

Send & Ripley History Society



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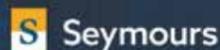
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BACK SOON

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Biz and Harry Bashall - see article THE LIFE AND ANCESTRY OF TALBOT BASHALL - PART II on page 24

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EDITORIAL

CAMERON BROWN

We held our 50th Annual General Meeting at the village hall on Wednesday, 12th March with 58 members in attendance.

The purpose of these meetings is to review the past year, thank the volunteers and deal with formalities. In our last journal I dwelled at length on the past fifty years so will not repeat myself here. What was not covered there was the financial outturn for 2024.

The income for the year was £13,488 (2023: £13,808), and expenditure £10,867 (2023: £12,150). The result for the year was a surplus of £2,621 (2023: £1,658).

That said, our subscription income in 2024 was unchanged from 2023, as was journal advertising. Income from book sales more than doubled whilst general donations fell by some £400 – unsurprising in the current economic climate – but raffle and refreshment sales at talks increased by a similar amount. We spent significantly less on museum artefacts' conservation in 2024 which accounts for most of the increase in our surplus for the year. What I forgot to mention at the meeting is that we have decided not to increase membership fees for 2026 but will probably need to reconsider this for 2027.

We ended the year with reserves up from £10,294 to £12,915 and the very good news to add to this is that we recently received two unexpected donations, one from the Ripley bonfire committee towards the upkeep

of the museum and the other a very generous donation of £4,000 from one of our overseas members, Peter Grove. He grew up in Send but has spent most of his adult life in America.

Sadly we have made no tangible progress with the trustees of the village hall in formalising a long term lease so are still unable to begin looking at major improvements to the museum. Other than that we are well placed at least financially to keep up all of our activities and to proceed with the setting up of a new website during the course of this year.

As a committee we extend our thanks to all helpers but stress once again the need for additional, ideally younger members to help ensure that our Society has a future. Please call one of us if you feel you can contribute in any way.

CONTRIBUTIONS FOR THE NEXT JOURNAL

Contributors are asked to send articles and letters to Cameron Brown at cmb@aappl.com by 15th April 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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A VISIT TO RIPLEY MUSEUM

CLAIRE HITCHCOCK (KENT AND SUSSEX SECRETARY OF THE VETERAN-CYCLE CLUB (VCC))

In July 2024 I paid a visit to the Ripley Museum to view their exhibition 'Ripley, The Mecca For All Good Cyclists' and to research my great grandfather AV Puckle. He took part in outings with the Brixton Bicycle Club in the 1880s to the Anchor Pub at Ripley, where I believe he may have signed the visitors' book.

The small exhibition contained some wonderful cycling memorabilia and photographs showing the Southern Counties VCC and later VCC outings with the Ripley Road Section. Many faces in the later photos were familiar to me.

I was warmly welcomed by museum volunteers Janet and Heather who spoke fondly of the late Les Bowerman. They were both interested in my story and showed me some pictures which had been scanned of events at Ripley to further my research. Janet informed me that some of the visitors' books from the Anchor had been presented by Les to Surrey History Centre in Woking.

Janet kindly shared this information with regards to the visitors' books:

'The visitors' books for 1881, 1882 (two volumes), 1885, 1892 and 1893-95 were the ones that were purchased by Sheikh Al-Thani of Qatar in April 2002 at Bonham's in London. In 2003 Les Bowerman purchased volumes 1883, 1884, 1887, 1888, 1890 and 1891 directly from the licensee of the Anchor. The missing volumes 1886 and 1889 may yet come to light but are feared lost. In 2004 a successful appeal was made to raise the money that Les had paid so that those volumes could be given to the Surrey History Centre.' I do hope that the missing volumes or those which have sadly left the country are not the ones my great grandfather signed.



Anchor cyclists' visitors' books handed over by Les Bowerman to Heather Hawker, chairman of the Surrey History Trust at the Anchor, with County Archivist, Maggie Vaughan-Lewis behind the 'ordinary' bicycle, as is Mark Smith, licensee of the Anchor at the time

Janet is custodian of a large collection of photographs pertaining to cycle events around Ripley and in particular the large Southern counties cycle camps held at Shalford Park in Guildford with racing at the cricket ground in Woodbridge Road in the 1880s. She offered to bring these photographs for viewing to coincide with the Ripley jumble sale on 28th September.

I attended the sale and, as the museum is next to the new village hall, my friends Dave and Pat Piggott, Bob Damper and I made the very short walk to view the fascinating collection. Dave was able to photograph some of it and you can see these on the Kent and Sussex facebook page and VCC members group facebook page.

We are very much looking forward to seeing the museum volunteers again in June 2025 when we hold our anniversary camp at Cobham. A cyclists' service is planned in Ripley church which I am sure will be very moving.

For me it's particularly poignant as great grandfather attended the Southern counties camp at Busbridge Park at Godalming in 1888.

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AMATEUR DRAMATICS

CLARE McCANN

We have recently closed our amateur dramatics exhibition – ‘He’s Behind You’ – at the museum. This was put on partly at the request of the newly formed RATS – the Ripley Amateur Theatre Society – whose members were staging Dick Whittington at the Ripley Village Hall.

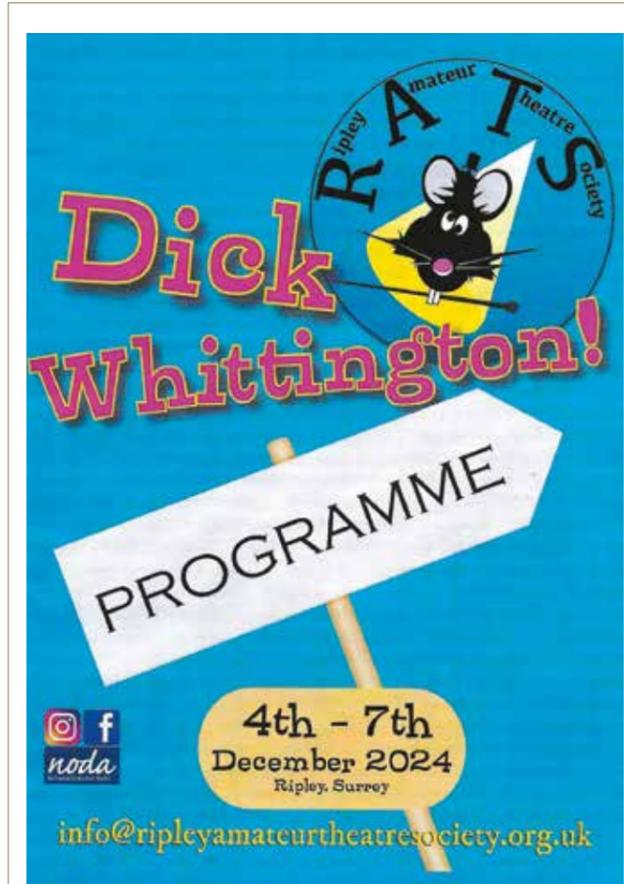
In the exhibition we tried to explore the origins of amateur dramatics in general and in Send and Ripley in particular. People acting and dressing up goes back before written records and was often related to ritual and religion but one can argue as to whether or not these performances constituted ‘amateur dramatics’.

MYSTERY AND MIRACLE PLAYS

These plays are among the earliest formally developed theatrical performances. Medieval mystery plays focused on the representation of bible stories in churches as tableaux with accompanying antiphonal ^[1] song. They told of subjects such as the creation, Adam and Eve, the murder of Abel and the last judgement. Often they were performed together in cycles which could last for days.

In 1210, suspicious of the growing popularity of miracle plays, Pope Innocent III issued a papal edict forbidding clergy from acting on a public stage. This had the effect of transferring the organisation of the dramas to town guilds, after which several changes followed. Vernacular texts replaced Latin and non-biblical passages were added along with comic scenes. Acting and characterisation became more elaborate.

The genre was again banned as a result of the Reformation and the establishment of the Church of England in 1534. There are four complete or nearly complete collections of mystery plays and, perhaps the best known is still performed in York. Additionally, a fifteenth-century play of the life of Mary Magdalene exists and, given that Ripley Church is named for Mary Magdalene, it is quite possible that it would have been performed locally. In modern times the Wintershall nativity and Easter plays have become quite famous and are performed both in Guildford and on the Wintershall estate near Bramley. <https://www.wintershall.org.uk/>



Programme of the first pantomime staged in the new Ripley village hall in December 2024

MUMMERS' PLAYS

Another form of amateur dramatics was mummers' plays. These are folk plays performed by troupes of amateur actors, traditionally all male, known as mummers or guisers. They went from house to house on holidays such as Christmas, Easter or Plough Monday and often collected money. Although the term mummer has been in use since the Middle Ages, no scripts or details survive from that era and the term may have been used loosely to describe performers of several different kinds. The earliest evidence of mummers' plays as they are known today is from the mid to late 18th century.

PANTOMIME

A further strand of amateur dramatics, and perhaps the most famous, is pantomime or panto, a type of musical comedy designed for family entertainment. In England it was performed especially during the Christmas and New Year season. However, its origins and influences are numerous.

Roman pantomime was immensely popular from the end of the first century BC until the end of the sixth century AD, a form of entertainment that spread throughout the empire. Pantomimus was a non-speaking dancer who performed dramatic scenes, acting all the characters in a story in succession using only masks and body movement. Because of its wordless nature speakers of different languages across the Roman empire could follow the stories and thereby learn about the Roman myths and legends that formed its subject-matter: tales such as those of the love of Venus and Mars and of Dido and Aeneas.

The mummers' plays of the Middle Ages contained many of the archetypal elements of the pantomime such as stage fights, coarse humour and fantastic creatures, gender role reversal and good defeating evil. Another precursor of modern pantomime was the masque which would generally be more extravagant court entertainments in which courtiers and even royals would disguise themselves for play-acting, fun and dancing.

These grew in pomp and spectacle from the 15th to the 17th centuries.

Other influences included the *comedia dell'arte* ^[2] tradition of Italy from the 16th century and, until the late 19th century, the harlequinade ^[3]. In the 17th century, adaptations of the *commedia* characters became familiar in English entertainments and would usually have been performed by professional actors. These early pantomimes were silent performances consisting of only dancing, gestures and slapstick – the latter often performed by Harlequin^[3]. The term 'slapstick', meant a certain type of clownish physical comedy but also a device made of two flat pieces of wood fastened at one end so as to make a loud noise when used by an actor to strike a person. Harlequin carried a 'slapstick'.

Until 1843, theatre licensing had restricted the use of spoken word in performances to a limited number of licensed theatres, such as Drury lane. The Theatres Act lifted the restriction, allowing any theatre to produce a play with purely spoken dialogue. Now witty puns, word play and audience participation were added to the repertoire of mime.



A Harlequin (c/o public domain)



A slapstick (c/o public domain)

Pantomime gradually became more topical and comic, often involving spectacular and elaborate theatrical effects. By the early 1800s the pantomime's classical stories were often supplanted by stories adapted from European fairy tales, classic English literature or nursery rhymes. Children in particular still liked to witness the craziness of the chase scenes that were a feature of *harlequinades*. This was the most exciting part of the panto because it was fast-paced and included spectacular scenic magic as well as slapstick comedy, dancing and acrobatics.

By the late 19th century the most extravagant productions at the largest London theatres could last up to five hours and featured clever stage tricks, stunning costumes and huge casts. It became customary for pantomimes to open

on Boxing Day, forever linking this entertainment with Christmas and family. Pantomime became popular on a smaller scale too, with families and friends performing pantomimes in toy theatre versions, with cardboard characters and abbreviated scripts.

Prior to the late 19th century, amateur actors were treated with contempt by professionals. After the formation of amateur Gilbert and Sullivan companies, licensed to perform the Savoy operas, professionals recognised that the amateur societies had a part to play. These societies did not confine themselves to Gilbert and Sullivan and local amateur pantomimes began to be produced.

Thus it is possible to see how modern pantomime incorporating songs, gags, slapstick comedy and dancing has evolved over the centuries. It still generally combines gender-crossing actors and topical humour with a story more or less based on well-known folklore, fairy tale or fable. Pantomime is a participatory form of theatre, in which the audience is encouraged and expected to sing along with certain parts of the music and shout out phrases to the performers and perhaps because of this it is very popular with amateur dramatic groups.

AMATEUR DRAMATICS

There are amateur dramatics in fiction – notably Shakespeare’s rude mechanicals in *Midsummer Night’s Dream*. Shakespeare played the scene for laughs but, interestingly, there was a time when amateur theatricals were thought to be shocking – in Jane Austen’s *Mansfield Park* the play *Lovers’ Vows* is considered very inappropriate by Sir Thomas Bertram as it involved unmarried young



The first Ripley Scout concert party © Vernon Wood

people rehearsing together. There were – and still are – quite a few country houses with small theatres in them and Pyrford Court near Ripley was one.

So, what of local amateur dramatics? There have been a number of amateur groups in Ripley including cyclists at the Anchor putting on smoking concerts. School nativity plays were often the first taste of acting. Post-war the Scouts had quite elaborate productions in the old Scout hut which ran until about 1956. Paula Giles recalled the contribution of Gaffer Garnham, a renowned teacher at Ripley First School. He produced plays and concerts for the school, the church and the Cubs. There was help from Stuart Paice (the scoutmaster), Elsie Wood (member Vernon Wood’s mother), Roger Brown (the late Frank Brown’s father) and others. Parents helped with costumes and also took parts in the productions. An amazing number of these were performed under Gaffer’s direction including *The Merchant of Venice*, *A Midsummer Night’s Dream*, *Where the Rainbow Ends* and last but not least *Peter Pan*.

There was a group in the late 50s called the Phoenix Players that had productions in the old church rooms. A report in the *Woking Review* in January 1966 recorded that Ripley was once the home of the Phoenix Players, whose president was Mr W J B Titcombe.

However, many of the leading lights had grown tired of organising this company and a producer was lacking. One came as a result of an advertisement but soon left and the Phoenix failed to rise from the ashes. Then, when things looked really black, a brilliant young producer arrived – Michael Baskott – and he soon



Sheila Carter and Joan Jones performing in a Scout concert party © Vernon Wood



The Phoenix players

enthused the remnants of the company who proceeded to change their name. They all felt that some kind of hoodoo afflicted the name Phoenix. Deliberations took place and Studio 63 was chosen.

Mr Baskott suggested they produce *Doctor in the House* which eventually ran for three nights to a packed church hall. In 1964 Studio 63 entered the Walton and Weybridge drama festival with *Out of the Flying Pan* and took first prize. The following year the company entered the South Eastern area drama competition at Croydon, coming fourth and in 1965 they once again entered the Walton and Weybridge festival. They were unplaced and the *Woking Review* rather ungallantly suggests this might have been because they had a girl playing a male part. The *Woking Review* of November 1967 records Studio 63 as producing *And This Was Odd* by Kenneth Horne. We do



A production of Jack and the Beanstalk featuring David Helme © Jamie Hogg



Ripley First children waiting excitedly for the performance © Jamie Hogg

not know how long this company ran for.

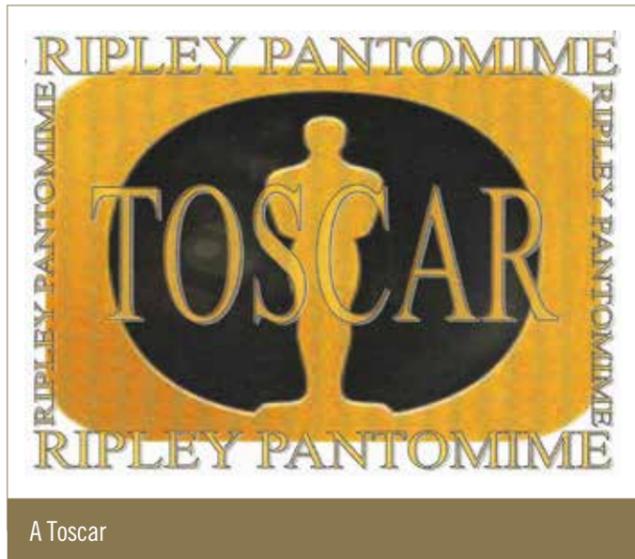
The Ripley panto started in 1975 when the then head teacher of Ripley Infant School, Beryl Mansell, staff including June Crane, parents and the PTA decided to put on their own pantomime to save time and money taking Ripley children to neighbouring villages to watch other productions. The first pantomime was *Snow White* and it took place in Ripley Village Hall for the children of the school on the last day of term. All the children were suitably excited, no doubt hyped up by being given ice creams. Later it was performed for other groups and then, finally, opened up to the general public.

The first production involved the staff, parents and PTA but later on local children were included.

One of the original functions of the pantomime was to fund a swimming pool for the children and, more recently, money has gone to other local good causes.

In the early days an after-show party was held at a cast member’s house and Toscars (Ripley’s answer to the Oscars) were awarded for outstanding performances. Apparently the party was to mitigate the post-panto blues!

Although the panto was in abeyance for some years because of Covid and the lack of a hall, RATS still intend that next year will be celebrated as their 50th anniversary year. The new group hopes to stage other shows at different times of the year – much as the Send Amateur Dramatic Society (SADS) do.



A Toscar



Carrie and Freddie Wheeler

It seems that in 1956 the Send Social Council was created as an umbrella organisation for local groups and societies and SADS was formed as part of that initiative. Clearly this arrangement did not last, as minutes from 1959 show its inauguration as a separate group. The granddaughter of one of the founder members is still an active member today and Sylvia Clapton (guitarist Eric Clapton's aunt) has been in many productions over the years.

In the first ever SADS newsletter in October 1975 it was recorded that there were 19 paid up members of the society. In March 1976 auditions were taking place for a production of *Mystery at Greenfingers*, and in September 1977 a cheese and wine party was held to celebrate the 21st anniversary.

During the late 1970s and early 1980s SADS' fortunes foundered somewhat, with dwindling membership and audiences. However, that changed with the arrival of new members and SADS reached new heights with a vibrant, friendly, membership.

Carrie Wheeler remembers this period: 'After our marriage Freddie (my husband) and I moved to Send Marsh in December 1975. The following year we joined SADS as a way of meeting people in the village as we were both working at the time. This brought us a lot of joy, good times and friendship with two to three productions a year. We took to the boards, with lots of encouragement and advice from the seasoned members

of the group. From plays to musicals to the ever popular panto we took on a range of roles. Dear Freddie found his forte as the pantomime dame which enabled him to ad-lib his way through with his larger than life character performances, much to the surprise of the cast. But it always seemed to work.'

There are usually three productions each year. The first, in spring, consists of three one-act plays. This is an opportunity to give those who have not directed or acted the chance to do so alongside more seasoned performers. Often one of these plays has been entered in the Woking Drama Festival later in the year. In the summer a longer play is performed and the pantomime before Christmas is now a village tradition. SADS also boasts a well-supported junior section, SADS Juniors, which is a group for children aged eight and upwards. The juniors learn many skills, put on their own yearly show in the spring and join the rest of SADS for the Christmas panto in the following December.

The two groups, RATS and SADS are now discussing the possibility of the occasional joint production, so hopefully amateur dramatics will flourish for years to come.

Acknowledgement: <https://www.vam.ac.uk/articles/the-story-of-pantomime>

^[1] Antiphonal music is that performed by two choirs in interaction, often singing alternate musical phrases

^[2] The term *commedia dell'arte* literally translates to 'comedy of professional artists'. This distinguished the style from amateur dramatics, as well as the *commedia erudita* ('academic' or 'learned' comedy) adapted directly from ancient Roman works and performed for aristocratic audiences

^[3] Harlequinade is defined as acting like a clown or buffoon. Synonyms: buffoonery, clowning, frivolity, japey, prank. Harlequin was a stock character in the *commedia*



Fiddler on the Roof, put on by SADS at the Lancaster Hall in 1982 © SADS archive

dell'arte, characterised by his chequered costume. His role was that of a light-hearted, nimble, and astute servant, often acting to thwart the plans of his master, and pursuing his own love interest

Unless stated otherwise photographs c/o SRHS

THREE ROUNDABOUTS DITZ BROWN

National Highways have changed the look of the stretch of the A3 between Cobham and Ripley forever. Trees and familiar landmarks are gone and the roundabout at the M25/A3 junction as well as the one for Ockham and Ripley are unrecognisable and won't be finished for a long while yet. But who would have expected that National Highways were also involved with a third roundabout, one that is placed right bang in the middle of Ripley, or rather on The Green to be exact? This one, thankfully, did not cause years of disruption for everybody, nor the loss of any trees and I can't help thinking that a certain sense of humour was involved when National Highways, as gleaned from the Ripley Parish Council, made a significant contribution to the erection of the new Wildlife Wheelspin Roundabout!



Ripley's new roundabout © Ditz

40 YEARS AGO

CAMERON BROWN

This item appeared in Newsletter 59 of December 1984 so, strictly speaking, it was 41 years ago. It seems, however, appropriate, as it was written by the late Jane Bartlett who was responsible for the Society's oral history activities from the 1970s onwards and whose efforts led to our recent publication *Bygone Days*. The article was entitled *Christmas Muffs and Easter Eggs* (but has little to do with Christmas) and was clearly designed to elicit responses from other members which seems to have worked.

When, as a child in the thirties, I used to stay in a gamekeeper's cottage in Cumberland, I was even then fascinated by a different pattern of life.

At Easter time instead of chocolate eggs, we had our breakfast eggs boiled in violets, primroses and ferns, so that each one came out stained with a different floral pattern.

The cottage pig was home cured and tasted deliciously of treacle. The sparrow-pie, however, filled me with horror, as I had seen the traps with small finches caught as well. The chief piece of furniture was a press with linen and clothes in the drawers below; and cheese, jam and sugar kept in the food cupboard above. One slept on feather 'bags' made from the down and feathers saved after plucking; these bags had to be shaken and turned each morning. There was a long journey down the cobbled yard, past the pump, to reach the privy, which was draughtily perched over a running stream – it was a double-seater. If the yard was muddy one had to slip one's feet into the thongs of wooden pattens.

Things have changed too from my own home days in Sussex. How many people still pay afternoon calls and leave visiting cards? Mother used to leave one of hers and two of father's, taken out of her mother-of-pearl card case. In the afternoon the maid used to change her dress from brown-and-white to black, with a frilly

white apron and a cap with streamers. We, as children, wore underwear called liberty bodices and had leather leggings with rows of awkward buttons. Our bedtime was soothed with the sound of mother playing the piano, and with father singing *Pale hands I loved beside the Shalimar*.

We did have a His Master's Voice gramophone with a trumpet speaker, but this was for special treats and we were sometimes allowed to clip the wooden needles before we played a record of Caruso or Dame Nelly Melba, recorded on one side only.

While talking to a number of the older residents in Ripley, I have learned a lot about life here at the turn of the century. One person in her nineties used to expect a new muff every Christmas to wear with her large brimmed velour hat. Another person said that when she started work at the age of 15 she always wore skirts down to the ground, trimmed with brush braiding, to stop the wear against the stone floors; and at that age one had to wear corsets, the stays of which were pulled tight either by someone else or by pulling against the bedpost.

Even tennis and golf were played with long skirts and full petticoats and a hat anchored on by a hat pin. The bathing costumes were considered very daring, made of serge and down to the knees with an overskirt and with a large sailor collar. On the head was a mob cap.

It was small wonder that there were so many laundresses in Ripley and that several buildings, such as the one behind Cobham Cottages, were laundries. It took about an hour to iron even one petticoat that had goffering^[1] and often three were worn at once. There was a form of washing machine in one of the laundries near Ryde Farm, working rather like a butter churn. One person I know still uses her flat iron, heated on the top of the stove, as she feels more at home with it.

Furniture does not seem to have altered much, but it is interesting how many households had a piano and played it regularly. Someone does remember the draping of the furniture, not only the table but even the mantelpiece had a cloth on it with a fringe of hanging bobbles.

Jobs were different too. An under parlourmaid told me that she had no idea how to cook when she was married because she was never allowed to go into cook's kitchen, but acted as a go-between for the scullery maid and the parlourmaid. One cook-general, when given the menu for the day, was also given the exact quantities needed out of the store cupboard, so that no more and no less had to come. Her day started at five in the morning as she had to clean the flues and set the range going for hot water.

Even shopping was different. The horse-drawn milk cart came round with milk straight from the cows in churns, to be measured into the household jugs by little hooked measures hanging on the side – measures going down to half a gill. The grocers had to do their own weighing and packaging the sugar into blue bags, the biscuits out of large tins and the bacon had to be boned and sliced by hand. Bread at the bakers had to be weighed and sometimes an extra bit was added or taken away, an incentive for the hungry young to do the errands. On Sundays the baker's oven was used to cook people's joints. (I must find out how

they knew one from the other). Some people walked over to Woking to buy the meat which was sold off late on Saturday because, of course, there was no refrigeration. There was a barber's shop and, of course, the blacksmith's.

A great many households held family prayers before breakfast. The head of the house stood near the table with the large bible in front of him. In the larger households the servants, in their aprons and caps, sat on one side of the room against the wall and the family sat on the other.

Hours, at the turn of the century, were long, wages poor and amusements self supplied, but most of the people I have spoken to seemed to have enjoyed their early life.

These are only a few of the snippets that people have told me. We would all like to hear more about Ripley and Send in days gone by, so please may we have some of your earliest memories, and those of your friends, in the villages.

^[1] Crimping or fluting of linen or lace



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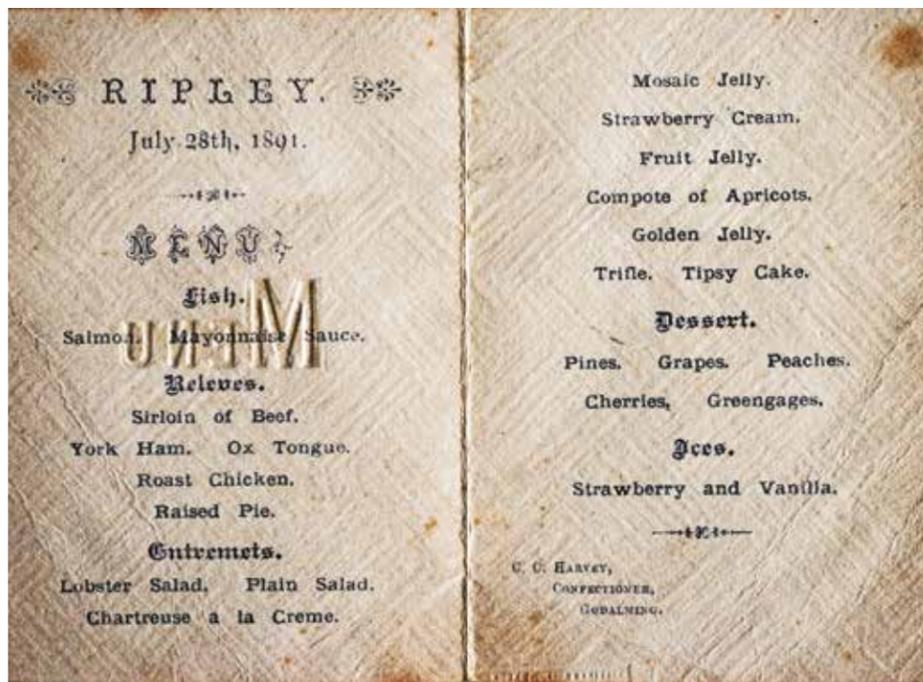
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DETECTIVE WORK WITH ANCESTRY AND FIND MY PAST

ALAN COOPER



Top: The front and back of the menu
Bottom: The inside of the menu. Note the Godalming connection bottom right

I recently came across this menu with Ripley, 28th July 1891 emblazoned at the top and wondered how on earth I could delve into the story behind it.

My first thoughts were, is it Ripley in Surrey? ^[1] The only clue was at the bottom, advertising CC Harvey, confectioner, Godalming. So, it was highly likely to be Surrey. But there was no mention of whose menu. It appeared to be quite an upmarket selection of food which would rule out everywhere except for maybe, the Talbot Hotel. But it had an individual date, so surely, if it was the Talbot, they wouldn't change the menu every day? And why not advertise themselves? Also, why use a confectioner from as far away as Godalming when Ripley had a perfectly adequate number of baker/confectioners to choose from?

Was it for an event – a wedding maybe? A look at St Mary's parish marriage records confirmed that a wedding took place on 28th July 1891. However, this menu wasn't for your average agricultural labourer, so it had to be for somebody of means. ^[2]

Page 104.

1891. Marriage solemnized at the Parish Church in the Parish of Ripley in the County of Surrey

No.	When Married.	Name and Surname.	Age.	Condition.	Rank or Profession.	Residence at the Time of Marriage.	Father's Name and Surname.	Rank or Profession of Father.
207	July 28th 1891	Henry Alfred Whitburn	34	Bachelor	Architect & Surveyor	Ripley	James Whitburn	Builder
		Elizabeth Woodbury	28	Spinster		Ripley	Thomas Woodbury (deceased)	Butcher

Married in the Parish Church according to the Rites and Ceremonies of the Established Church after reading me,

This Marriage was solemnized between us, Henry Alfred Whitburn Elizabeth Woodbury in the Presence of us, Charles Woodbury, James Whitburn, Thomas J. Dixon

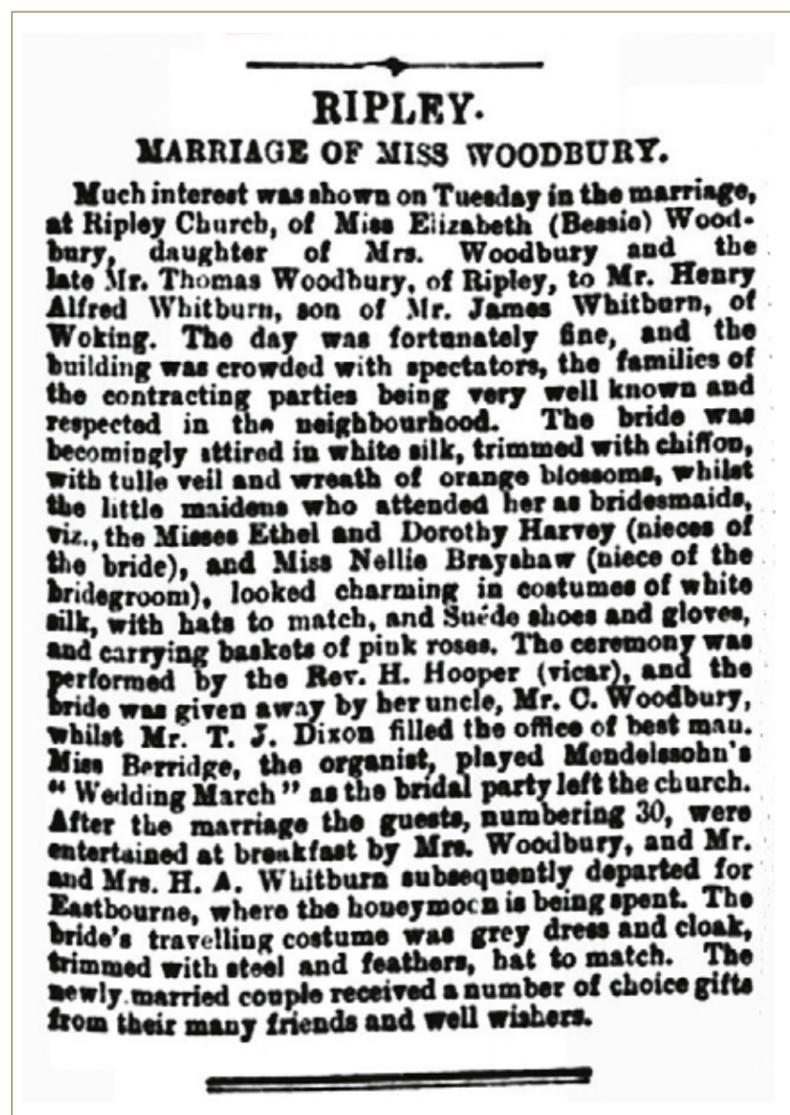
St Mary's parish marriage record of 1st August 1891

Result! Henry Alfred Whitburn (b. Ripley 1857) married Elizabeth Woodbury (b. Ockham 1861) and Henry was an architect and surveyor, so could probably afford a wedding reception with this spread of food but so far there was nothing to link the wedding to the menu.

Weddings were often reported in local papers and the next task was to check out the *Surrey Advertiser*. Sure enough, the *Advertiser* of 1st August 1891 ran an account of the wedding and informed us that some 30 guests were entertained by Mrs Woodbury, the wife of the bride's uncle. But was this a wedding menu, or indeed *their* wedding menu? Doubts still lingered until reading further that '... the little maidens who attended her as bridesmaids...' were none other than her nieces Ethel and Dorothy Harvey – the same surname as the confectioner from Godalming. Was this too good to be true? If the bridesmaids were indeed the daughters of CC Harvey, then that would be the breakthrough I was seeking.

A Search for CC Harvey of Godalming in the 1891 census showed Ethel aged nine, Dorothy aged seven (the bridesmaids) and his wife Alice, the sister of Henry Alfred Whitburn's new bride Elizabeth.

But where did Mrs Woodbury, Elizabeth's aunt, do the entertaining? Elizabeth's late father Thomas Woodbury (d.1884) was a butcher whose shop was on the corner of



Extract from the *Surrey Advertiser* dated 1st August 1891 reporting on the wedding of Henry Alfred Whitburn and Elizabeth Woodbury

Rose Lane in what is today Cedar House, and where Elizabeth lived. It would therefore appear highly likely that this was the location of the wedding breakfast.^[3]

Mystery solved, as the wedding caterers turned out to be family.

It takes but 20 minutes to get from Godalming to Ripley today. I wonder how long it took back in 1891 and what condition all that lovely food was in when it finally arrived?

And so we filled barely a page in the Journal but spent a day to research and write it up. This was quick detective work but often it takes far, far longer to come to a conclusion. Just imagine how long some longer articles take to write!!!

^[1] Derbyshire, Hampshire & North Yorkshire all have a Ripley in them

^[2] In the late Victorian period, agricultural labourers made up well over half the workforce in rural areas such as this

^[3] Eagle-eyed editor, Ditz Brown immediately queried how they could be 'entertained at breakfast after the marriage'. The answer is somewhat confusing so, to summarise, it was a feast given to the newlyweds and guests after the wedding, making it equivalent to a wedding reception that serves a meal. The phrase is still



When Thomas Woodbury died in 1884, his son Walter took on the running of the shop. He was also a cattle dealer and, clearly deciding the shop was not to his liking, sold the business to George Hosking in 1901 and continued to ply his trade as a journeyman butcher. Although this photo shows the shop a few years after George Hosking took over, it gives a feel of what it would have looked like when Elizabeth Woodbury lived there

used but nowadays the wedding breakfast is not normally a morning meal, nor does it look like a typical breakfast, hence the confusion with its name.

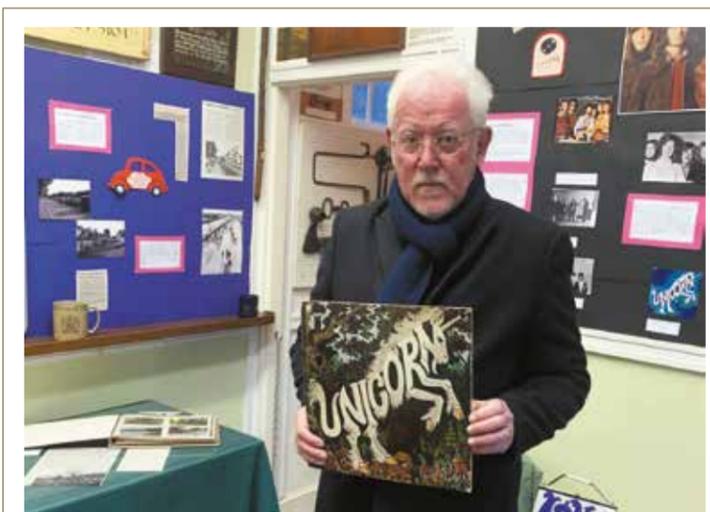
Butcher's shop photo c/o Send & Ripley History Society archives

Menu and photos c/o Alan Cooper collection

LETTER TO THE EDITOR

Clare McCann writes:

Local music enthusiasts of a certain age might like to know that the bass player from the local band Unicorn recently visited our museum and lent some artefacts for the 1970s exhibition. This came about due to the lucky happenstance of Scott Hutchinson, editor of Send and Ripley Matters, being his uncle. I had sent him a photo of Unicorn for his magazine and he spotted his nephew in the photo. There is an article about the group in Journal 259 written by the former editor Kate Davey. They made numerous albums, some of which were produced by David Gilmour of Pink Floyd fame.



Unicorn bassist Pat Martin

OBITUARY – MINDI McLEAN (1951 – 2024)

Mindi and her twin sister Dianne (Dee Dee) were born on 7th July 1951 in Tacoma, Washington, USA. When they were ten years old her family moved to Arizona where they attended high school. From a young age Mindi was ambitious and creative.

She moved on after college to Texas where she got her Masters Degree in journalism and was soon working as the youngest ever real estate editor for the largest newspaper in Dallas, *The Dallas Morning News*. Mindi then moved to New York City to work for a national publication called *AD Week*, later becoming the Managing Editor of this prestigious magazine.

Her next move was to the UK, which was where she knew she was meant to be forever. Mindi started her own business (McLean Alywin) which soon became one of the top PR firms in London, with clients such as the Chelsea Harbour Development and the East India Dock.

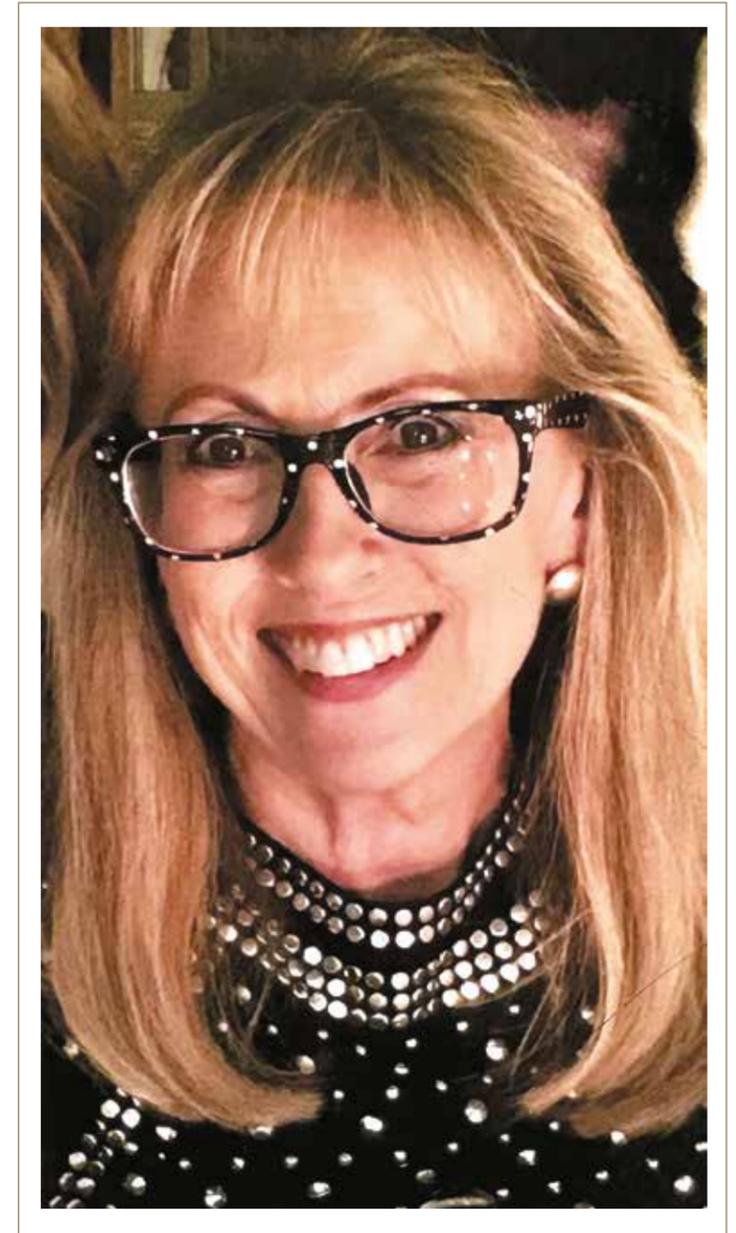
Around this time Mindi decided to take flying lessons and went on to get her pilot's license.

After selling her business, she took a complete turn from the business world and bought a property in Ripley, with the plan to open a luxury bed and breakfast. Her vision became reality after acquiring what had been Anthony Welling Antiques, next to the Clocke House, spending many months carrying out extensive renovations to this historic property.

Broadway Barn was a beautifully appointed place where people came from around the world to enjoy the highest level of accommodation and care. It received many, many awards as one of the finest B&Bs in Surrey.

Mindi was a very active member of her church, The 1st Church of Christ, Scientist, Woking, where she served on numerous committees.

Her heart was in Ripley. She loved this village and was always willing to participate in all sorts of ways. She joined the Farmers' Market Committee, where her design and marketing skills were much appreciated.



Her sense of style and infectious enthusiasm had a big impact. This was very evident in the garden she created and which she opened to the public through the National Garden Scheme. She was also instrumental in setting up the Ripley Business Group.

Mindi passed away on 21st June 2024 and a tree has been planted in her memory on The Green.

50TH ANNIVERSARY DINNER

On a rainy 21st February sixty-four guests thoroughly enjoyed the Society's 50th anniversary dinner. In the run up Chris Finden-Browne had spent hours on the logistics and on the night the spectacular 1970s décor was masterminded by Chris and Kathryn Carr. In a moment of madness (Clare McCann's words), Clare and Helena Finden-Browne undertook the catering with a delicious supporting role from Rosie Wood and her Black Forest Gateau, all part of the 1970s-themed menu. Kathryn and her friend Sarah Brown marshalled the local youngsters and they proved to be very efficient waiters and looked ultra smart in matching vintage print aprons made by Kathryn. They were not the only ones to look the part as many of the guests had dressed for the era. The 1970s theme was enhanced by the music playing in the background and later on the stage – we were all taken back five decades. It was special to have Sheila Brown and our President John Slatford present as they were both founder members. A delightfully informal speech was delivered by our guest of honour, Mary Creswell, Vice Lord Lieutenant of Surrey and guests went home humming to the music performed by Chairman Cameron Brown and the Elderly Brothers.

**SEND & RIPLEY HISTORY SOCIETY
50TH ANNIVERSARY 'RETRO' DINNER**

**FRIDAY 21ST FEBRUARY 2025
AT RIPLEY VILLAGE HALL**



I would like to reserveplace/s @ £25 per person for 3 courses with wine. If you would prefer to spread the cost then there is an option to pay a £10 deposit now and the balance in the New Year.

Proposed menu: Prawn cocktail or soup
Coq au vin or poached Salmon
Black Forest Gateau/ lemon cheese cake
A vegetarian option will be available

Name.....
 email.....
 Phone.....

Please respond either to Clare McCann cricketshil@hotmail.com or Helena Finden-Browne helena.findenbrowne@compuserve.com

Cheques payable to Send & Ripley History Society or Bank transfer 40-47-08 a/c 21485589 ref your surname +DINNER

BE THERE OR BE SQUARE !

The booking form for the dinner



The 'top table' with, clockwise from the top left: Vice Lord Lieutenant of Surrey Mary Creswell, Cameron & Ditz Brown, our president John Slatford and his daughter Lisa Kincaid, Tony Fairbairn and his wife Anita (the late Anne & Les Bowerman's daughter) and Marilyn Scott, committee member, museum mentor and former director of the Lightbox, Woking



The helpers and organizers, left to right: Daniel and Pip Bimson, Camille Cliff, Kathryn Carr, Sarah Brown, Chris Carr, Peter Croucher, Helena Finden-Browne, Clare McCann with Desmond McCann behind and Nicky and Leo Dawkins in front



Ubiquitous 70s prawn cocktails and pineapple hedgehog



Left: The party in full swing. Right: The Elderly Brothers. All photographs by Society members

WOMEN OF THE WEY

EMMA GOODWIN

Ditz Brown writes: Emma Goodwin is herself a ‘woman of the Wey’ as she is the Walsham lengthsmen on the Wey navigations.^[1] She lives in the old lockkeeper’s cottage at Walsham lock and is one of six lengthsmen employed by the National Trust who each look after their own stretch of the waterway. Her duties include managing the water levels and looking after the towpath, weirs and bridges. Emma writes articles about her work which are posted on the notice-boards

along the towpath and published in the local magazine *Ripley and Send Matters*. I frequently see Emma at work when I walk my dogs and when she told me that she had done some research into the lives of the women who preceded her, I was delighted when she agreed to share her findings with us.



Keeper's Cottage at Walsham lock photographed by GRJ Reece – believed to date from the second half of the 19th century ©SRHS collection

Many of the stories of historical places or events are told from the perspective of the wealthy men who owned them or had the resources to share their versions of the narrative. Their stories of the river Wey navigations are well documented but it is often challenging to uncover those about the people who lived a ‘normal’ life and whose important contributions are all too often overlooked. Hearing the voices of women through the ages can be much more difficult than those of even less prominent men as the stories of their lives are much more likely to be blurred by the mists of time. There have been many noteworthy, formidable and pioneering women, it’s just that their deeds often require deeper investigation to uncover. The intelligence, hard work and dedication

of women has been essential to the fabric of the Wey navigations from inception to the present day and many have played vital roles in its success and upkeep.

From the start of its time as an official working navigation in the 1650s and even before, when it was just a river, the Wey enabled boats to transport valuable cargoes. Barges from the Thames were too large to operate on the navigations, meaning cargoes either needed to be transferred to smaller vessels or to be transported in appropriately-sized barges for their entire journey to reach the burgeoning and flourishing Surrey markets, mills and supply routes. The fleets of Wey barges were usually family owned and managed, making regular trips to and from London and further afield, collecting and delivering cargoes. In its commercial heyday, the river Wey was a major highway moving grain, timber, paper, coal, gunpowder and pretty much anything you can imagine. The last Wey-specific barges, built to completely fill the wide locks to maximise capacity, were owned by the renowned Stevens family and didn’t stop running until 1969.



The lockkeeper's cottage at Walsham Weir featured in *The Illustrated Sporting and Dramatic News* in October 1891 (crop)

Even in the early days, when you might suppose such businesses were the sole preserve of men, there is evidence to show that women were heavily involved. In the beginning of the 17th century as many as one in ten workers in Guildford were employed in businesses linked to the river. At that time most single and widowed women of working age and over half of all married women were in paid employment, so their contribution to businesses on or by the navigation was considerable.

Figures available from the mid 18th century show that each year there were an average of 14 barge operators or barge masters trading and paying for passage of loads on the Wey. Some of these barge masters operated a single vessel whilst others had the resources to manage a small fleet. Each year during this period, there was at least one barge mistress and in some years two or three. They accounted for almost 10% of the river Wey trade in financial terms. These women were usually the wives or daughters of barge-owning families who inherited after the death of the registered male barge masters. For them to have been named as the beneficiaries of their estates they must have played a considerable role in the business over a long period of time, being prepared for succession just as their male counterparts would have been. Ann Burchett, previously appearing in records as a miller’s wife, was left the lease of the mill and the associated barges on the death of her husband. Catherine Bower, who was both daughter and wife of barge masters, clearly had the business in the blood. She was left property by her father as well as barges, horses and tackle by her husband and continued to trade in her own right. Their stories are by no means unique.

The availability of census data after 1841 makes it easier to uncover and investigate women who played a significant role in the work of the river Wey in more recent years. The earliest record uncovered for a female lock keeper is of 1871 at Walsham lock. Emma Jackman was born in West Clandon in 1831, the daughter of an agricultural labourer from Ripley. Her husband Thomas became the lock keeper at Walsham in 1865.

Although he was the one employed, they clearly shared the duties of managing the water levels and ensuring the safe passage of boats and she also identified herself as a lock keeper in the census. It is highly likely that other women also shared the duties with their husbands and contributed to the management and commerce on the Wey.

Thomas sadly drowned in 1878 and Emma and their children had to leave the river. Her next appearance in the records is a couple of years later by which time she and her new husband were living at Warren Farm House, with him working as a labourer there. Whilst Emma played a key role in managing the Walsham stretch of river while Thomas was alive, she was clearly not able to carry on in the role in her own right.

An article in *The Illustrated Sporting and Dramatic News* in October 1891 details a visit by a journalist to fish the

river Wey at Walsham. The gentleman describes, among other things, boat hire and live bait being available from the cottage and 'ready advice from the keepers'. The official lock keeper at this time would have been Robert Corpse but again, his wife Sarah clearly shared the duties and was considered to be a keeper herself by visitors. In the illustration accompanying the article she is seen digging for bait at the bottom of the steps to the back water, which are still there today.

These women are likely to have been just some of the many who, while largely unrecognised, were integral to the operation of the waterway.

During the period the Stevens family managed the navigations, they passed it down the generations from the 1840s until it was gifted to the National Trust by Harry Stevens in 1964. The family were involved in the work of the river from long before that. William started off as lock keeper with other family members, individually or collectively

working as wharfingers, barge builders, carpenters, barge operators, boatyard owners, barge building company owners and managers of the combined river Wey and Godalming navigations. From the time of their tenure surviving journals show that the women of the family were at various times actively involved in the management of the navigations and day to day running of them. These women were also recognised in the names given to Wey barges.

While these are just snapshots of some of the many women who have worked on the waterway, they help paint a picture of the generations of pioneering and resourceful women of the Wey. They might not have left their marks in the official history books but their contributions, knowledge, hard work and resilience serve as an inspiration to the women (and men) who carry on their tradition looking after the navigations today.

^[1] Originally called the Wey Navigation, linking the Thames and Guildford in the 1650s, it was extended in 1760 by four miles, to Godalming and became known as the River Wey and Godalming Navigations (plural)

50TH ANNIVERSARY QUIZ ANSWERS

ALAN COOPER

ANSWERS FOR THE IMAGES OF RIPLEY

1. A property – Today this is Seymours Estate agents
2. The village surgery
3. Conisbee's butcher's shop
4. It was the National Westminster Bank. Now our museum! In its place is Charybdis Developments
5. Georgelands estate
6. Groceries, sold by the Co-op
7. Bespoke kitchens, by Thomas Ford and Sons
8. Richardson's, and still is
9. Rose Lane, one property along from the old British Legion. Now demolished, the roof outline can still be seen on the property behind's brickwork
10. Between Ripley village and the Jovial Sailor pub. Now Heath Mews
11. Pinnock's Coffee house
12. Verisure Alarms
13. The Half Moon public house. Sparkles is now Voo – a veterinary practice
14. Trackspeed House, Bentley showrooms
15. A model village, located behind Webb House Business Centre, adjacent Milestone Close and opposite Grove Heath North

ANSWERS FOR THE IMAGES OF SEND

1. C H Sex and Sons, blacksmith, had their forge on this site
2. Mays Corner, Send Barns Lane. Was Box & Holly Cottages, now Box & Holly Court
3. Cartbridge. This bridge was replaced in 1998
4. Send Marsh, at the junction with Send Marsh Road opposite the Green. It is now a private house
5. The new A3 Ripley bypass was nearing completion and was opened later that year
6. The last head teacher of Send Primary School was Miss Stella Perrin who retired in 1971
7. The sign to commemorate Queen Elizabeth II's Silver Jubilee, 1977, is sited at Mays Corner

8. White Place Vineries were in Tannery Lane, not far from Heath Farm
9. This shop was later run by the Patel family and is now a private house opposite Send Parade
10. Hillside Farm, Sandy Lane, known by many older residents as Baigent's Farm
11. The sand and gravel workings were Hall and Co, later R M C
12. The garage on the corner of Send Road and Tannery Lane was run by the Challen family
13. The new premises of Vision Engineering are further down Send Road on Galileo Drive
14. On this track alongside the Wey Navigation was the rear entrance to Burt's Laundry, Potters Lane. The site is now Worsfold Close
15. Originally used by the sailing club, then the Guides and Brownies and now a gin distillery

CORRECTLY IDENTIFIED BY:

- 25/30 - Audrey Smithers
- 22/30 - Peter Smithers
- 19/30 - Ted and Jackie Strange
- 14/30 - John Purser

Well done Audrey! Each winner will be offered two framed prints as prizes.

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PADI 5* IDC Centre Retail Shop Escorted Holidays Equipment Servicing Friendly Advice		
<i>"We don't run courses... We teach you to dive!"</i>		
67 High Street Ripley Surrey GU23 6AN 01483 22 56 99 www.surreydivecentre.co.uk		

WHERE IS IT?

ALAN COOPER

A MILITARY PROCESSION – BUT WHERE AND WHY?



WE ASKED IN JOURNAL 299 WHERE THIS INTERESTING BIT OF ADVERTISING WAS LOCATED AND WHAT THE BUSINESS WAS.

This advertising was for Barretts Garden Buildings, today known as the shed factory – Titan Garden Buildings.

Correctly identified by:

Pat Clack, Fiona & John Gilbert, Michael Morris, John Slatford, Audrey Smithers, Peter Smithers, John Purser, Janet Tice and Vernon Wood.

Of interest: The sign was once stolen during rag-week by students of Farnborough Tech', who repositioned it outside their neighbouring girl's school!



WHAT IS IT?

ALAN COOPER

THIS UNUSUAL ITEM MEASURES ABOUT 42MM IN DIAMETER. WHAT IS IT AND WHAT WAS IT USED FOR?



WE ASKED IN JOURNAL 299 WHAT THIS STRANGE LOOKING LEATHER OBJECT FROM OUR MEMBER VERNON WOOD'S COLLECTION IS, WHO WOULD HAVE USED IT AND FOR WHAT PURPOSE.

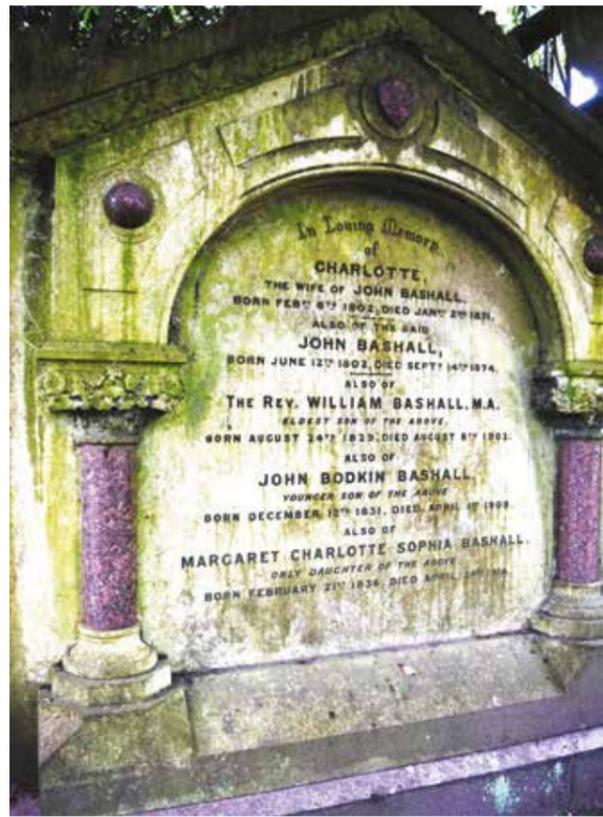
This item is a gamebird carrier which would be attached to the belt of somebody shooting small gamebirds such as quail or partridge, which would then be suspended by the trailing nooses on the carrier.

Correctly identified by:

Ian Mason and Audrey Smithers.

THE LIFE AND ANCESTRY OF TALBOT BASHALL – PART TWO

ALAN COOPER



The family tomb in Highgate cemetery, commemorating John and Charlotte Bashall and their three children Margaret Charlotte Sophia, John Bodkin and William



Elm Grove (pictured in 1958 and then known as Tankards)

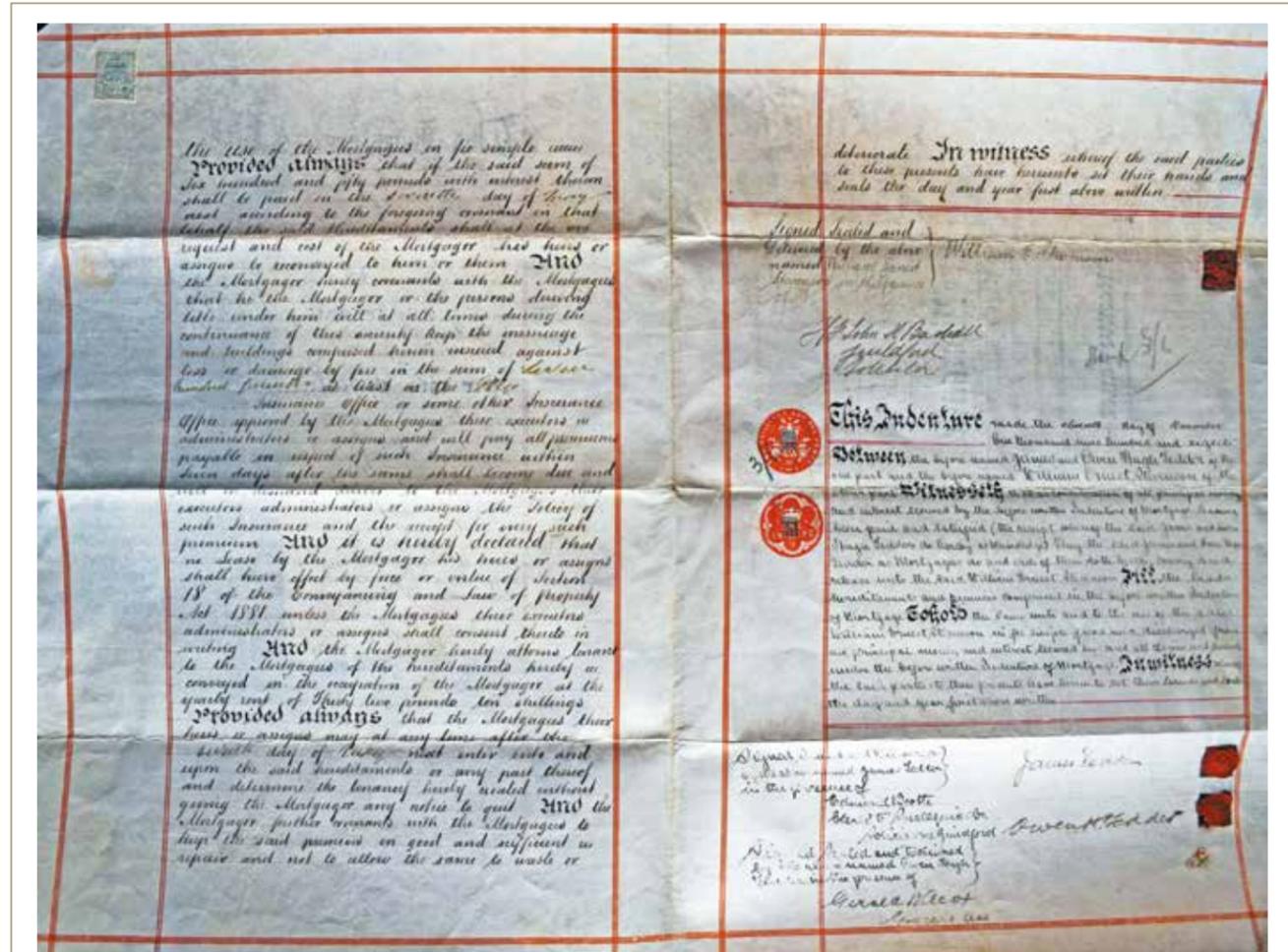
OVERVIEW OF THE FAMILY IN SURREY

As reported in part one – where we also showed a useful family tree – John and Charlotte Bashall relocated from Lancashire to Richmond, Surrey and produced three children: William Bashall (1830-1902) who married his cousin Elizabeth (the niece of John Hick). He joined the clergy, becoming the vicar of Deane, Lancashire from 1868 until retiring with health issues in 1876. He then became the curate of St Anne’s, Highgate Rise, Richmond and produced eight children; John Bodkin Bashall (1832-1909), who also entered the clergy but was committed to Moorcroft Asylum, Uxbridge on 7th September 1864, released on 3rd July 1867, re-admitted a week later on 10th July 1867 and spent the rest of his life there, dying on 1st April 1909; finally Margaret Charlotte Sophia Bashall (1834-1914) who died without issue. Their parents, John and Charlotte, have an impressive family tomb in Highgate cemetery, which they share with their three children.

Henry St John Hick Bashall (1862-1934), the second-born of the eight children of William and Elizabeth, initially lived in Richmond. He travelled to Lancashire to marry Margaret Alice Bretherton in 1886, returning first to live at Surbiton and moving in 1889 to set up home at Elm Grove in Ockham. ^[1]

Henry was a solicitor, with rooms at 6, Breams Buildings, Chancery Lane and judging by the number of cases reported in the local press of the day, was well respected and his services were in demand.

He became the business solicitor for the family both in the South and in Lancashire and immediately fitted in with life in the village, championing everything from fetes to the church. Henry was a manager of the school, parish churchwarden, first chairman of the parish council and a member of the Surrey Archaeological Society. A keen cricketer, he played for the village club (along with his brother William, who lived at Elm Grove in the early



Mortgage agreement in respect of the same property between the aforementioned William Ernest Stevenson and James and Owen Hugh Tedder, grocers of Ripley in 1903 for the sum of £650 with interest at the rate of 5% per annum – both transactions entrusted to Henry

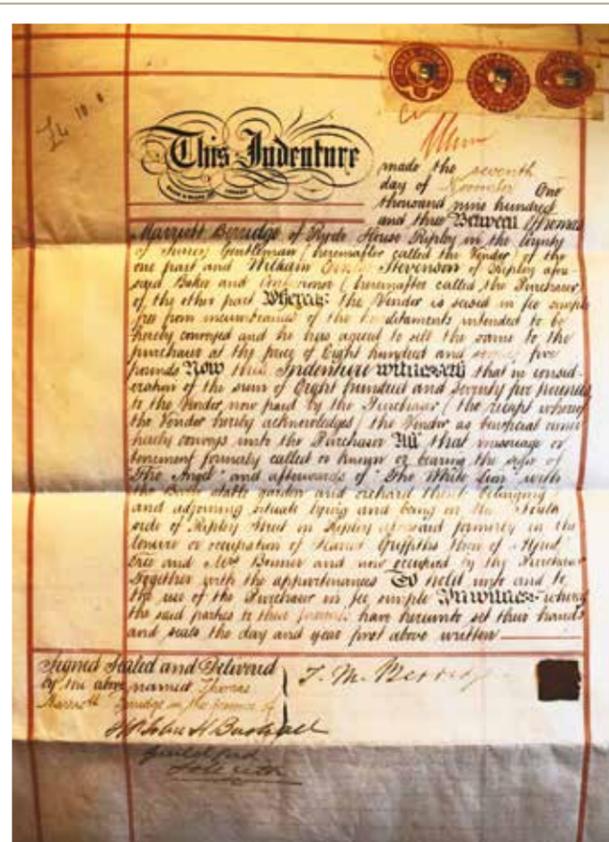
1890s whilst an undergraduate at Oxford University). During his earlier years he was an accomplished cyclist, being the secretary of the Temple Bicycle Club in London, the members of which were mostly in the legal profession. In 1884 he won both tricycling championships of that club.

During 1900 he wrote a history of Ockham entitled *The Oak Hamlet*, the profits from which were entirely donated to the church to fund the re-hanging of the bells. ^[2]

In his book, Henry dryly observes the demise of the village stocks. ‘The stocks were chiefly used for drunkards. Some people think it a pity they are not in existence still!’



Ockham Cricket Club – team photo taken circa 1890-1900, Henry can be seen in the middle (partially obscured) and his brother William is in the back row, second from left, with cap and large moustache



Deed of sale of the property formerly known as the Angel and afterwards the White Lion, High Street, Ripley offered with barn, stable, garden and orchard. Formerly owned by Harriet Griffiths and afterwards Alfred Tice and Mrs Bonner, it was sold by Thomas Marriott Berridge of Ryde House, Ripley to William Ernest Stevenson, baker and confectioner of Ripley in 1903 for the sum of £875

no need for paid employment. His family made a lot of money during the industrial revolution of the 18th and 19th centuries and a nice amount had filtered down. This didn't qualify dad to be described as rich but a very comfortable life was provided for us all...'

It appears that Henry had been very good at filtering ^[4]. As a testament to this skill within the legal profession, upon his death, the probate, split between surviving sons Harry and Biz amounted to just £478. 14s. 1d!!

HENRY'S CHILDREN

The three girls, Margaret Alice, May Bretherton and Charlotte Elizabeth all remained spinsters and shortly after the move to Chiddingfold, set up home together in a sprawling manor named Mill Cleave in Withypool, West Somerset. Clearly, they were victims of the times where most suitable young men were slaughtered during the utter carnage dealt to the officer class during World War One.

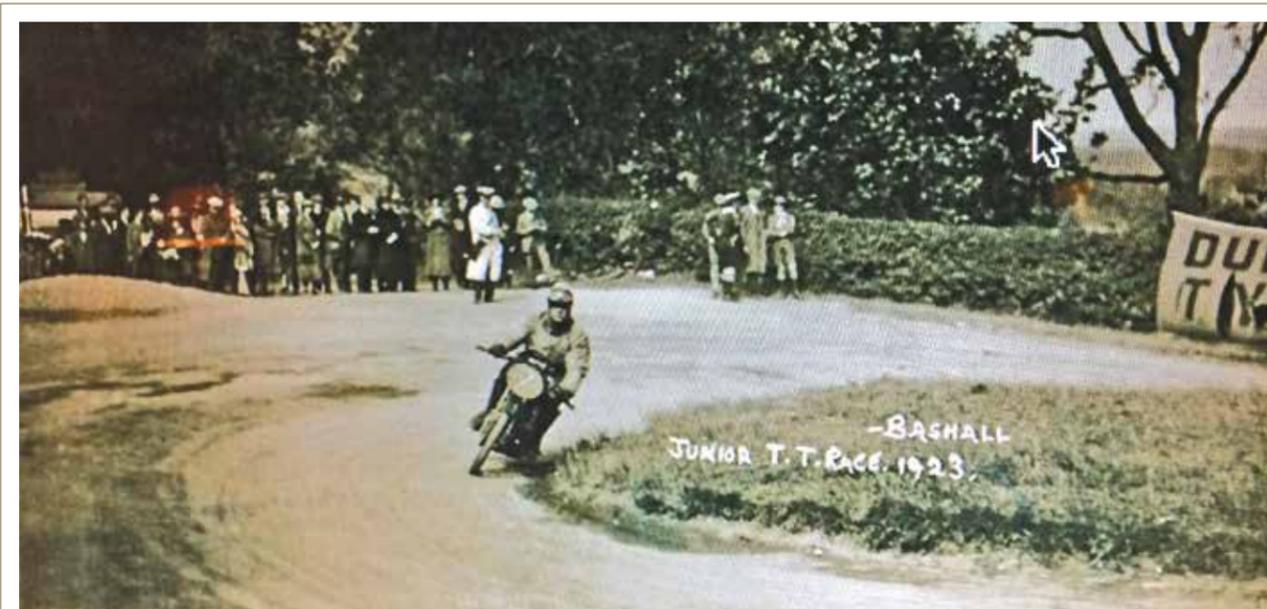
Audrey Hunt (née Bashall – Talbot's sister) recalled: "I had three maiden aunts, all terribly pretty and always dressed in brown overalls. They never married and were very strange ladies indeed, yielding to many strange gratifications. They loved dogs and chickens and grew all manner of things. They rode to hounds and indulged in other such country pursuits. I remember seeing a photo of the three of them together – all blondes and very beautiful. Margaret Alice bred show dogs, smooth-haired terriers (of which our dog Timmy was one)." ^[5]

The first three boys became motorcycle racers of some repute. The fourth, Humphrey Hick Bashall, born in 1899, died that same year. The burial at Ockham church saw Henry's father William, the curate of Richmond as officiating minister.

RACING DAYS

John Talbot Bashall – known as Biz or Bizzy – his elder brother William Henry Bashall (aka Harry) and younger brother Aubrey Boardman Talbot Bashall were accomplished motorcycle racers. Enjoying successful racing careers, both Biz and Harry achieved notable results at both Brooklands and in the Isle of Man senior and junior TT races. ^[6] In 1911, Biz, with younger brother Aubrey as passenger in the sidecar event at Brooklands, set new records which remain unbroken to this day following the circuit's closure in 1939. They appear to have been most successful on machines manufactured by Dot, Douglas and Triumph. ^[7]

Following Harry's success in the junior TT of 1912 many newspapers featured an advert boasting, 'Harry Bashall used Firestone tyres, so should you.'



Harry riding a Beardmore Precision at the Isle of Man in the junior TT class during 1923

Harry's celebrated win on 4th July 1912 was featured in *Motor Cycle* magazine, which highlighted his can-do spirit in overcoming several setbacks during the race, including one or two amusing incidents:

'It was our pleasant duty to congratulate an old friend upon winning the Junior TT – W H Bashall of Ockham, Surrey, is an amateur motor cyclist and car driver and he has had a most varied experience of all forms of motor vehicles. This was his fifth appearance in TT races, a previous success being second position in the 1908 race... Bashall is a rider of fine physique and scales 13 stone, so that the manner in which his little Douglas sped over the ground is all the more remarkable. We were astonished to learn that he stopped six times in the first lap, due to mud being thrown up to the back plug by the belt. Despite this handicap, he was second on time. He stopped again in the second lap to fill up with petrol and oil at the Woodlands depot, Douglas, his only other stop being for oil at Ramsey on the last lap. His chances of the trophy were almost jeopardised by the shortage of lubricating oil, which caused him to resort to the low gear for five miles... He was not aware of his position until at Ramsey on the last lap where Alec Ross told him that Kickham was leading him by a minute. After that, Bashall told us he rode as he had never ridden before in any TT, which will be best understood by those who know his dash and daring... it is an interesting fact that, although he dashed through the mud and grease, he experienced no sign of belt slip whatever - a testimony to the big driving pulley. Bashall himself also had one or two tales to tell.



It is believed that either Biz or Harry (or both) is in this photo of a car race about to start at Brooklands



Biz in full racing clothing riding an Indian twin



Biz, with smooth-haired terrier (bred by his sister Margaret) at his feet and Harry, having returned home for a double wedding



Biz with wife May posing in the sidecar



Seven of the nine Dibble sisters (there were three brothers as well!). Harriett is in the back row, first left and May Bertie front row, first right. This photo was taken in front of the summerhouse in the garden of the Anchor (now the car park)

He started with his breeches pocket full of tools, but these chafed on the tank, wore a hole through the cloth, and one by one dropped out on the road. Once when he stopped to clean a plug, the rag he was using burst into flames.

Another incident of his eventful ride was when dropping down the mountain road at a mile a minute speed. He was gradually overhauling PJ Evans, on the Humber, who was responding to the appeal of the Frenchman, Stoeffel, for an inner tube, and just as Evans threw it overboard, Bashall, dashing along in the rear, caught it on his toe and carried it along some distance. As regards the running of his horizontal twin (engine), it behaved faultlessly throughout and if anything, was faster at the finish than at the start. It is safe to say that there has never been a more popular winner of any Tourist Trophy. The enthusiasm was tremendous, and Bashall was lifted shoulder high as soon as he dismounted his faithful Douglas.'

It wasn't only motorcycles that provided entertainment for the Bashall boys. In 1913, Harry swapped two wheels for four, driving a 10 hp Morris Oxford in the London to Exeter London Reliability Trials on Boxing Day.

Aubrey's career was cut short when he succumbed to the Spanish flu pandemic in 1918.

Biz and Harry joined the army soon after the war broke out in December 1914 and served throughout in the same unit of the MTASC.^[8] Here they put to excellent use their combined knowledge of mechanised transport, motorcycles in particular and soon took on the incredibly dangerous roles of dispatch riders. One can easily imagine how many of their daredevil exploits were told to awe-struck, open-mouthed young audiences after the war.

Somehow the two brothers were granted leave and on 29th December 1915 were married at a joint ceremony in St Mary's, Ripley to the Dibble sisters May Bertie and Harriett respectively.

TO BE CONTINUED....

^[1] Elm Grove underwent a change of name shortly after Henry vacated the property and is currently called Tankards

^[2] Many Ripley businesses are known to have entrusted Henry with their legal matters

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18/15: Marriage solemnized at <i>St Mary the Virgin</i> in the Parish of <i>Ripley</i> in the County of <i>Surrey</i>								
No.	When Married.	Name and Surname.	Age.	Condition.	Rank or Profession.	Residence at the time of Marriage.	Father's Name and Surname.	Rank or Profession of Father.
137	December 29 18/15	John Talbot-Bashall	24	Bachelor	Captain A.S. Corp.	France	Henry St John Bashall	Solicitor
		May Bertie Dibble	22	Spinster		Ripley	Alfred Dibble	Licensed Victualler
Married in the <i>Parish Church</i> according to the Rites and Ceremonies of the Established Church, by <i>License</i> or after <i>Common Law</i> by me,								
This Marriage was solemnized between us,		<i>May Bertie Dibble</i>		In the Presence of us,		<i>Alfred Dibble</i>		<i>W. P. Osburn</i>
		<i>John Talbot-Bashall</i>				<i>Baron Alfred Taylor Dibble</i>		<i>Parish in Church</i>
18/15: Marriage solemnized at <i>St Mary the Virgin</i> in the Parish of <i>Ripley</i> in the County of <i>Surrey</i>								
No.	When Married.	Name and Surname.	Age.	Condition.	Rank or Profession.	Residence at the time of Marriage.	Father's Name and Surname.	Rank or Profession of Father.
138	December 29 18/15	William Henry Bashall	29	Bachelor	Captain A.S. Corp.	France	Henry St John Bashall	Solicitor
		Harriett Dibble	27	Spinster		The Anchor Ripley	Alfred Dibble	Licensed Victualler
Married in the <i>Parish Church</i> according to the Rites and Ceremonies of the Established Church, by <i>License</i> or after <i>Common Law</i> by me,								
This Marriage was solemnized between us,		<i>Harriett Dibble</i>		In the Presence of us,		<i>Alfred Dibble</i>		<i>W. P. Osburn</i>
		<i>W. H. Bashall</i>				<i>Baron Alfred Taylor Dibble</i>		<i>Parish in Church</i>

The double marriage as recorded in the parish register of St Mary's, Ripley

^[3] The village stocks are believed to have been located opposite what is now Bridge End House and adjacent to the property and footpath running across the field beyond known in Henry's days as Stocks Path

^[4] In the legal profession, the process by which relevant documents can be located or irrelevant documents can be removed

^[5] Interview with Audrey Hunt nee Bashall (Talbot's Sister) in 2021

^[6] 1911 - For the first time the event was split into two separate races. The four-lap Junior event was introduced for 300cc singles and 340cc twins while 500cc singles and 585cc twins contested the five-lap Senior

^[7] *Grace's Guide to British Industrial History*

^[8] Mechanical Transport Army Service Corps

Photo of Highgate cemetery – Public domain

Photo of Dibble sisters – © Send & Ripley History Society archives

Photo of Ockham Cricket Club - © Tim Hewlett collection

Photos of legal documents, Tankards, Book and marriage record – © Alan Cooper collection

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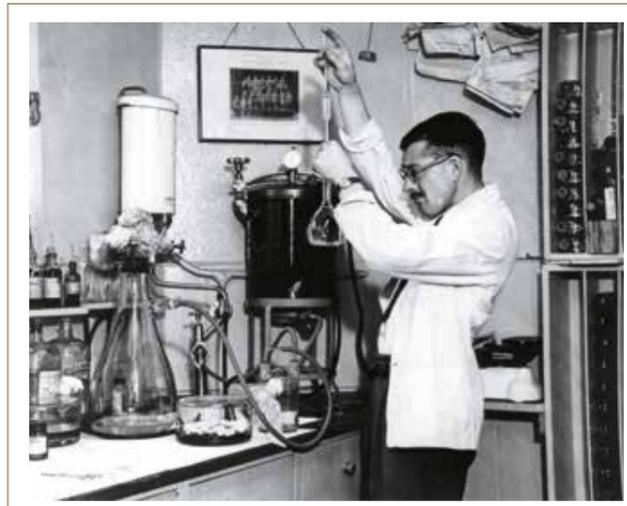
MUSEUM NEWS

CLARE McCANN

The recent 1970s exhibition was not easy to curate, partly because I didn't move to Ripley until the end of the decade. While the 1970s was a period of great innovation in fashion and music it was also a period of great political instability – not an easy mix in a small space but hopefully visitors enjoyed it.

So what now? 'Community Heroes ... Stories of Village Life'. In every locality there are men and women who go above and beyond the rest to contribute to the community without a huge amount of recognition and in most cases they are neither rich nor famous. This new exhibition focuses on two such people, John Hutson and Kenneth White who were involved in a fascinating chapter in Ripley's history. The exhibition highlights something our community has every right to be proud of – a local pharmacy producing penicillin for civilian use in wartime Britain. Alan Cooper has co-curated this new exhibition and Chris Carr the previous one. I am really keen for members to get involved more with exhibitions, either with ideas or, better still, hands on.

The subsequent exhibition will be on the Victorians and we have had a spooky suggestion of ghosts to end the



Kenneth White in his Ripley pharmacy

year. If you would like to help or have items to lend or stories to tell, then please let me know.

And please call if you want to visit at times other than Saturday mornings. 01483 728546 or cricketshill@hotmail.com

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 9th April	Anna Cusack talk: <i>17th & 18th Century Female Criminals of Surrey</i>
Thursday 22nd May	Outing to Guildford Cathedral, 11am
Wednesday 11th June	Wey and Arun Canal boat trip
Sunday 17th August	Summer barbeque
Wednesday 10th September	TBA
Wednesday 8th October	Jean Wickens talk : <i>History of Allotments</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



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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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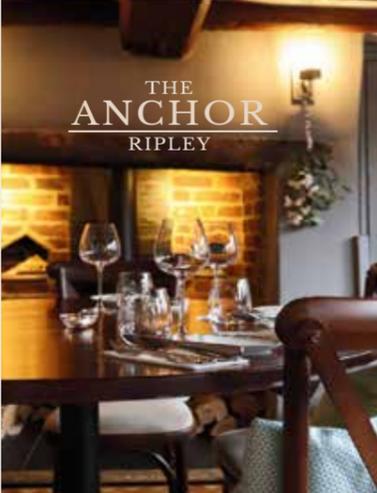
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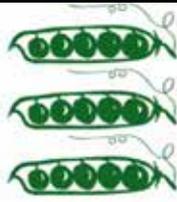
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