	1 Dutch guilder
176	Belgian francs are worth	200 French francs
44	Belgian francs are worth	50 French francs

Enquire at your Hostel where you must go to change money.

THE SAXONS
IN SEND

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THE REMARKABLE
ARCHIVE OF CORPORAL
VICTOR SHOESMITH

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SURREY
WHITEWARE

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VAUXHALL
PLEASURE GARDENS

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BACK SOON

CONTACTS

Send & Ripley History Society
Established 1975 as
Send History Society
Registered Charity
No. 1174161

President: John Slatford
St George's Farmhouse,
High Street, Ripley,
Woking GU23 6AF
T: 01483 222107
E: jmslatford@gmail.com

Chairman: Cameron Brown
Church Farm House,
Wisley GU23 6QL
T: 07811 276386
E: cmb@aappl.com

Vice Chairman and Museum
Curator: Clare McCann
T: 01483 728546
E: cricketshill@hotmail.com

Hon Secretary: Jenny Jackson
The Haven, Polesden Lane
Ripley GU23 6DX
T: 01483 222 980
E: jmj@jennyjackson.co.uk

Treasurer, Membership
Secretary and Journal
Distribution: Christina Sheard
Old Manor Cottage,
Send Marsh Green, Ripley,
Woking GU23 6JP
T: 01483 224600
E: christina.sheard@
btinternet.com

Journal Editor:
Cameron Brown
T: 07811 276386
E: cmb@aappl.com

Art director and copy editor:
Ditz Brown

Archaeology Specialist:
Andrew Jones
106 Georgelands, Ripley,
GU23 6DQ
T: 01483 479647
E: andrew738jones@bt.com

Web site management:
Chris Brown
Web site: www.sendandripleyhistorysociety.co.uk

Book sales: Angie Richardson
T: 07792 198363
E: srhistorysociety@gmail.com

Museum Archivist:
Phil Davie
T: 01483 223955
E: phil.davie@jpsd.plus.com

Journal Advertising:
Jez Haines
T: 07747 145946
E: srhistorysocietyadvertising@gmail.com

Cover image:

Brussels Leave leaflet: see
article *The Remarkable Archive
of Corporal Charles Victor
Shoesmith* on page 8

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We are grateful to Seymours Estate Agents in Ripley for their generous contribution towards the production costs of the 2025 Journals

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sendandripleyhistorysociety.co.uk

EDITORIAL

CAMERON BROWN

Over our fifty years we have published some valuable books, a number of which have proved to have a long life. Generally they have added to our knowledge and enjoyment of the area.

You don't just write a book and then print it. Most writing needs to be edited and proof-read, illustrations created or found (and paid for). A skilled graphic designer needs to lay out the book to make it look attractive and then prepare it for printing and binding. Then there is the cost of the warehousing, the marketing, the salesmen and so on. For a book costing £10 the publisher will receive around £4.50 if the book is sold via amazon or either side of £5.50 from a bookshop – but usually on sale or return and not paid for for three or four months. All of the costs have to come out of this portion of the sales price. We don't pay our writers, editors, picture researchers or photographers. We don't have a warehouse or salesmen. We do, however pay for graphic design and printing and these costs alone, for a book like *Bygone Days*, are around £10 each for 150 copies, which is all we can realistically charge. Luckily in this case we were able to get a grant for 50% of the cost from Surrey Museums Partnership (SMP).

We have two books almost ready for printing now with a joint budget of over £2000. I am hopeful that SMP will support us again but they do have limited funds. I approached Arts Council England to see whether they

might help. I was advised: 'Unless the publications are part of a wider engagement project they are very unlikely to get funded. Preferred projects are those that entice passively, or work directly with targeted local audiences, community groups, schools or general visitors for example. You would need to present this project as engagement work, which would include specific events i.e. workshops, lectures, guided tours, community collection cataloguing, community led exhibition etc, along with collection/local history research by museum volunteers...' and so on. I am disappointed that a book is not seen as worthy of support in its own right and wonder quite what value would be added by all these other activities.

I am very sad to have to report to you the recent deaths of our members Alastair Cameron, John Creasey and Margaret Field.

CONTRIBUTIONS FOR THE NEXT JOURNAL

Contributors are asked to send articles and letters to Cameron Brown at cmb@aappl.com by 15th June 2025.

Authors of illustrated articles should submit high resolution (300 DPI or higher) jpgs to the editor by email to ensure best reproduction in the journal, but no more than 20 MB in any one email

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THE SAXONS IN SEND

BOB STONARD

We have long known that there was a Saxon presence in Send, including a place of worship either on or near the site of the present church. Although the Domesday Survey was recorded by the incoming Normans it was reporting what was already there, namely:

- Ploughland: 10 ploughlands. 4 lord's plough teams. 6 men's plough teams.
- Other resources: Meadow 84 acres. Woodland 160 swine render. 2 mills, value 1 pound 3 shillings and 5 pence. 5 fisheries. 1 church.
- Annual value to lord: 15 pounds 10 shillings in 1086; 20 pounds in 1066.

I have been walking the fields of Send for many years looking for flints and pottery shards and have found quite a few bits and pieces of medieval origin. However, metal detecting has allowed me to discover artefacts below the surface.

About ten years ago I was fortunate enough to turn up a cut penny in Send from the reign of Æthelred the Unready. This was reported to David Williams, the Finds Officer ^[1] at the time but I am not able to give the exact location.

Æthelred was King of the English from 978 to 1013 and again from 1014 until his death in 1016. His epithet does not derive from the modern word 'unready' but rather from the old English *unræd* meaning 'poorly advised'; it is a word-play on his name, which means 'well advised'.

Æthelred was the son of King Edgar the Peaceful and Queen Ælfthryth. He came to the throne at about the age of 12, following the assassination of his older half-brother, King Edward the Martyr. Apparently Æthelred's mother may have ordered the murder of his half-brother in order to place Æthelred on the throne.

The chief problem of Æthelred's reign was conflict with the Danes. After several decades of relative peace, Danish raids on English territory began again in earnest in the 980s, becoming markedly more serious in the early 990s. Following the Battle of Maldon in 991, Æthelred paid tribute, or Danegeld, to the Danish king. In 1002, Æthelred ordered what became known as the St Brice's Day massacre of Danish settlers. Eleven years later, King Sweyn Forkbeard of Denmark invaded England, as a result



Æthelred the Unready (public domain)

of which Æthelred fled to Normandy and was replaced by Sweyn. After Sweyn died in 1014, Æthelred returned to the throne, but died just two years later. Æthelred's 37-year combined reign was the longest of any Anglo-Saxon English king and was only surpassed in the 13th century by Henry III. Æthelred was briefly succeeded by his son, Edmund Ironside who died after a few months and was replaced by Sweyn's son Cnut. Another of Æthelred's sons, Edward the Confessor, became king in 1042.

THE COINS OF ÆTHELRED THE UNREADY

The changing designs found on Æthelred's coinage suggest how the prevailing mood changed during his reign. In the opinion of *History Today* far from being 'unready', Æthelred was a more capable king than his reputation would have us believe. Æthelred's coinage, for example, was the result of a monetary system which must rate as one of the most impressive aspects of Anglo-Saxon royal government. As designs for the coins were changed, old batches were recalled and new ones issued, allowing them to maintain control of the economy. As well as this advanced system, the designs on the obverse (front, shown here on the left) and reverse of the coins tell the story of Æthelred's reign. The king's name, portrait and royal style (the title he was given, e.g. 'king of the English'), on the obverse, were complemented by the name of the moneyer and the mint who had made it, along with a Christian design or motif, on the reverse.

Finding coins from this era is very rare. Coins were made of silver and the long cross on the coin marked where the coin could be clipped to make smaller denominations. However, because of the value of the metal, coins were also sometimes debased and this was ruthlessly punished when it was detected. Coin debasement is the act of decreasing the amount of precious metal in a coin sometimes by taking the edge off the coin - people had their hands cut off if they were caught or were even condemned to death. Debasement also made it more brittle but you can see from the photos that the coin I found has been deliberately cut. This cut halfpenny I believe was struck by the moneyer (the man who minted the coin for the king) Oban who was based in York.



Crux penny circa 990. A new design retains the explicit emphasis on divine presence, with the letters C-R-U-X surrounding a cross. Minted in Canterbury



Long Cross penny circa 997. The adoption of a striking portrait, modelled on a cointype from imperial Rome, reflects growing confidence in the king



Agnus Dei (circa 1009). A short-lived design, in which the king's portrait was replaced by the Lamb of God, and the cruciform design on the reverse by a dove, symbol of the Holy Spirit. The significance of this is unknown



The two half pennies found in Send (© Bob Stonard)



Small Cross circa 1009. In tumultuous times at the end of Æthelred's reign, the Small Cross design recalls the earlier peace and stability of Edgar's reign. Minted in Lincoln

NOTE

^[1] the current finds officer is Simon Maslin
simon.maslin@surreycc.gov.uk

Unless otherwise stated photos courtesy *History Today*

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40 YEARS AGO

CAMERON BROWN



Cobham Cottages today

This article, by John Bartlett, entitled Cobham Cottages – Ripley High Street appeared in Newsletter 62 of May/June 1985. It is perhaps rather more technical than our articles these days but reminds us of the serious research that was undertaken by our members and which revealed much of the hidden architectural history of Send and Ripley.

Newsletter No 56 set out the documented history of the one-time Cobham churchwarden's 'House in Ripley' from the time the lease was granted by Newark Priory in 1409 to the present day.

Members of the Buildings Group have now had the opportunity to see inside two of the three cottages on this site, these being No. 2 (the centre one) and No.

1 (the Guildford end one). They found that the 18th century brickwork and tiled roof were just a shell enclosing a 16th century timber frame of what was probably a single large open hall house with crosswings.

The regular spacing of doors and windows to the road frontage had required considerable ingenuity to achieve despite the quite inappropriate spacing of the framing posts; the only clue to what lies behind the brickwork is the absence of one door in the sequence of window-door-window that makes up the facade.

The 16th century house, as far as can be seen from within Nos 1 and 2, had a two-bay open-hall centre section with a narrow smoke or chimney bay at the West end. At some time this probably had a sleeping

loft added to the East bay and then a floor below this. The West bay was floored, a stair formed and the loft removed from the East bay, all at times in the 18th and 19th centuries.

At some time in the 19th century to the rear of No. 2 was also added a cat-slide extension, which enclosed in its roof space early diamond mullion windows, parts of which can still be seen. The simple plank oak door between the bedrooms in No. 2 is early and may be original. The roof of this part is of side purlin construction with smoke darkening of the timbers.

No. 1, to the West of the centre bays (to the right viewed from the road), incorporates the narrow chimney bay that ends the centre portion and the separately-framed crosswing. The crosswing projected a few feet behind the centre portion and two wattle & daub panels on the side of this projection can still be seen in the cat-slide roof space. The crosswing has been extended further back in recent times.

The 'messuage and tenement' (or house with outbuildings and 13 acres of ground) after being leased

out by the Priory for more than 130 years, passed into private hands following the Dissolution in 1539. It seems likely that the new private owner, having acquired a property with a house already about 150 years old, demolished it and built the house that forms the structure of the present three cottages.

From Newsletter 56: In 1638 the property was sold to Sir Anthony Vincent and Cicilie Darnelle of Cobham and the other trustees of Sarah Cox, who had left £50 in her will to buy a property, the income from which was to be distributed to the poor of Cobham in church on Good Friday. The property was to be administered by the churchwardens and the Overseers of the Poor. The acreage behind became known as Cobham Fields and included the land which was later sold to Guildford Borough Council to build the sheltered flats of White Hart Court. Miss Sarah Cox would surely have approved of this.

Editor's note: This rather technical report is easier to follow if you also see the drawings in Newsletters 62/3 – which you can access on our website. The full buildings report is also available from the museum.



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THE REMARKABLE ARCHIVE OF CORPORAL CHARLES VICTOR SHOESMITH, BETTER KNOWN AS 'PETE'

CLARE McCANN



The Daily Telegraph 08/05/1945

With the advent of the 80th anniversary of VE Day, Peter Shoosmith got in touch about his father's amazing archive of World War II memorabilia, which has recently come into his possession from another family member. The collection consists not only of many personal letters but a lot of ephemera which most people would not have preserved. One special item is this original VE Day newspaper.

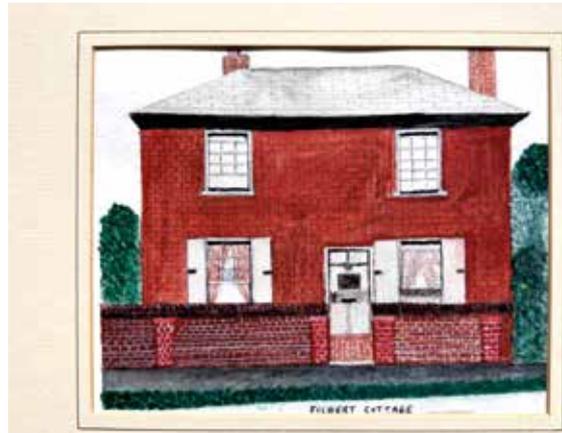
Charles Victor Shoosmith was born on 16th September 1919 and baptised on 9th November 1919 at St Mary's, Ripley. His parents were Charles and Edith Shoosmith who lived at Filbert Cottage, High Street, Ripley. He was the eldest of three, with sister Rita and brother Dennis, known as Den. On leaving school he worked as a clerk for Woking District Council.

On 15th February 1940 Pete enlisted as a general clerk with the Royal Engineers and was sent to Longmoor Camp, Liss for basic training. It was from here that he returned home on leave to find the family home bombed. (Rita's wartime memories of this are recorded in the Society's book *Memories of War*.) Fortunately they all survived.

Despite it being wartime he found time to get married on 22nd of June 1940 to local girl Lillian Shinn, whose



Charles Victor Shoesmith



My Dad, Charles Shoesmith,
 purchased Filbert cottage in 1924
 for £300. It was razed to the
 ground by a bomb in September 1940.
 Finally in 1962 a pair of houses
 was erected on the site after Dad sold
 a piece of his land to Bollborne because
 they did not have enough land to rebuild
 their home which was also bombed.
 The pair were built by G.A. Hunt (Builder)
 for approx £1200.
 Charles Shoesmith
 24/6/04

Painting of Filbert Cottage, probably by Pete, with an interesting caption overleaf

family lived at Pigeon House, Pyrford but there was little time to enjoy family life. His letters home reflect his anxiety about bombing in and around Ripley.

EXTRACTS FROM PETE'S LETTERS

13/9/40

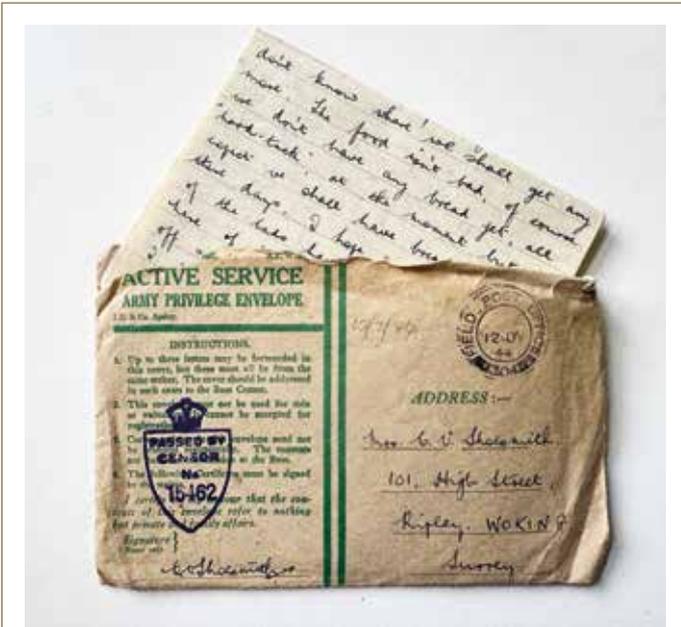
Fancy that blasted swine dropping some bombs on Ripley darling gosh! I bet you were scared stiff darling you weren't far away from them were you? Thank god you are safe my precious and unharmed. Did they drop one right on the main road darling? (I think at this point he didn't know his parents' house was hit and that they were keeping it from him until he was home on leave) if they did, it couldn't have been a very big one or it would have knocked the snack bar down and probably the Cedar and several more and shattered windows as far as the church and mums house.

19/9/40

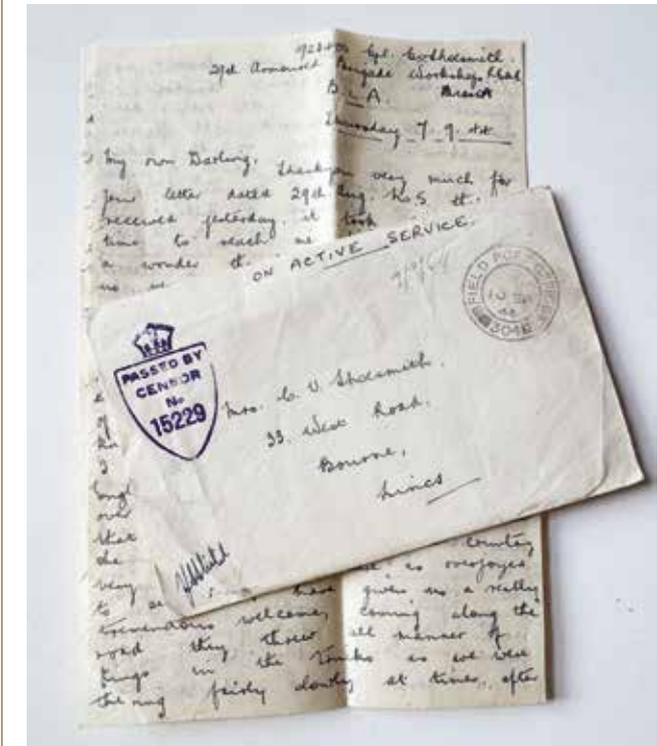
Fancy the swine's dropping some more bombs in your vicinity Darling, they are a long way out if they are aiming for Vickers aren't they darling. I think you are as safe as anywhere under the stairs my love.



Shoesmith wedding day



Pete, now sporting a lance corporal's stripe



Two of Pete's letters to his wife

23/9/40

There was a lot of activity and a lot of AA fire round Ripley last evening wasn't there my love? I hope they don't drop any more bombs near you, I wonder what the swine's are after keep on dropping them round there.

24/9/40

I don't suppose young Den likes being back very much because he is bound to be wondering all the time if old Gerry is coming over to



Cover of the Brussels Leave leaflet



Brussels Leave leaflet pages 2-4: Entertainment and Places of Interest

drop another load on them. I'm really glad they didn't drop any more bombs on Sunday night you have had your share by now I should think for a little village wouldn't you darling?

At some point it was decided that Pete should train as a wireless mechanic and he was sent on a course to St Helens Technical College in late 1941 and some of the following year. In March 1944 he undertook additional training as a teleprinter mechanic, following which he was promoted to corporal. In some ways his war was only just about to begin.

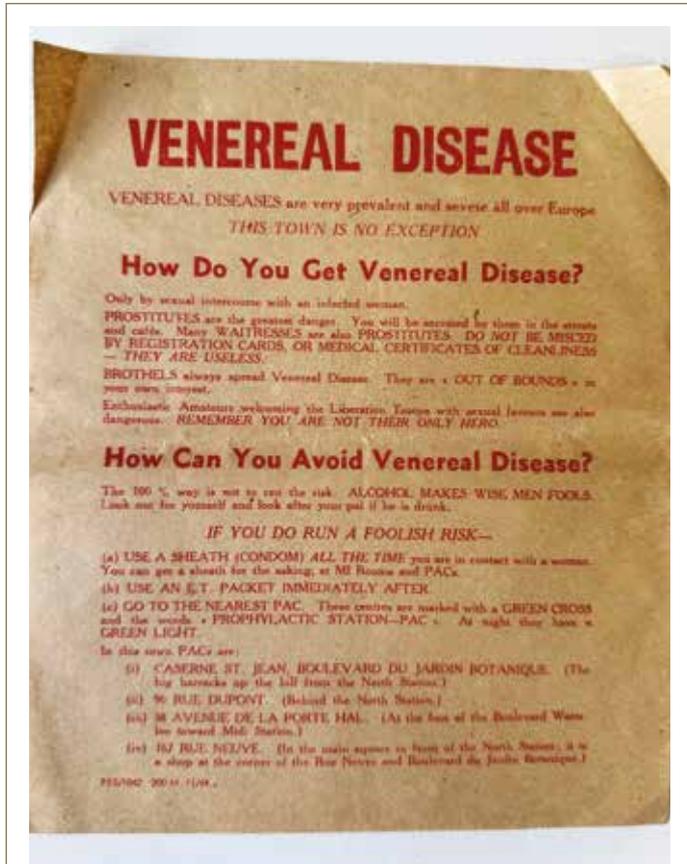
A few days after D Day he embarked for France and the books of advice and marching orders (yes, they really exist) show he was in France, Belgium, Holland and Germany as he kept all the flimsy little sheets instructing

him to turn left or right at such and such a farmhouse on a particular march. There is even advice on avoiding venereal disease in Belgium.

All the while he kept a steady flow of letters home to his wife:



Brussels Leave leaflet: Times of Meals



Advice on avoiding venereal disease

10/07/44

Well, darling we have arrived and are now "somewhere in France" we had quite a good crossing but a few of the lads suffered from seasickness but apart from a slight headache I felt fine. We had nice bunks and once we got used to the rolling of the ship were able to get in a bit of sleep.

When we got here I was absolutely amazed for I have never seen so many ships in my life before. We have had one or two bits of excitement this afternoon one or two Gerry planes came over they didn't half get a hot reception two of them were shot down in no time. There are some big guns near us and they don't half make a draught around our ears when they go off. Gerry lobs a few over occasionally but nothing like what we give him. I had a very comfortable night's sleep considering everything we have a little dug out in which three of us sleep and it is quite comfy. We can hear the noise of battle all daylong here but nobody takes any notice of it and it doesn't keep me awake.

07/09/44

Everyone here is overjoyed to see us and have given us a really tremendous welcome, coming along the road they throw all manner of things in the trucks as we were moving fairly slowly at times, after a short time we were loaded up with apples, pears, plums, tomatoes, flowers and all sorts.

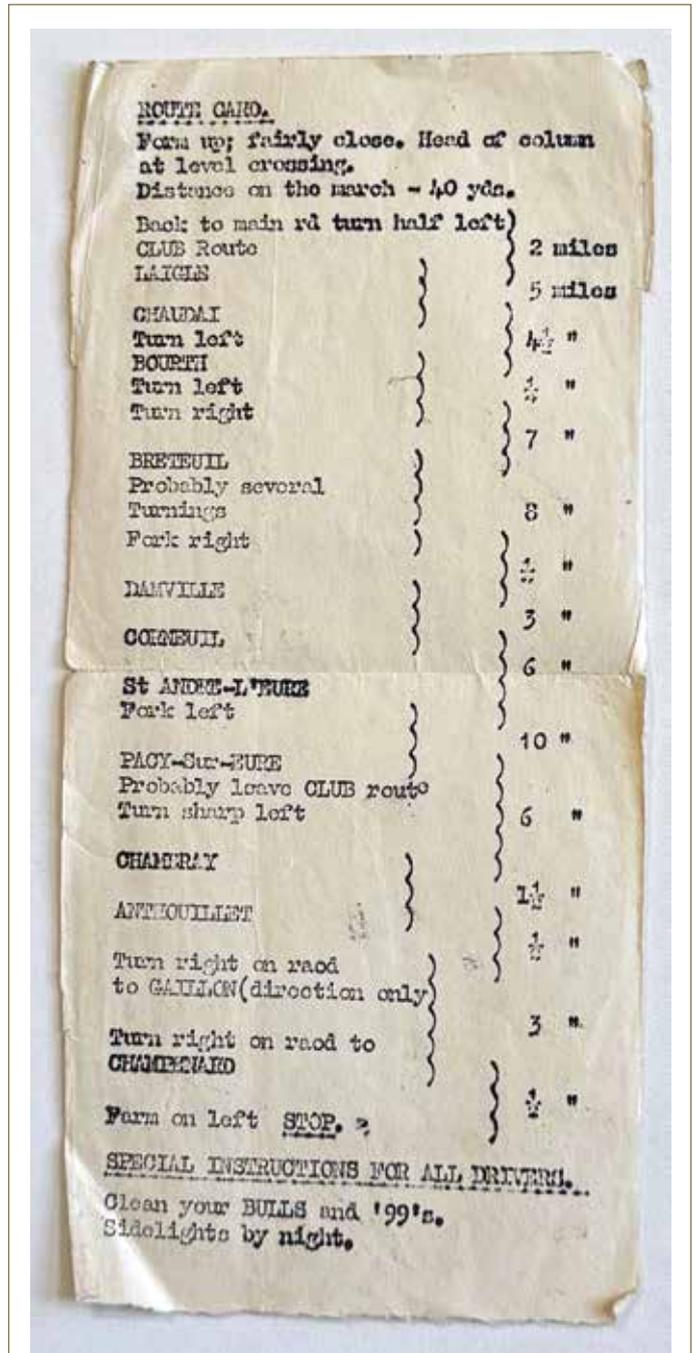
All our lorries were covered with flowers and ribbons and chalked on the sides all over them were names and addresses, slogans in foreign languages and drawings of Hitler strung up on a rope and lots of things like that.

The following letter, written on VE Day indicates he thought his war would shortly be over.

05/05/45

My own Dearest Darling

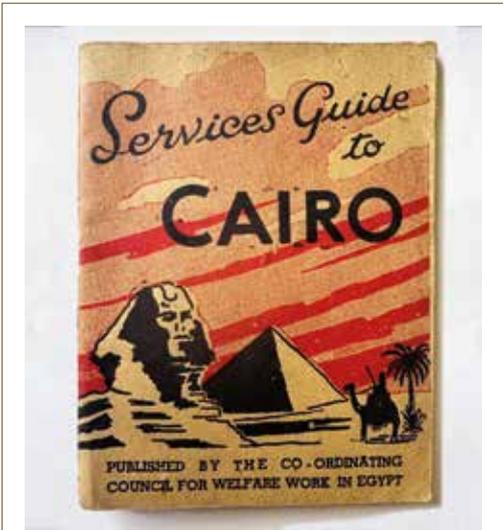
I thought I just had to write to you this evening as I have heard that good news this evening that has sent us all practically crazy. Of course it means that all fighting on our front here ceases at 8 o'clock in the morning isn't it wonderful darling although we have been expecting something to happen it did come as a great surprise to everyone really. Of course it doesn't mean that the war is over quite but not far off I hope. Perhaps we shall hear that Norway and the rest are packing in as well in a very short time. I am almost too thrilled to write at all darling how grand it must be too for those poor people left in the part of Holland still occupied they must be absolutely mad with joy! Poor devils they have suffered plenty haven't



Route card

they? We don't know what it means to be starving; I have seen some of it as I have a pretty shrewd idea of it must be worse there than I have already seen in other parts of Holland. The French were badly off but they admitted that they were better off than a good many and were thankful that at least they were free from the damn Germans.

Tonight I have seen Russian prisoners, in fact all sorts, I have spoken to Poles, Italians and Czechs at least tried to and got on fairly well in bits of German, Dutch, French and so on it has been very interesting really and I wouldn't have missed it but I have had my fill now and all I want is to be back with you and my darling Paula. By the way my darling so that you won't have a shock when you see



Services Guide to Cairo (cover)



Services Guide to Cairo (inside)

soldiers. I have tried to make conversation with one or two of them I did get on quite well with one because he spoke quite a bit of French and with a spattering of German which I understood I managed to understand him alright.

Some of the Russians are quite young lads and some look quite old, but that may be because of the rough time they have had plus the fact that they need a shave badly. One Pole I spoke to I gathered that his age was 28 in fact he showed me his identity card but he looked 40 his face was terribly drawn and pinched looking.

By this time he must have had thoughts of being demobbed but one last big adventure was in store as he was sent to Egypt. His son does not know why but presumably wireless operators were very much in demand.

Charles Victor ('Pete') Shoemsmith was eventually demobbed in 1946 and returned to civilian life with Guildford Borough Council, finishing his career as chief purchasing officer – buying everything from pencils to dust carts. He died on 2nd September 2010.



GUILDFORD MAYOR'S AWARDS FOR SERVICE TO THE COMMUNITY

CAMERON BROWN



The mayor and the 2025 recipients (courtesy the official photographer, Grant Pritchard)

This year's annual awards took place at the County Club in Guildford on Saturday, 25th April and one of the 23 individuals and organisations honoured was our own Vice Chairman and Museum Curator Clare McCann, for volunteering activities in Send and for services over many years to both Citizens Advice and the Send & Ripley History Society. The Mayor of Guildford, currently Cllr Sallie Barker MBE, gives these awards to honour and thank people across our borough who give

freely of their time and enrich the communities in which they live or work.

Ripley recipients were member Jennie Cliff, for decades of service as a councillor and her involvement with Ripley Cricket Club and the Ripley Green team for their work at the Ripley nature reserve and on The Green.

The ceremony was also attended by the current leader of Guildford Borough Council, Cllr Julia McShane.

THE SOCIETY'S FIRST BOOKKEEPING RECORDS

CAMERON BROWN



The Society's first cash book entries

This cash book was one of the many artefacts we rediscovered when assembling objects for the recent exhibition celebrating our 50th anniversary. Every penny received or spent is shown to have been meticulously recorded by hand – legibly. Looking at it took me straight back to my first job after university: January 1970 in a bank in the City. I was a new trainee so, degree or not, I had to spend six weeks on the front desk as a cashier with a cash book.

Every transaction had to be recorded by hand – with the numbers in pencil. At the end of each day Mr Padden, who wore a morning coat, striped trousers, grey waistcoat and a pocket watch – would check that the columns were correctly added up, after which I was allowed to ink them in, in black or red.

SURREY WHITEWARE

ANNE CORNELL

My interest in this subject was stirred by two recent events; firstly I was lucky enough to be involved in a Time Team dig at Norton Disney in Lincolnshire. The excitement levels were high when we thought we had discovered interesting pottery fragments – we were hopeful of Roman finds or older as Norton Disney is close to another site where Roman objects (including the well publicised dodecahedron) ^[1] have been found. Secondly though, and more locally, a dear friend who was tending her son's grave at Pyrford churchyard found an interesting shard of pottery. She now lives in Devon and took her find to a local Devon expert first before contacting our Surrey Finds Officer, Simon Maslin (as suggested by our committee).

He identified it as Surrey whiteware of a Coarse Border type and it has now been donated to our museum.

Mr Maslin was clear that this was a find of medieval pottery, from late 13th/early 14th century or possibly later, small but significant for the area as it indicates that there had been habitation around Pyrford church, standing on the hill south of where much of the current Pyrford village lies.

The grave is in the newer part of the churchyard and the current road route is very different from years ago when, approaching from Ripley, it would have gone straight up the left-hand (west) side of the church, instead of the current double right bends.



Both sides of the he Pyrford pottery shard

I was unfamiliar with Surrey whiteware but found a helpful document entitled *London Medieval Pottery* by Jacqueline Pearce and Alan Vince, published in 1988 by the Museum of London and the London & Middlesex Archaeological Society.

Surrey whiteware pottery was made of clay from the Thames Basin clay lands which yield white firing clay, used by the Romans and later finds date from the middle of the 13th century until the 1700s.

The sort of vessels made included jugs, dishes, closed pots, money boxes, plates and urinals. Our fragment, unfortunately, does not have any retained markings or patterns to decide what sort of vessel it is from which makes accurate dating more difficult.

There are four main types of whiteware, classified depending on the materials and production methods as from either the West Surrey and Hampshire borders, Kingston or Cheam, with a third type called 'Coarse Borders' mostly comprising large jugs and cooking pots, identified by the methods used by the potters as well as the clay, rather than made in a particular area. The fourth type appears to have been a minor product, also not restricted to any of these areas, and often mis-named 'Tudor green'.

Mr Maslin believes our small fragment is Coarse Border because of the number of grains that can be seen. Dorking Museum has other examples of Surrey whiteware.

Our fragment appears to have a lip so may have come from a bowl or jug, though the illustrations of many of the jugs in *London Medieval Pottery* show a straight rather than a lipped edge. Earlier studies indicate that the greatest variety is found amongst the Kingston ware and the least in Cheam.

If we have any potters amongst our membership I am sure they would be interested to learn whether in medieval days they used a potter's wheel or formed their pieces by hand. Inspections of similar finds show stretch- and twisting marks, indicating a simple finger position approach but on the whole they appear to have clean and flat bottoms, suggesting thrown pots^[2].

The colour of the glaze could help with identification and dating and I am curious about where the clay came from and whether further analysis would pinpoint a geographic area more precisely.

More complex examinations sound as if they would be expensive to undertake - neutron activation analysis for example which is a non destructive method of determining the elemental composition of a sample. To carry out this procedure the fragment is exposed to neutrons in a nuclear reactor so very technical and out of reach of our funds I'm sure!

Do come and take a look when we have our fragment on display. I would welcome any shared experiences and highly recommend trying to volunteer at any local digs - great for interested young people.

^[1] A small hollow object made of copper alloy which has been cast into a regular dodecahedral shape with twelve flat pentagonal faces. Made during Roman times and found in northern Europe and Britain but not, to date, in Italy – the function remains a mystery

^[2] There are several techniques when you make a pot. When you throw a pot on a potter's wheel the vessel is drawn up steadily and smoothly by hand; another technique is coil pottery, making a sausage and coiling it round and round and a third type is where you simply pinch and push the clay into the desired shape. Yet another is slab rolled pottery, where multiple slabs are joined together to create 3D forms and all three of these latter techniques can show finger-marks

VAUXHALL PLEASURE GARDENS

MOIRA MACQUAIDE

This is a précis of an illustrated talk given by Moira MacQuaide in January 2025.



Canaletto's painting from the 1730s

Commercial pleasure gardens were privately run sites of entertainment, usually situated on the outskirts of large towns where paying visitors came in the summer months to enjoy music, company and refreshments – for a price. Normally outdoor areas, they were open in the evening, after the working day and anyone who could afford the admission price would be admitted. By the end of the 18th century there were over sixty pleasure gardens in and around London, but Vauxhall was the best known and the longest lasting.

Vauxhall Pleasure Gardens began life as New Spring Gardens, which opened in 1661 on the south side of the Thames (then within Surrey). Spring Gardens had existed

on the adjacent site since the early 17th century when it included a bathing pond, water fountains, gravel paths and fruit trees, a butt for archery and a tiltyard (for jousting). Charles II added a bowling green. Spring Gardens became known for excessive drinking, quarrels and hopeful prostitutes. In the new gardens there were several acres of trees and shrubs, also attractive walks hedged with fruit and vegetables. It was described as a 'prettily contrived plantation' and Samuel Pepys compared it favourably with the Old Spring Gardens, which had closed soon after the opening of the new gardens. He recorded in his diaries that he visited Vauxhall 23 times between 1662 and 1668. New Spring Gardens was also known as Faulkes Hall, Faux



This print from 1790 says: Taking Water for Vauxhall, Be cautious my love, don't expose your leg!

entrance, which fronted the Thames, then walk along The Grove, with the supper boxes lining the walkway on either side. All around the area there were glass oil lamps – on trees, lamp-posts and over the dining areas.

They started with about 500 lamps, but by 1859 there were almost 30,000 and the Vauxhall illuminations were one of the great attractions of the gardens. At about 9pm the lamps would all be lit by some fast-moving lamplighters – though there were still some very dark areas of the gardens, where romantic intrigue or adventure could be experienced.

Hall or Fox Hall until the end of the 17th century. In 1615 the property, including a manor house, had been owned by Jane Vaux, whose husband was a vintner, so it's likely that's where the name Vauxhall came from. Some records suggest that the name goes back to Falkes de Breaute, a mercenary working for King John, who acquired the land by marriage in the 13th century.

Before 1750, when Westminster Bridge was opened, most visitors arrived at the gardens by boat, alighting at the Vauxhall Stairs on the south bank, close to Lambeth Palace, from where they would go through the main

In 1729 the site of Vauxhall Spring Gardens was leased to a 27-year-old entrepreneur called Jonathan Tyers, who also bought the Denbies estate near Dorking; his goal was to transform it from a sort of seedy rural tavern to a respectable venue for all social classes. He believed that culture and pleasurable entertainments should not be the sole prerogative of the upper classes, but that the middle and lower classes deserved to find some enjoyment in their lives as well. Tyers's first event, in 1731, was a masquerade ball in the manner of the Italian carnival. Another event, a year later, attended by the poorer classes,

was said to have included 'an oyster girl, a barber's apprentice, a lawyer, an army captain, a doctor, a vicar and a number of prostitutes.'

The third one, also in 1732, was considered to be the opening ceremony proper of Vauxhall Gardens and was attended by Frederick, Prince of Wales. It was an extraordinary occasion that was talked about for years. One hundred armed soldiers were employed for the security of the distinguished guests, and Tyers hired the Westminster and Lambeth ferrymen for the whole night to carry



The Gardens in 1737

his guests across the river and back. The admission fee was a guinea, which only the wealthy could afford and between 300 and 400 people attended the event. The party broke up at about four in the morning. ‘The principal entertainments were dancing and feasting, combined with the social intercourse between masked guests.’



The silver pass sold for one guinea and giving free entry for one year



A George Cruikshank illustration from Dickens's *Sketches by Boz*, called *Vauxhall by Day*

At the request of the Prince of Wales, Tyers held a final *ridotto* ^[1] two weeks later but only half as many people attended. Considering his expenses, it is likely to have completely wiped out any profits from these events and he held no more for the next two years, though the gardens continued to be open to the public.

Jonathan Tyers was in deep trouble after the financial disappointments of 1731 and 1732. However, his friend, William Hogarth, suggested some ideas for turning round the situation at Vauxhall. One of Hogarth's ideas was to include exhibitions of contemporary English art, using Vauxhall Gardens as an art gallery of sorts. He was always looking for places to display his own work and that of friends and students. It was presumably successful as in 1733 Tyers presented Hogarth with a solid gold pass to the gardens, giving free entry in perpetuity to a coach full of people.

Generally entrance was one shilling, but Tyers increased this for certain events, in order to attract specific people. He also sold season tickets, in the form of silver passes, which cost one guinea each.

The gardens were famous for giving performances of new pieces by various composers, such as Handel, Arne and Boyce. Many famous songs were commissioned for the gardens, the most famous of which is *Lass of Richmond Hill*. Singers such as Thomas Lowe, Cecilia Arne, Joseph Vernon and Charles Dignum became the superstars of their day.

Dickens mentions Vauxhall in *Sketches by Boz*, published between 1833 and 1836 and illustrated by Cruikshank. He describes the musical entertainment: ‘A small party of dismal men in cocked hats were ‘executing’ the overture to *Tancredi* and a numerous assemblage of ladies and gentlemen, with their families, had rushed from their half-emptied stout mugs in the supper boxes and crowded to the spot. Intense was the low murmur of admiration when a particularly small gentleman, in a dress coat, led on a particularly tall lady in a blue sarcenet pelisse ^[2] and bonnet of the same, ornamented with large white feathers and forthwith commenced a plaintive duet... We walked about, and met with a disappointment at every turn.’

A statue of Handel, erected in 1738, stood in front of the orchestra building. The composer was persuaded by Tyers to hold his pre-premiere rehearsal of the *Music for the Royal Fireworks* at Vauxhall and about 12,000 people saw it before its official first performance. The statue is now in the V&A Museum.

Along the Grand Walk, where visitors could promenade, were the supper boxes, each seating up to ten people which only some could afford, therefore many visitors would bring their own picnic. The favourite beverage for visitors was Vauxhall nectar – a mix of rum and syrup with some flowers of Benjamin^[3] and water; it was taken as a summer drink. The suppers were light meals, with boiled chicken, ham and salad. A bill of fare from 1823 shows the prices for every item that could be ordered – from meat to desserts, to bread and butter and even wax lights. A chicken was 4/- (20p), a plate of ham 1/- (5p) and a pat of butter 2d (less than 1p). The menu even says that any item remaining untouched after being placed on the table would not be charged for and that any rudeness by the waiters should be reported. As waiters were often unpaid and depended on tips it was in their interests to behave well.

The food at Vauxhall became one of the in-jokes among fashionable society: that you received so little food for so much money. All food was served cold, so it could be prepared the day before. One cook employed by Tyers was rumoured to be able to slice ham so thinly that you could almost see through it. However, the Vauxhall suppers were very popular and for the masquerade on 20th July 1812, when there was a more generous kitchen, the caterers provided, amongst other things, 150 dozen chickens, 150 dishes of lamb, 300 lobsters, 100 pies, 200 savoury cakes, 400 quarts of ice cream, 500 pottles^[4] of strawberries and vast amounts of other fruits.

Performers at Vauxhall in the 19th century included magicians, gymnasts and acrobats, clowns, equestrians, comedians, lion tamers, morris dancing, fencing demonstrations, actors, gladiators, animal troupes, fortune tellers and trampoline tricks, as well as musicians, singers, balloonists and fireworks.

Madame Saqui was a French tightrope walker or rope dancer, who continued performing into her seventies, but died a few years after Vauxhall Gardens closed. Mrs Rosemond Mountain was



This statue of Handel was first erected in the Gardens but is now in the V&A



A self-explanatory notice posted around the Gardens (courtesy London Borough of Lambeth)



Vauxhall dinner plate and teacup with saucer

while they waited for the balloons to take off in the early evening. There was a concert, with performances by the Ravel family and Madame Javelie's elegant and extraordinary tightrope dancing. Both balloons took off safely and travelled south-east, landing in Kent. The Green brothers got in a carriage and set off back to Vauxhall, where they arrived at about 11.30.

The following year a Mr Cocking attempted to go up in Mr Green's balloon to a mile high and then descend in a parachute, which hadn't

been tried since a disastrous event in the early 1800s. Unfortunately this too proved to be fatal and although Mr Cocking fell several hundred feet, he was still alive when he hit the ground, dying shortly afterwards. There are even some records of Mr Green going up on horseback rather than in a basket.

In the face of serious competition from other pleasure gardens, such as Ranelagh and Marylebone, Tyers had installed in the late 1740s a major new structure as a grand assembly room and concert hall, for use by the band when the weather was too wet or windy. Various rooms called the Umbrella Room, the Music Room, the Great Room, or just the Rotunda, the building, with orchestra stand and organ, was capable of accommodating as many musicians as its outdoor equivalent. The most remarkable feature was undoubtedly the chandelier which, at 11 feet across and with 72 candles, was a most impressive piece of furniture.

Visitor numbers varied over the years but apparently 1823 was one of the greatest seasons, when 133,279 people visited. The evening of 2nd August 1833 had the greatest number of people in one night, with 20,137 visitors paying for admission. However, only six years later, on 5th September 1839, the numbers had dropped to 1,089.

The final poster of 1859 informed the public that 'this celebrated place of amusement...is doomed to be destroyed. The last illuminations, concerts, horsemanship, fireworks, music, dancing, suppers and punch will be over the week of 18th to 23rd July and will positively close for ever on Monday, 25th July. Admission one shilling, children sixpence. On Tuesday 26th July workmen will commence taking down the whole of the buildings and clearing the ground in order to let it for building purposes.'

Newspapers reported that Vauxhall Gardens had been sold for 'building purposes' on 21st July 1859. Its final



Handbill for one of the balloon races

an actress, but said to be the best singer on the English stage in 1800. Her husband led the orchestra at Vauxhall and she sang there for several seasons. Master Juba was born in Mississippi as a free black man and became known for dancing jigs, reels and his Juba Dance which he also performed at the Vauxhall Royal Gardens in 1848.

Fireworks were first introduced in 1798 and balloon ascents followed from 1802. In 1836 a newspaper reported that a balloon race took place, postponed from the previous week due to bad weather, between the Green brothers. The gardens opened early and nearly 6,000 people attended, enjoying a variety of entertainments

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FAREWELL TO VAUXHALL.

The Public is respectfully informed that this celebrated Place of Amusement, after an existence of nearly a Century and a Half, and receiving within its Portals the *élite* of the World, is

DOOMED TO BE DESTROYED.

On Tuesday, July 26th, Workmen will commence taking down the whole of the Buildings, and clearing the Ground, in order to Let it for Building purposes. It is, therefore, with great pleasure that Mr. G. STEVENS, for Thirty-five Years connected with the Establishment, informs the Public that, through the kindness of the Owner of the Property, he is enabled to

OPEN THE GARDENS FOR

- The Last Illuminations!**
 - The Last Concerts!**
 - The Last Horsemanship!**
 - The Last Fireworks!**
 - The Last Music!**
 - The Last Dancing!**
 - The Last Suppers!**
- AND
- The Last Punch!**

THE SEASON WILL CONSIST OF

SEVEN NIGHTS,

VIZ:—

- MONDAY, JULY 18th,**
- TUESDAY, JULY 19th,**
- WEDNESDAY, JULY 20th,**
- THURSDAY, JULY 21st,**
- FRIDAY, JULY 22nd,**
- SATURDAY, JULY 23rd,**

AND WILL **POSITIVELY**

CLOSE FOR EVER

ON **MONDAY, JULY 25th,**

BEING FOR THE BENEFIT OF

MR. G. STEVENS.

ADMISSION, ONE SHILLING.

CHILDREN, SIXPENCE.

DOORS OPEN AT EIGHT O'CLOCK.

H. KERRISDALE, Printer, Lower Kensington Lane, Lambeth.

The 1859 announcement of pending closure (courtesy London Borough of Lambeth)

owner, a Mr Stevens, was determined to open them for a brief period before closure. Although the first evening started well with vast crowds attending, the weather deteriorated into a thunderstorm and everyone had to take shelter where they could. However, the last evening saw much better weather, with numerous visitors thronging the grounds. Among the entertainments there was a band playing popular airs, a concert, a ballet, horsemanship demonstrations and fireworks. As advertised, the gardens finally closed on 25th July 1859. Over the next few weeks there were auctions to sell off everything – fixtures, fittings and building materials, including the theatre, orchestra, fountains, statues, supper boxes and furniture. Newspaper reports from the time state that three ‘deal painted tables with turned legs’, made for the gardens in 1754, were sold for 9s (45p) each. Paintings of vast size, but very questionable excellence, went for insignificant sums. Despite the huge range of items sold, the first day of the auction took just over £800.

There was an application to the Quarter Sessions in October 1859 for a renewal of the licence for the Spring Gardens by a Mr Knapp. It seems that one building was left on the site and this was intended to be the focus of entertainment for the public. The application was refused. Vauxhall railway station is situated opposite the site of the old entrance to the pleasure gardens.

All pictures public domain

NOTES

- ^[1] A masquerade or masked ball
- ^[2] A pelisse is a floor-length cloak; sarcanet is a fine, soft silk fabric that was originally made in Italy and used for clothing and ribbons
- ^[3] *Ficus benjamina*, a flowering plant also known as weeping fig
- ^[4] A container holding half a gallon

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WHERE IS IT?

ALAN COOPER

A QUIANT LOOKING SHOP THAT MAKES THE BELLY RUMBLE! – WHERE WAS IT AND WHAT IS IT NOW?



WE ASKED IN JOURNAL 301 WHERE THIS MILITARY PROCESSION WAS.

This procession took place on Ripley High Street. The building in the background is now Pinnock's coffee shop.

Correctly identified by:

John Slatford, Audrey Smithers, Peter Smithers, Jackie & Ted Strange and Vernon Wood.

WHAT IS IT?

ALAN COOPER

FROM OUR MEMBER VERNON WOOD COMES A STRANGE LOOKING – RING? – OR SOMETHING WITH A MORE DEADLY PURPOSE?
– WHAT IS IT?



WE ASKED IN JOURNAL 301 WHAT THIS UNUSUAL OBJECT, WHICH MEASURES ABOUT 42MM IN DIAMETER WAS AND WHAT IT WAS USED FOR.

This item is a standard Wire Gauge.

Correctly identified by:

John Purser and Peter Smithers.

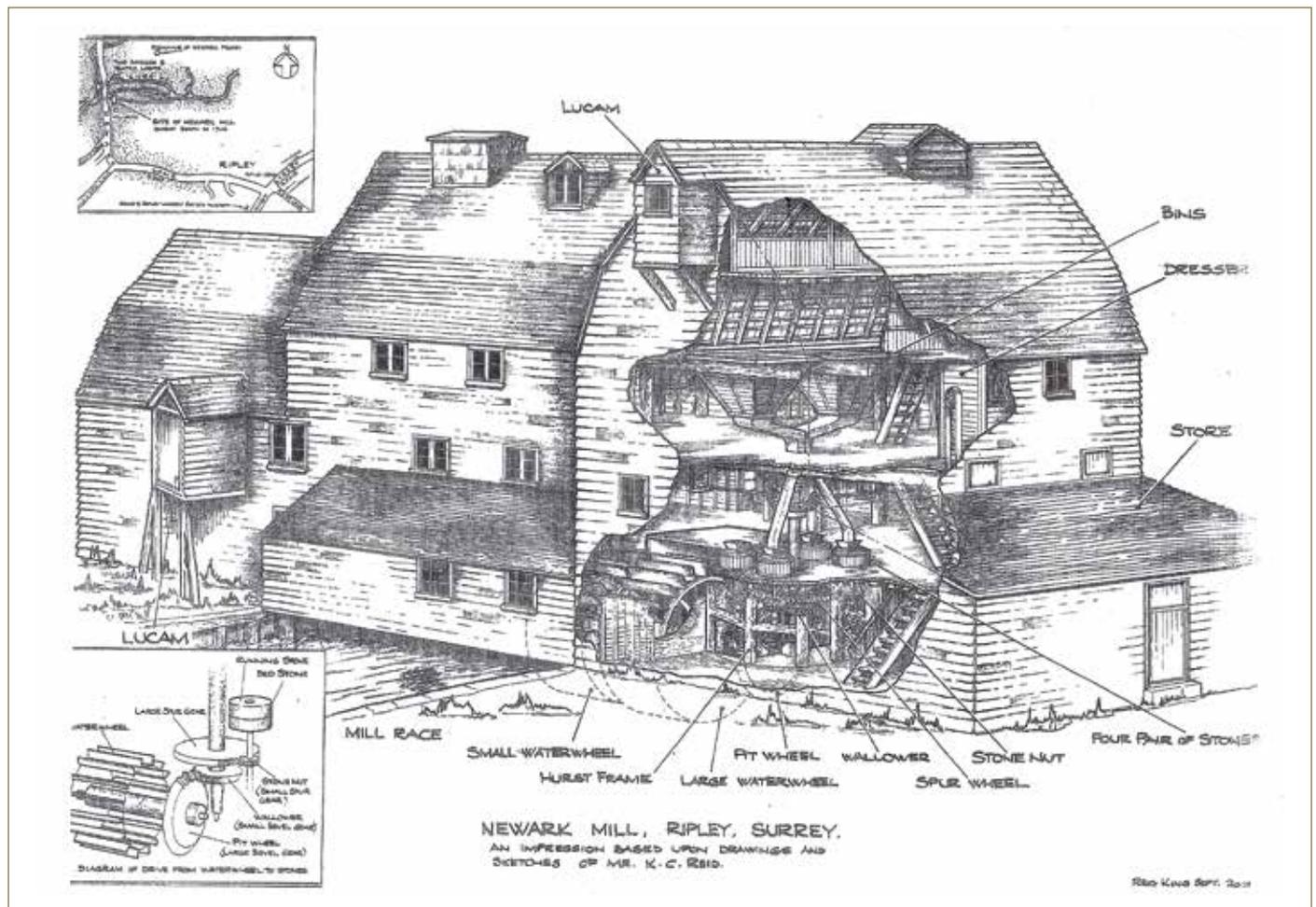
NEWARK MILL MODEL

CLARE McCANN

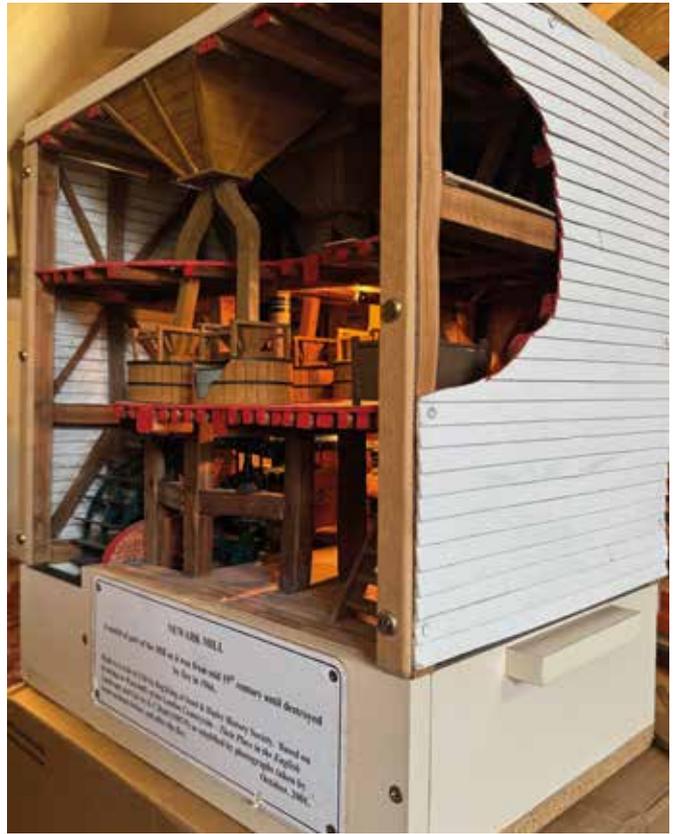


The exterior model of Newark Mill made by Charles Thurbin

Towards the end of the 1990s Reg King joined the Send & Ripley History Society. My recollection is that he lived in Send Marsh not too far from the Bowermans. He was interested in Newark Mill which had burnt down in December 1966 and, as a keen model maker, he suggested making a model of the mill. The Society already owned the exterior model made by Charles Thurbin, so he volunteered to make one of the interior based on photographs and various



Reg King's drawing of Newark Mill dated September 2001 and based on sketches and drawings by K C Reid



Front and side view of Reg King's model of part of Newark Mill made to scale 1/20

drawings, including the one he drew, which is shown on the previous page.

Reg had hoped to engineer it so that the water wheel turned but this proved too tricky. However, he made a lovely job of the model and it was lit from the inside.

The Society duly displayed it at the museum but, according to Les Bowerman, Reg was very put out when he realised that it would not be on permanent display. He resigned from the Society and I was under the impression that the model had been returned to him but this was not the case.

While Anita and Marc Bowerman have been sorting out their parents' old home the model has been found and will be displayed when next we have an appropriate exhibition.

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GHOSTS ALONG THE WEY – A RURAL CHILDHOOD IN SEND – PART IV

PETER GROVE

MEMORIES OF MY SISTER SHEILA

My sister was nine years older than me. I don't remember spending much time with her on holidays, nor anywhere else for that matter. I was a little person – too young for her and she too old for me. She was working in an office while I was digging holes in the copse and learning to ride a bike. She was dating boyfriends while I was making bows and arrows. She was learning Pitman's shorthand and typing while I was still digging yet more holes and traps and tunnels, building treehouses, gardening, biking, making bonfires, chopping down trees, fishing, boating, reading books, collecting stamps and matchbox labels. She went to New Zealand to chase the man she wanted to marry while I was delivering newspapers, working at Sherbourne Nursery, working at the boathouse, working at Mizen's, buying a motor bike, attending a horticultural college and still fishing. Only briefly did Sheila and I move as a unit.

Sheila, while still in England, bought a collapsible two-seater Granta canoe that she named *Blue Grass* and kept on trestles hard by Ewart's workshop. Her boyfriend, John Caswell from Hook Heath was called up to National Service and his army battalion moved to Belgium. He was in the catering service but awfully keen on Sheila. With him gone, I became the much needed second paddler for *Blue Grass*. We paddled and camped almost the length of the Wey Navigation from St Catherine's to Thames Lock and actually onto the Thames too. One night we camped on that island just below Chertsey Bridge under a great mulberry tree that stained our tent and I'll never forget her dismay. I also remember teenage boys showing off to some girls by jumping off the Chertsey Bridge. As the evening



Sister Sheila, on the Wey

drew on and Sheila and I were going in for a swim, some of those same boys and girls were now horsing around in the shallows right by our campsite. One of the girls was tussling with one of those boys and as she jumped up and down excitedly, his hand accidentally caught – maybe not accidentally – into the front of her swimsuit and peeled it all the way down to her waist. Well, I may have been only ten or eleven, but the effect was electric! It was a 'first time' for me, seeing real, actual, naked breasts and to this day the impact of that squeal, that arching back and those gorgeous, glistening orbs with dark nipples rising mythically from the water are forever with me. "Ignore them," snapped Sheila. "Hooligans!" Ah, but I had looked! And though the show was over, it was mine for keeps.

Sheila could canoe the Wey quite ably without me or boyfriends. She could put a canoe into the deepest lock, climb, lock key in hand, those streaming silkweed-lined gates, close those lower gates, wind down the sluices, fill the lock, open an upper gate and paddle right out of it – and she could do the reverse procedure too. She did it many times and thought nothing of it. Sheila was always known

for her independence, strong headedness, and ‘take charge’ attitude and was like that ‘til her dying day! How lucky for me then that there was such a gap between our ages!

It’s interesting that you never think of your sister in the way that you think of other girls. Basically, there’s just nothing there in the boy-girl sense. I’m sure it was meant to be that way, but there would be boys who would see this eighteen or nineteen-year-old curvaceous cutie skimming down the river in her sleek canoe with this nine or ten-year-old boy in front of her. “Hey!” they would shout, leaning over a bridge parapet. “What are you doing with that kid? Come on! Throw him out of there! Let us into that canoe with you.” Sheila, red in face, would hiss at me, “Keep paddling! Don’t you dare look up as we go under the bridge.” But, of course, I’d be grinning like a Cheshire cat and wolf whistles and catcalls would pursue us all the way down the next reach. I’d wave. She’d be red but you could tell she was somehow pleased too.

It was Sheila who made me overcome my fear of public telephones. “You don’t want to be like Dad”, she said as she lectured me on when to put the money in, when to dial and when to actually push buttons A and B. But it was all too much for me and on more than one occasion I would panic, push button A when it was only the operator coming back to say the call hadn’t gone through and I would lose my four pence and feel foolish. All of this kept me away from phones. So, one day she gave me four pennies and made me promise to call her at her office at Connaught Engineering, the racing firm up on Clandon crossroads where she was secretary and typist. Well, guess what. The call was a complete success!

She also taught me the proper way for a man to walk with a lady on a pavement. I understood that I was always to walk on the outside, something to do with their ability to have babies and was rather like the protocol for abandoning a ship. Fortunately, Sheila left for New Zealand before it became too much and even now, though I respect and admire how she was, to the end I remember being perverse to the point of childishness in my resistance to her telling me what to do. With my sister involved with other things, then moving to the other side of the world, I developed the habit of saying that my upbringing was that of an only child – but that was just my own limited egocentric view of it. Nothing could have been further from the truth.

When Sheila left for New Zealand and then married and had a baby there, a huge part of Mum went with her. The loss and the void must have been terrible for Mum. She loved Sheila and was impressed by Sheila’s courage. There



The L-1049 Lockheed Super Constellation – the silver bird that re-united the family, albeit briefly

was substance to Sheila and much to be admired. But now Sheila was 12,000 miles away and there were no resources at either end whereby they might rendezvous. There was an endless exchange of letters, tapes and packages of course but it took a fatal illness to reunite them briefly and under what unhappy circumstances! Money was scraped together at both ends with certain relatives pitching in to help with Sheila’s flight home.

She came home on a Lockheed Super Constellation, that immensely handsome barbel-shaped aircraft and brought her first born, Andrew, with her. She filled in where Aunt Win left off. She worked with Mum. She fed and changed her and loved her and she loved her son too and fed and changed him. She organised Dad and me. She even got us to believe that we *enjoyed* an early morning breakfast of raw egg whisked with a fork into a glass of cold milk instead of bacon and eggs or cereal. I can only say that on the day she left, that nonsense stopped.

Shortly after Mum died and with seven-month-old Andrew in her arms, Sheila went back to New Zealand on a ship from Tilbury. We saw her off, took pictures of them as the boat pulled away and she took pictures of us. I think Win and Charles and Aunt Peg and Mr and Mrs Mayne were all with us as the ship slowly pulled back from those gathered, snapping the crepe-paper ribbons one by one. The whole episode had been like a dream and now we were on our own - just Dad and me.

TO BE CONTINUED

Photograph of sister Sheila in the boat c/o Peter Grove collection

Photograph of the plane c/o public domain

MUSEUM NEWS

CLARE McCANN

The current exhibition, Community Heroes – Stories of Village Life, has been a joint effort with Alan Cooper and has required some hard bargaining, as Alan’s default position is to include everything! It has been a lot of fun working with someone and I am still in hope of a Victorian enthusiast popping up.

If you haven’t already been to the exhibition, it is not too late as it runs to the end of June. Come and learn

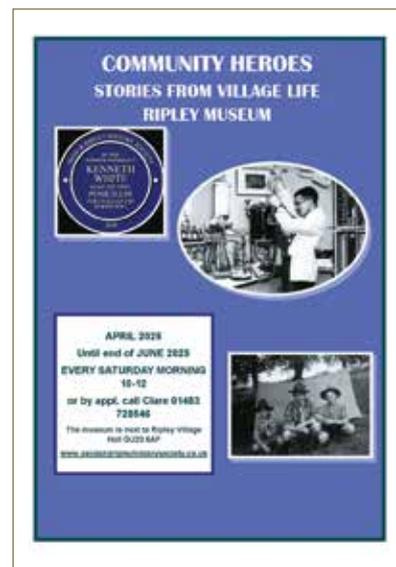


about the remarkable Kenneth White and his loyal assistant John Hutson, who overcame all the barriers to produce penicillin in Ripley for the local population and gave a life of service to their community.

Following on from this we will take you back to the previous century to look at Victorian life in Send and Ripley. It will feature some of

Andy Jones’s metal detecting finds in the neighbourhood and some special artefacts from the collection.

Finally an apology – in the last journal I had a letter printed about Unicorn bass player, Pat Martin and his relative, Scott Hutchinson. Sorry Scott, I know you are the nephew and Pat is the uncle and not the other way round.



FORTHCOMING EVENTS

Meetings will be held on the second Wednesday of the month at the Ripley Village Hall. Doors open for all evening talks at 7.30pm for an 8.00 start. Tea/coffee and wine available. NB – payment by cash only.

DATES	EVENTS
Wednesday 11th June	Wey and Arun Canal boat trip
Sunday 17th August	Summer barbeque (members only 12.30)
Wednesday 10th September	Niki Tottenham talk: <i>History of Osteopathy</i>
Wednesday 8th October	Diana Laffin talk: <i>Guildford High Street in the 1900s</i>
Wednesday 12th November	Chris Ranstead talk: <i>Bomb Disposal in WWII</i>
Wednesday 10th December	Christmas Party

Further details can be obtained from Helena Finden-Browne helena_findenbrowne@compuserve.com

SEND & RIPLEY LOCAL HISTORY MUSEUM PUBLICATIONS



THE MUSEUM IS BEHIND VICTORY HOUSE
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Please contact Clare McCann on 01483 728546 or
cricketshill@hotmail.com for further information or if
you wish to help in the museum

HISTORY SOCIETY PUBLICATIONS

Bygone Days, Send and Ripley Remembered		£9.99
Frank Brown, Ripley to Rothesay – Journeyman Painter		£5.00
History Colouring Book (price includes felt tips and a carrier bag)		£5.00
Ripley & Send Then and Now; The Changing Scene of Surrey Village Life	Reprinted 1998/2006	£10.00
Guide to The Parish Church of St Mary The Virgin, Send		£1.00
Then and Now, A Victorian Walk Around Ripley	Reprinted 2004/07	£2.50
Ripley and Send – Looking Back	Reprinted 2007	£9.00
A Walk About Ripley Village in Surrey	Reprinted 2005	£2.50
Newark Mill Ripley, Surrey	Reprinted 2012	£4.00
The Hamlet of Grove Heath Ripley, Surrey	Reprinted 2005	£4.00
Ripley and Send – An Historical Pub Crawl in Words and Pictures	New Edition 2017	£5.00
Two Surrey Village Schools – The story of Send and Ripley Village Schools		£10.00
The Parish Church of St Mary Magdalen Ripley, Surrey		£2.00
Memories of War		£5.00
Map of WW2 Bomb Sites in Send, Ripley and Pyrford		£2.50
Memories of War and Map of Bomb Sites		£6.50
Send and Ripley Walks (revised edition)		£7.50
Newark Priory: Ripley's Romantic Ruin		£5.00
Special Offer: Purchase Newark Priory and St Mary's Ripley		£5.50
Heroes All		£20.00

All the publications are available from the Society's website www.sendandripleyhistorysociety.co.uk, the museum on Saturday mornings or email srhistorysociety@gmail.com. A selection is available from Pinnock's Coffee House, Ripley



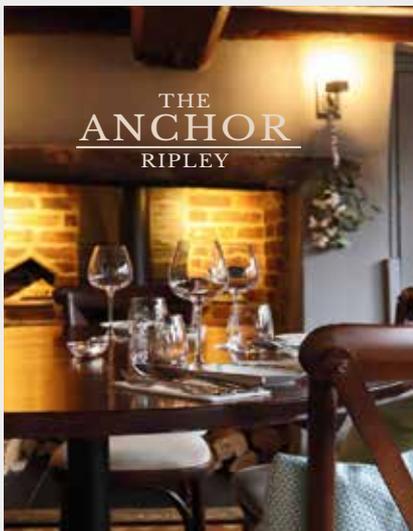
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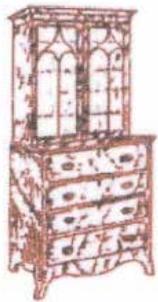
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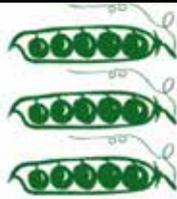
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