

Send & Ripley History Society



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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

Hon. Secretary: Dreda Todd
E: dredamarytodd@gmail.com

Treasurer and Membership
Secretary: 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: srhsjournal@gmail.com

Journal Distribution:
Christina Sheard
E: christina.sheard@
btinternet.com

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

Advertising: John Creasey
T: 01483 225126
E: creasey314@btinternet.com

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

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Wisley Church with earlier
bell tower
(© Lambeth Palace Collection)

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EDITORIAL

CAMERON BROWN

Looking back, 2017 was a year of mixed fortunes for our society. On the positive side, we continue to retain existing members and add new ones, starting the year with 323 paid-up members and ending with 330. We had a good year for talks and visits and the Christmas social was a nice final event. Less pleasing was having to spend over £7,000 on repairs to the museum, but the level of support we received from members and local businesses and individuals was gratifying. We ended the year somewhat poorer, but still solvent! If you all remember to pay your 2018 subscriptions it will help...

My thanks to all of our volunteers, museum stewards, washers up and committee members who give their time so generously, and especially Clare McCann who spends an extraordinary amount of time on museum and society matters. Special thanks too to Des McCann for reviewing

our accounts, John Creasey for generating so much advertising and other financial support, and my wife Ditz for the many hours she puts in helping with the layout, editing and photography for the Journal.

Happy New Year!

CONTRIBUTIONS FOR THE NEXT JOURNAL

Contributors are asked to send articles and letters to Cameron Brown at srhsjournal@gmail.com by 15th February 2018.

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THE CORONATION OF KING GEORGE V AND QUEEN MARY – 22nd JUNE 1911

ALAN COOPER

Whilst selling raffle-tickets for the museum refurbishment, a chance conversation resulted in my hearing of a previously unpublished collection of photographs taken during the coronation celebrations of 22nd June 1911.

The entire country celebrated the coronation on 22nd June 1911 with varied displays of pageantry and jingoism, Ripley being no exception, with the main theme of the procession being the representation of the various

countries of the empire. Coronation mugs and medallions were presented to all the village children and the festivities continued with tea and sports for all, at Ripley Court.

Born on 3rd June 1865 at Marlborough House, London, Prince George Frederick Ernest Albert was the second son of King Edward VII and served in the Royal Navy until the unexpected death in 1892 of his elder brother, Prince Albert Victor, put him directly in line for the throne. He was the first of the current Royal House of Windsor, having changed the name from Saxe-Coburg-Gotha in 1917 due to massive anti-German feeling at that time.



Behind the man on horseback, to the left, is the vicarage, then occupied by Rev Cecil Henry Martin and his sister Constance. To the right is the Anchor public house run by Alfred Dibble and family. (Of note: Ripley had one of the first scout troops in the country, formed earlier in 1911, and two of the scouts can be seen here. The one closest to the horse is almost certainly named Brown)



Britannia in the centre of the float, flanked by Scotland on the left and Wales to the right. Behind, a makeshift dining area for the post procession celebrations at Ripley Court



Top: 'South Africa', with the White Hart stables to the right. Bellpenny House occupies this position now. (Once the home to a branch of the National Westminster Bank – which was relocated to its current position adjacent the village hall on 25th & 26th April 1992 and is now the SRHS museum.)

Bottom: A brass band and members of the local fire brigade. Residential housing now occupies the site of Green's hardware store in the background, destroyed by a spectacular fire on 10th February 1969



Top: 'India'. Bunting across the road partially obscuring what is now 'Surrey Dive Centre'

Bottom: the rider represents perhaps a Nawob. Behind him is Rio Cottage, then occupied by Alfred and Bertha Gibbons. Alfred was a retired publican and his wife a confectioner, both running the property as tearooms and a sweetshop, which undoubtedly proved popular with the cycle enthusiasts of the day



An example of the medallions given to the children

His reign saw the defeat of Germany in WWI, the rise of both communism and fascism, and the embarrassment caused to the royal family by his son Edward. His life ended in somewhat controversial fashion – an assisted death with lethal injections of first morphine followed by cocaine, administered by his personal physician, Lord Dawson of Penn, an early advocate of euthanasia. When told he would soon be well enough to return to the south coast to recuperate, he is alleged to have uttered his dying words “bugger Bognor!”

His reign lasted from 6th May 1910 until his death on 20th January 1936 at Sandringham House, Norfolk. He was buried on 28th January 1936 at St George’s Chapel, Windsor Castle.

Original photos: Carolynne Hill (née Spooner) collection. Contemporary photos and artefacts: Alan Cooper collection.



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HEDGECROFT COTTAGES NEWARK LANE, RIPLEY HILARY PERCY



A recent photograph of the cottages © Hilary Percy

How very attractive Hedgecroft Cottages are! There are four pairs of houses, plus another pair and two bungalows on the footpath behind. The former, with their wide frontages and deep front gardens, lie back serenely, separated from Newark Lane and pavement by wide grassy verges.

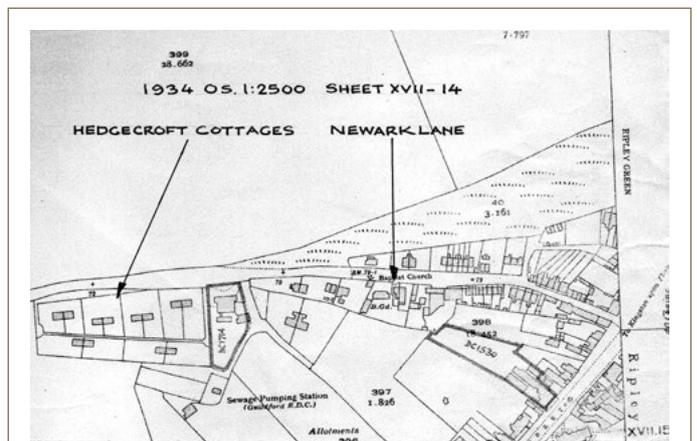
Many of my excursions around Ripley begin with a walk up this road and I have become very intrigued by these properties.

What of their history? When were they built? And by whom? A mystery that had to be resolved!

To further my enquiries, I was pointed very kindly by John Slatford in the direction of the Surrey History Centre. From there, and from computer search engines, I embarked on unfolding a most interesting history of the buildings and their creator.

The houses were designed and built by WG Tarrant who was trained as a carpenter and whose name became synonymous with quality and good workmanship. His work included housing at St George's Hill, Wentworth Estate and many others in the West Byfleet, Woking and Pyrford areas.

He was born in 1875 and set up his own building business in 1895 in Byfleet, constructing houses in the local commuter areas. In 1896 he married and had five children. Later, in 1911, he bought almost 1,000 acres of land at St George's Hill and there he built steadily until the outbreak of WWI. He also owned five acres for his premises in Byfleet, plus nurseries in Addlestone and Pyrford and brickfields in Chobham and Rowlands Castle.



A plan of 1934 showing the location of Hedgecroft cottages

Interestingly, in 1914, he was commissioned to build portable wooden sleeping huts for the British army in France. By 1916, the shortage of wood in France necessitated moving the construction of these buildings to England. Women carpenters first built the huts in Byfleet and travelled to France to reassemble them.

He also built a wooden triplane, the Tarrant Talbot at the end of WWI. Originally intended as a bomber, it was, for a short time, the world's largest aircraft and was modified to become a commercial aeroplane.

Tragically, in May 1919, on its inaugural flight, it nose-dived just after take off, killing the two pilots. Some blamed the addition of lead ballast, installed against Tarrant's wishes.

In 1919 the Government passed the Housing Act, with grants available for social housing (costs just after the war were very high). In the same year, Guildford Rural District Council prepared for a set of developments of 64 houses, 50 of which were actually constructed, in nine areas across the county, which included the 12 houses in Newark Lane.

The building cost for these was £580.00 per house and occupation began on 13th October 1924. In the electoral register, October 15th 1925, all the properties were occupied. If the houses had been built prior to the 1919 Housing Act, the gardens would have been even larger!

Amongst the original occupants were the Gadds at no.1, James Davies and Albert and Rose Sink at 2, the Chandlers at numbers 3 and 5, the Perrins at 4, the Peters at 6, Harry Crane at 7, Alfred Hack at 8, Herbert Sink at 9 and the Muirs at 10.

Sadly, from employing 5,000 people at Byfleet in the 1920s, WG Tarrant went into receivership in 1931. However, the building department continued, with Tarrant's eldest son Percy as Director. Many houses were built before and after WWII in the Virginia Water area.

WG Tarrant retired to Haford Estate near Aberystwyth in Wales in 1940 and died there of a coronary thrombosis on 18th March 1942. He was buried in Haford churchyard.

Many of his fine houses and more humble ones still exist, interesting and important legacies of a talented and prolific builder.

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SIR GEORGE EDWARDS

ALAN COOPER

Recently discovered this painting of local interest for sale by a house clearance acquaintance. It depicts the maiden flight of the Vickers Viscount from Wisley airfield on 16 July 1948. It was exhibited by The Guild of Aviation Artists in 1994 and was painted by the aircraft's Chief Designer, Sir George Edwards.



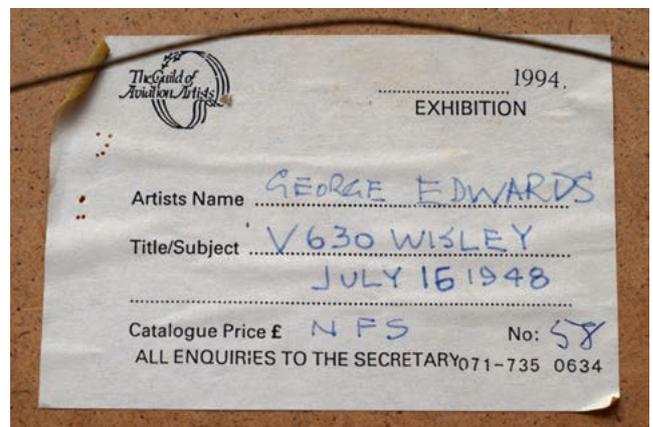
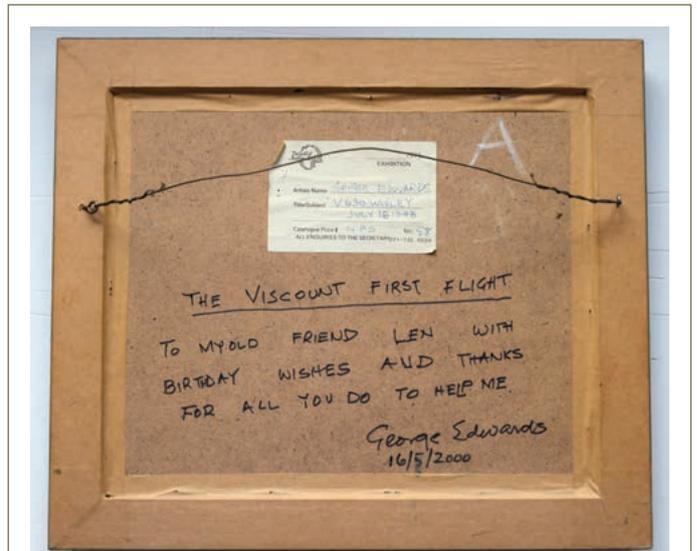
Maiden flight of the Vickers Viscount, 1948, by George Edwards

George Robert Freeman Edwards (9th July 1908 – 2nd March 2003) was a British aircraft designer and industrialist who was born in Highams Park, North London. He attended Walthamstow Technical Institute Engineering and Trade School, which introduced him to engineering and engineering design. He began work at Vickers, Weybridge, as a design draughtsman in 1935 and in 1940 was promoted to Experimental Department Manager. In 1945 he became the Chief Designer of the Vickers-Armstrong team that produced the Viking airliner, Valetta military transport, Varsity trainer, Viscount airliner and Valiant strategic bomber. He later became managing director of the company, supervising the development of the Vanguard, VC10 and (post-merger) BAC TSR-2 strike bomber.

When the company merged into the newly created British Aircraft Corporation, he became Executive Director. During this period, he initiated the BAC One-Eleven. BAC was also a partner in the international projects for Concorde (for which he led the British team), Anglo-French Sepecat Jaguar and the Panavia Tornado.

Edwards was knighted in 1957, was President of the Royal Aeronautical Society in 1957-58, and was awarded the Daniel Guggenheim Medal in 1959. He won the Air League Founders Medal in 1969, and was made a member of the Order of Merit in 1971. The Royal Medal for distinguished contributions in the applied sciences followed in 1974. He retired from BAC, as chairman, in 1975 and in 1989 was invested in the International Aerospace Hall of Fame.

In October 1935 he married Marjorie Annie (Dinah) Thurgood (1908–1994), a clerk, also from Highams Park, and had a daughter, Angela. His interests included painting and cricket, being President of Surrey County Cricket Club in 1979. He died in Guildford in 2003 and his memorial service was held in Guildford Cathedral.



George Edwards' dedication, and the Guild of Aviation Artists 1994 exhibition label on the back of his painting

HEADLEY; LIFE AND LABOUR IN A HAMPSHIRE VILLAGE

JANE LEWIS

This talk was given to the society in October by Jane Lewis, a professional genealogist and heritage assistant working at the Surrey History Centre. She focussed on the many sources and resources that can be used to open windows into the lives of our agricultural working ancestors. This is a précis of her talk. The full transcript is available from the museum.

Many genealogists have embarked on one-name studies and, fascinating as these are, I wondered what it would be like to make a one-place study, that is, to take a small area or village and, using all the resources at my disposal, make a detailed study of this area – within specific time parameters – mainly focused on the people, their lives and their work. I didn't set out to research the Agricultural Depression, but simply wanted to see how a small community lived, worked and ultimately changed in the late 19th and early 20th centuries. Although this talk is about a Hampshire village, there are many parallels with other parts of the country, and certainly with neighbouring Surrey.

The aim of this study was to mine as many sources as possible to build up a picture of the inhabitants of Headley. I settled on a period from roughly 1850 to 1914 and the outbreak of the First World War and began my research using the 1881 census. I discovered that at the time 38% of the working population of Headley were directly involved in agricultural work and a further 19% were 'general labourers'. It seems quite likely that a proportion of these were also involved in agricultural work. Studying the Headley census returns en masse was a very interesting exercise. Taking the information from the census returns for the years 1851 to 1911, I was able to see not just how changes occurred through the 19th and early 20th centuries but how they reflected changes across the South East more generally.

The census shows an 18% decline in the number of agricultural workers between 1871 and 1881 and a continuing steady decline towards 1911. From 1851 to 1911 this drop was 38%. Correspondingly, there was a rise in both domestic servants and skilled craftsmen and a general growth among retailers and those in public

and civil service. Even taking into account the vagaries of the census information it was still easy to see that Headley was changing. Further research showed that this reflected the pattern experienced in other agricultural communities, in that by the 1880s and 90s agriculture was in serious decline in the UK.

Despite an initial belief that falling grain prices in the 1870s were caused by bad harvests it became apparent to me that the economic changes that were occurring in the agricultural community were being caused by cheap imports of foodstuffs; grain from the USA and Canada, and meat from Argentina and New Zealand, easily transported on the new refrigerated ships. The practice of free trade meant that while Britain led the way in industrial manufacture and supply, the cheap grain and meat imports took their toll on the rural communities. In 1851 there were over 1,000,000 agricultural labourers in England and Wales out of a population of just over 18 million but by 1911 there were just 635,000 out of a population of approximately 36 million.

Arable farmers were hit first and most severely by this agricultural depression. Between 1870 and the turn of the century wheat imports doubled and subsequently prices in the UK dropped by 50%. Just like today when the word recession is on everyone's lips, people in the latter part of the 19th century were very aware that they were experiencing an agricultural depression.

And it's not just that agriculture was in a depressed state, it was also changing, becoming more industrialised, more scientific. By the late 19th century, farmers were beginning to diversify, adopt new farming techniques, employ new chemical fertilizers and produce a wide range of cash crops for the luxury market, such as strawberries and flowers.

I searched the 1870 and 1880 USA census returns for men in their 20s and early 30s describing themselves as farmers and found that in this decade the number increased by 25% but there was a steady decline thereafter (possibly due to new opportunities presenting themselves in Australia and New Zealand). It was obviously enough to worry the authorities in the UK. In fact, a leader in the Times of April 1880 highlighted

the rise in emigration in 1879 and expressed the opinion that: ‘agricultural depression in this country may have stirred up to emigration a class not too ready to move in ordinary times, while the extension of agricultural enterprises in North America may have afforded an opening more than usually attractive to the same class’.

In a subsequent leader remarking on the growth of Melbourne in Australia in June 1881 the editor remarks

‘Their corn and their dead meat are promoting that agricultural depression of which we still hear too much, while their boundless expanse of untouched soil, their forests, their rivers are crying out to the farmer or the labourer, English or Irish, exhausted by the struggle for existence at home, to go and find rest and refreshment across the sea’.

I have a gut feeling that the Times was right; people were giving up agricultural labour to go onwards to better paid jobs with better conditions – either in this country or abroad. Having exhausted the census, I turned to other sources which might show how agricultural labourers lived and worked.

Ag labs were not wealthy people at the best of times and the depression certainly didn’t help. The post-1834 Poor Law Union records are not just a good reflection of the general economics of a particular area, but are surprisingly full of information on individuals. Having said this, it can also be a huge amount of luck as to what actually survives for each Poor Law Union.

School records can also provide a wealth of general information in agricultural communities.

Whilst there were often country schools endowed or provided by local landowners and churches which taught the rudiments of the 3rs, the first education act of 1870 was set up to provide the opportunity of a framework for schooling of all children between ages 5 and 12 in England and Wales.

Administered by school boards, parents still had to pay for their children to attend school. This wasn’t a huge amount but those on low incomes did occasionally struggle and the application and report books show numerous instances of monies being advanced for school fees. In 1885 in Headley ‘The fee for each child attending Headley School is 3d a week. This will be reduced by half if the child has only missed once in the previous week, or only twice in the previous fortnight. One shilling will be given to every child who attends the inspection and has attended regularly throughout the year’.

School log books are a wonderful source for assessing the general economic feeling for an area. Thus in the Headley school log book you find such entries as this in July 1880: ‘Attendance affected slightly by the absence of children due to whortleberry picking having commenced’.

Another source, if we are lucky, is diaries. It is remarkable quite how many diaries survive in county record offices around the country. One set which I used are the Laverty notebooks held at the Surrey History Centre. These are not diaries *per se*, but the notes contained therein are just as valuable, containing comments (not always flattering), also pedigrees, newspaper cuttings, copy letters and accounts – they are a family historian’s dream come true! Sadly it is rare for diaries of working country people to survive but it is definitely worth seeking out any diaries or reminiscences that do.

Considering that agricultural labourers worked horrendously long hours at very hard work and earned little money, it is not surprising that they kicked back at the weekend, which could often involve a fair amount of drinking. Beer was relatively cheap and easy to obtain and therefore drunkenness was fairly inevitable which fuelled a lot of disagreements until fights broke out or horseplay turned to something more serious. Evidence suggests that quite a number of Headley residents cut loose at the weekends, indulged in drinking and often fighting as surviving newspaper cuttings illustrate. One report I found shows that one James Marshall was fined for not just being drunk but allowing drunkenness on his licensed premises. Laverty’s notebooks tell us that James Burrows had his leg broken in a drunken row in October 1884; in the same year George Fullick was fined for drunken behaviour with several companions; Richard Birmingham, a labourer, was charged

with being drunk and creating a disturbance at Headley in 1887. Again, in the same year, William Bone of Headley was charged with being drunk while in charge of a horse.

Usually the miscreants were fined a few shillings and sent on their way with a cautionary reprimand but occasionally the outcome could be more serious. In a letter dated 17th Sept 1887 from London and South West Railway to Reverend Laverty, George Fullick's character was shredded by his previous employer who revealed that his '...discharge was for drunkenness and insolence to his superiors. I regret I am not in a position to give a more favourable account of his character during his time here'. To lose your character was a potential disaster as it could preclude your obtaining any worthwhile employment.

If drunkenness was a symptom of hard work and cheap beer, perhaps the second most common crime in Headley was also a result of prevailing economic circumstance – poaching. Poaching was fairly widespread in Headley and its surroundings (and I suspect many other agricultural areas); so much so that among a fairly law-abiding population (drinking excepted) there seemed to have been an unwritten law among local people that suggested that poaching was fine unless you got caught!

Landowners could be fairly lenient towards those helping themselves to the odd rabbit, but were inclined to get less tolerant if their pheasants or deer were involved.

Most petty poaching was probably simply to put food in the pot when money was scarce. However some poachers took it to professional level, such as Andrew Fullick who, in January 1881, was fined 10/6d for trespassing in Alice Holt woods in search of game. In 1882 he was sentenced in the Assize Courts to eight months hard labour for unlawful wounding. The victim, Henry Carter, was a gamekeeper. We next bump into Andrew in February 1885 when he is sentenced to 18 months imprisonment for assaulting gamekeepers to resist apprehension. In March 1888 he is acquitted on a charge of night poaching but his Waterloo occurred in July 1889 when he was sentenced to five years for assaulting a gamekeeper who caught him poaching.

Newspapers provide not only records of our ancestors' misdeeds. There are the announcements, probably generally too expensive for a labourer but some did place announcements in the newspapers – particularly of deaths. You also see other clues to how our ancestors lived their lives on a day to day basis. For example, entertainment:

a cutting from the Hampshire Advertiser in 1891 describes an evening of entertainment organised by the Rev Laverty and held in the schoolroom. The entertainment was a mixture of songs, dancing and a farce and according to the newspaper report, enjoyed by many.

The poor relief application and report books were a record of those applying for poor relief, kept by the relieving officer. They hold a wealth of detail relating to the applicants, which may include their immediate family, their occupations, addresses, ages and the reasons why they applied for poor relief. Applications for poor relief were made either to the Relieving Officer or to the Board of Guardians directly, and the details entered into the book. The books were signed off by the Board of Guardians every quarter, and a note of the decision or direction by the Board inserted at the quarterly meeting. There is often information about family members who are not applying for relief, for example, references to desertion by spouses or individuals in gaol. In addition, younger children are often added to a family group even if they were born some time later than the application date and there are notes to state where the applicant has died.

As an example of the type of information that can be gleaned from these records: Elijah North was born in Headley in 1871 and married Anne Coombes. The 1901 census shows them living with their six children in Deadwater in Headley. He is a farm labourer. Jumping on to 1911, the census shows the family still living in Headley, with a further four children. He now states he is a general labourer and his son, George, a shepherd. This could be the end of the story. However the application and report books show that in 1907 Elija and Ann and seven children applied for poor relief. Ann was stated to have an abscess in her jaw and this seems to have been a one-off application, probably to have help with the children. The Board gave him help with his rent, two pounds of meat and seven quarts of milk.

All in all then there are a wide range of sources available to the patient researcher.

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25 YEARS AGO, HOW WE MOVED THE BANK

JOHN SLATFORD

Towards the end of 1991 the Natwest Bank in Ripley finally closed. It had been the village bank next to the entrance to the Green since 1930, on the site which is now the United Rental Group. The original Westminster Bank had purchased two early 1800s cottages there for £400 and had demolished them to make space for the new building.

Also in 1991, our Society had been searching for a suitable building to establish a local history museum and the bank building seemed to be an ideal opportunity. At the same time the Village Hall Committee under chairman Graham Jowett also had ideas for the building. I was chairman of the Society at that time and, in agreement with Mr Jowett, made an approach to the bank. My late wife Bette and I were invited to the bank's estates department in Crawley. We were very well received and were told that the bank was willing to give us the building but – would we be able to move it! That was, of course, unless we were able to buy the site as well. The commercial value would have been impossible for us.

After a lot of head scratching, we came to an arrangement with the Village Hall Committee whereby we could have a corner of their site for our building. Plans were set in motion to decide what needed to be done to achieve our aim. The first question was how, and we quickly decided to investigate the possibility of moving the building in one piece. After approaches to firms known to be specialists in moving buildings, most were found to be very expensive. We finally decided upon Vanguard Engineering, best known for handling large industrial machinery, and soon agreed upon how the job would be done.

The first task was to construct a new brick base on which to locate the building. Guildford planners were very helpful in this respect and we soon obtained planning consent for our project. The brickwork was done by local bricklayer Ray Townsend. At the same time it was necessary to prepare the building so that we could lift it. We had agreed that a mobile crane would be needed and that a lifting frame would be produced for this. For some weeks a small team, mostly Les Bowerman, Derek Bromley, Ted Goldup and myself, laboured preparing the building by making spaces in the brickwork to enable steel beams to be inserted through for the lift.



Lifting the bank onto the lorry on Saturday afternoon

The most important consideration was how were we going to pay for the move and everything else to get our museum up and running. Somewhat brazenly, I approached Lord Forte whose family country home was and still is Ryde Farm on Hungry Hill. He and Lady Forte were both very supportive and ultimately gave us £2000 towards the cost. We also benefitted from various other donations and raised much more with a giant raffle.



Early Sunday morning and the bank is on the move

The move was organised for the weekend of 23rd/24th of April 1992, just 25 years ago. It was first necessary to liaise with the police on the matter of closing the High Street when the journey was taking place. We had hoped to do this all on the same day but the police decreed that it could only happen at 6.00am on Sunday morning.

We also persuaded British Telecom to come at the same time to lift phone lines across the road to enable the very high load to pass safely without causing damage. Because it would be good publicity they did this at no cost.

So on Saturday the contractor, Vanguard Engineering, arrived with all of their equipment and the 70 ton mobile crane was positioned adjacent to the bank on land which was previously the White Hart Inn car park. The preparation for the move was carried out for the crane to lift the building and place it on a low load vehicle. This took much of the day and it was 4.00pm before the lift happened. Everything then had to be on standby until early on Sunday for the journey along the High Street. Thanks very much to Alastair MacMillan, who arranged publicity, we had very good coverage, including the presence all day of an ITN news reporter and a cameraman. They could do little until the actual lift happened and became very concerned about filming it in time for them to get back to London for the early evening ITN news. I suspect that they spent much of the day in our various pubs!

Everything worked just as we had planned and with the lift happening there was a huge cheer all round. At that moment, I found myself before the camera uttering a few words, and then they were off to London with only an hour to spare to be in time for the news. They did it and I was on the air for about 15 seconds – my one moment of fame!

On Sunday morning everything went according to plan with the police escort (car and motor bikes) leading the parade along the High Street. The BT technicians were there, armed with very long poles, to lift the phone cables crossing the street so that the load could safely pass underneath. Actually, getting the load into the Village Hall car park presented a problem. It was straight away apparent that the lay-by in front of the police station (in those days, we had a functioning police station!) would be needed to get a sufficient turning radius. The problem was that some cars were parked there. With the police asking us not to look (probably jokingly), they broke into each and moved them out of the way. With the load safely into the car park, they moved the cars back to where they had been and the owners probably never knew.

The mobile crane followed the load and was quickly set up for the final lift. It was a huge relief all round to see our new museum resting on its new base; even more so to find that it fitted precisely.

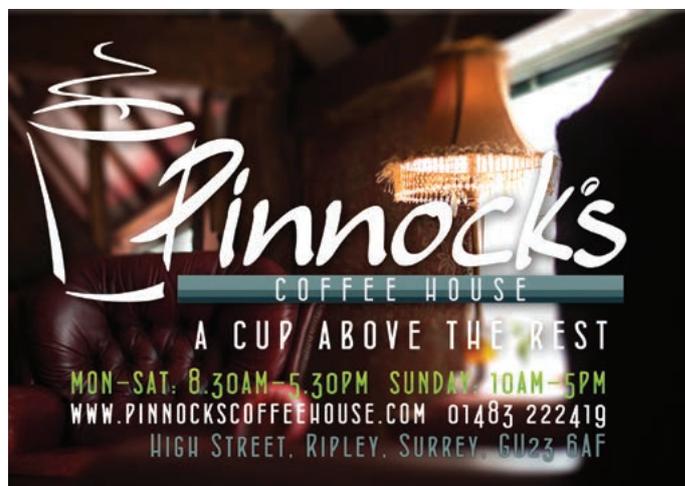
Once all this was over, there followed over a year of preparation before we could open our door. We altered little inside but added a counter area and shelving. Most of this work was done very professionally by Derek Bromley. Electrical work was done for us by Guy Marshall.



Lord Forte opening the museum, 25th September 1993

When all was complete, a grand opening was held on 25th September 1993 and Lord Forte, accompanied by Lady Forte, performed the opening ceremony. All in all, the project cost a little under £10,000 with, fortunately, only a small drain on the Society's limited resources.

A couple of years later, we invited both Ripley and Send First Schools to prepare time capsules to place in the museum's foundations. A ceremony was held in which children from both schools came to witness the placing of the capsules.



TURNER IN SURREY

PETER HALL

This article has been written for us by Peter Hall, curator of the exhibition *Turner in Surrey*, on at the Lightbox, Woking, from 18th November 2017 – 4th March 2018. For the first time ever, this exhibition explores JMW Turner's work produced on his various travels, stops and periods of residence on the Thames, Wey Navigation and in the county of Surrey, prior to the London boundary changes of 1889.

This exhibition takes as its inspiration a body of work that Turner produced around 1805 when he moved to Syon Ferry House, Isleworth. Armed with sketchbooks, painting materials, canvases, boards, a library of books, and a boat, he glided up and down the Thames and River Wey painting and fishing – his favourite hobbies.

The oil sketches of 1805 represent some of Turner's freshest and most naturalistic work. It has been suggested that the creation of these paintings – instantaneous, rapid and direct – are more truthful and convincing than the Impressionists (who held their first group exhibition in 1874). Not everyone liked them. Benjamin West, President of the Royal Academy was "disgusted with what he found there; views on the Thames, crude blotches, nothing could be more vicious."

As has been well documented, Turner was determined to command the public sphere. He was closely tied to his work, however this caused an opposite need for the solitary. In works such as *The Swan's Nest*, it is as if Turner took a deep breath, his retreat into nature to reflect inwardly and outwardly, and combining to produce a work of pure tranquillity.

His freely handled oil sketches, on mahogany board and on canvas, highlight Turner at the vanguard of sketching in the open air and direct from the subject. Artists had experimented in this way in previous centuries but there was now an influential group, led by Turner and including Constable, directly engaged with nature. What set Turner apart was his use of oil sketches to make complete pictures. He would paint sometimes on his boat, on the bank, or take these ideas back to his studio to be refined. These sketches, along with his topographical records, and literary, historical and poetic works, represent an overarching campaign which played a crucial role in the rapid development of Turner's approach to nature.

Turner's interests and inspirations fed his prodigious talents as a draughtsman and master of watercolour and oils. He drew inspiration from working outdoors and from the physical connection this gave him to his subject. He sought out the teachings of others, such as the architect Thomas Malton, improving his draughtsmanship and learning about perspective. He attended Dr Monro's evening 'academy', copying popular topographers such as Edward Dayes, Thomas Hearne and John Robert Cozens.

His friend, Henry Scott Trimmer, encouraged him to read Greek and Roman literature, and Turner frequently printed lines of his own poetry for important pictures. He read and enjoyed Byron, Thomas Campbell, Samuel Rogers, and Walter Scott and created illustrations for them. Whilst the works of the old masters influenced him, Turner challenged their supremacy and built a reputation through his own oil paintings. He engaged deeply with Claude Lorrain, as well as Titian, Poussin, Rembrandt, Jacob van Ruisdael, and Willem van de Velde.

For Turner, the River Thames itself was significant. His touring trips inspired and informed his work, and none more so than the Thames and Wey river excursions. By 1805, Turner was established as one of the leading painters in the country and widely travelled. Now situated in Isleworth, he stepped away from the limelight, went back to the Thames and explored its tributaries, refreshing his art by immersing himself completely in its quiet nature.

The river's presence in his life had been constant: his birthplace in Covent Garden; schooling at Brentford; first sketches at Sunningwell; first submissions to the Royal Academy; and the homes he frequented throughout his life. The Wey was perfect for Turner's solitary sojourns. Perhaps he felt something similar to William Cobbett's reflections in his *Rural Rides*, first published in 1830, when travelling from Godalming to Guildford: "... 'such a pretty four miles in all England. The road is good; the soil is good; the houses are neat; the people are neat; the hills, the woods, the meadows, all are beautiful...it is almost impossible to ride along these four miles without feelings of pleasure...'

The exhibition features finished oils as well as oil sketches. Several key examples include View of Richmond Hill and Bridge, Newark Abbey on the Wey and St Catherine's Hill, Guildford:



View of Richmond Hill and Bridge, exhibited 1808, oil paint on canvas

This view of Richmond Hill and Bridge combines Turner's Claudean treatment of the scene with a subversive element. From a Claudean perspective, the arches are enlarged. As Turner knew, with his architectural training, the road would not have fitted. It produces an elegant and architecturally lighter bridge.

As the sun rose, the bridge was bathed in early morning sunshine on the right and shadow on the left. Employing nature – the sun – at its most northerly, Turner chose sunrise in summer on the longest day. With everyone

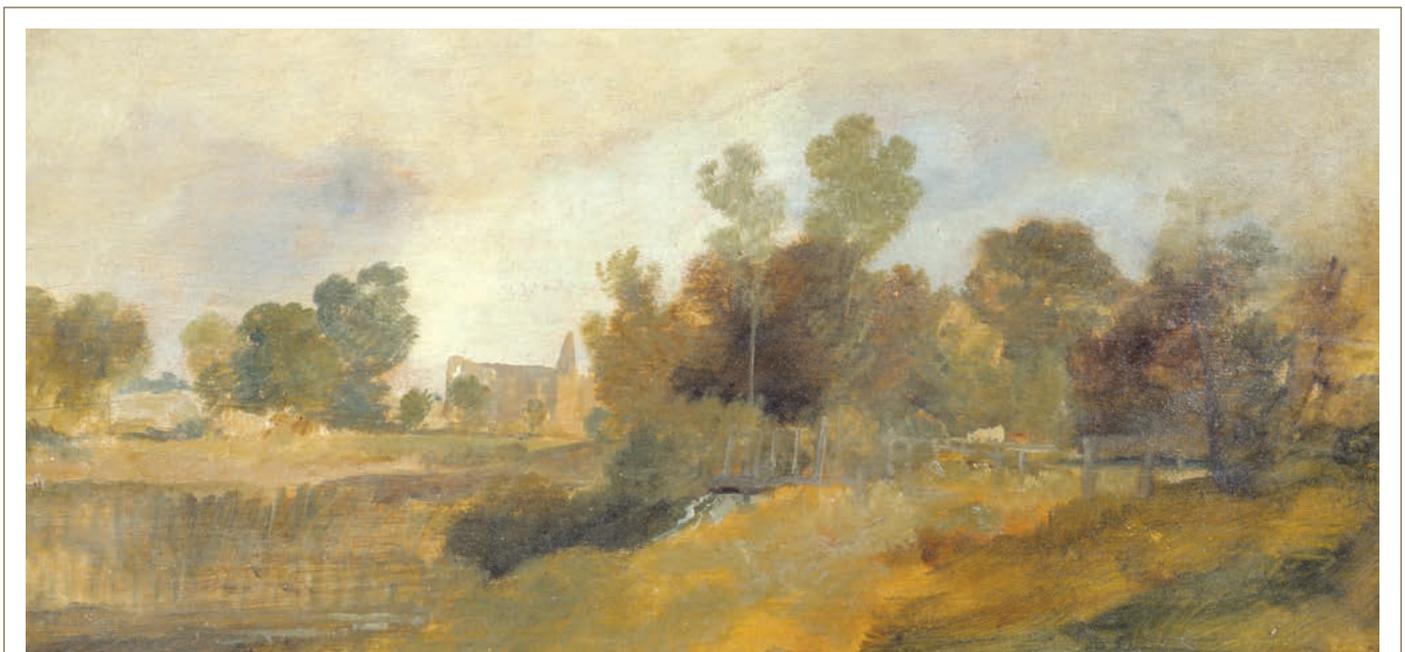
asleep, Turner captured this rare moment for audiences, then and now.

Turner hid the properties of the rich that line the river and hill. Subverting the wealth of these people, Turner chose instead to idealise country life and emphasise the pastoral subject matter.

The polished and princely resorts of the noble and opulent have been suppressed by the morning mist. Houses and villas appear in his sketchbooks but not in the final painting; Richmond envisaged here is seen as a step apart from reality.

Critics had reservations about this. Scenes of pastoral life were acceptable in classical poetry but not in art. Here even the Star and Garter Hotel merges into the landscape. Turner encourages our imagination while also celebrating the status of commonplace events such as the women washing a child and sheep grazing, early one summer's morning.

Newark Abbey was founded for a group of Augustinian canons in the late twelfth century. It lies in meadows on the banks of the Wey between Pyrford and Ripley. After navigating the eight miles and six locks to Newark Abbey, Turner probably walked the mile into Ripley to find dinner.



Newark Abbey on the Wey, 1805, oil paint on mahogany veneer

Attempting to understand the layout of the walls, this oil sketch was the largest and last of the three oils he roughly painted there. The sun fell on the gable from the south-east, so the time of day must have been morning. The sky is left just as the paint dried, the coloured blocks of trees and the water of the Abbey stream left as a series of watery daubs. These are signs, almost at an abstract level, of the painter developing a language of marks that stood for looking and capturing nature as he saw it.



St Catherine's Hill, Guildford, 1805, Oil paint on mahogany veneer

Laying out a large board before him, Turner spent the day in the sun enjoying this view. St Catherine's Chapel is an ancient monument on a beautiful site on one of the sandstone outcrops half a mile along the River Wey upstream from the town bridge at Guildford.

Turner struggled with the absorbency of the wood, and his colours sank into the sky. Areas of nearly bare wood separate the blue patch from the rest of the sky. Two greens are stabbed onto the surface so that the brush-marks become trees. Runny black is used for the dark water and timber posts while unmixed pigment form the details of cattle, houses, bridge and chapel. We feel Turner's own physical involvement with his materials: liquid brush-marks, dry brush-marks, scratches, scrapings and smearings as he works the materials with his fingers.

Paintings Loaned by the Tate: accepted by the nation as part of the Turner Bequest, 1856

CHRISTMAS SOCIAL 2017



Members entertained by 'No Direction'

Our annual Christmas social was held at Ripley Village Hall on December 12th, a very enjoyable evening, with musical entertainment from local quartet 'No Direction' [NB for future researchers, their name is a word-play on 'One Direction', a very popular 'boy band' formed in around 2010]. It is interesting to note that the very first society social, on December 8th 1977, was billed as a 'wine and cheese' evening and attracted 60 members – more than we achieved this year! Newsletter no. 18 recorded that 'a very fine spread of food was laid on by Iris Watts and Phyllis Bourne'.



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THE NORMAN CHURCHES OF PYRFORD AND WISLEY: PART TWO

CAMERON BROWN

ST NICHOLAS' CHURCH

I was inspired to write about these two churches after taking a group of society members on a guided tour in 2017. As explained in Part 1 of this article (J257) St Nicholas', Pyrford, and Wisley church are unusual in being two of only three Surrey churches which are substantially of the mid-12th century. The other one is St Mary's, at Farleigh, near Croydon. This does not mean that there have been no changes, but that the basic outline has not been altered by new chapels, widened naves and so on.



One of the three 16th century buttresses at St Nicholas'

The circular site of St Nicholas', on top of a hill, suggests possible pagan origins adapted by early Christians as a site for a chapel, but we have no evidence for this. Saint Nicholas (270 – 343 AD) lived in Turkey, then part of the Roman Empire. He is the patron saint of sailors, merchants, archers, repentant thieves, children, brewers,



The relatively basic roof structure at St Nicholas'

pawnbrokers and students. The whole of the main building is mid-12th century but the bell-tower is a Tudor addition – the 16th century being a period of prosperity for the yeoman farmer class. The economic consequences of the plague, lack of labour and subsequent wage-inflation had now passed, good quality housing was being built and there was more money around for improvements at the church. We know that the tower was added before 1553 as there was a church inventory taken in the reign of Edward VI (1547-1553) including '2 belles in the steeple'. The first external buttresses went up at this time – probably to support the weight of the new bell-tower, and some new windows and pews were added in the nave. The roof, of trussed rafter construction, which is relatively crude (and less sophisticated than the one of the much smaller Wisley church), was rebuilt and, possibly, raised at the same time. The porch may have been added contemporaneously or a little later, certainly in the 16th or 17th century. The small vestry is Victorian whilst the yew tree near the entrance has been scientifically dated to either side of 1600.

The walls are around 3 feet thick and built of pudding stone, a conglomerate usually including pebbles, so that it looks like a Christmas pudding. This was covered with rough mortar of chalky limestone with a high proportion of iron-rich clay. The church was originally built without buttresses but three were added, as mentioned above, when the bell-tower was built. They are substantially of sarsen

stone (see the article on sarsen stones, by Ditz Brown, J256). The other buttresses are a Victorian addition, presumably because the building was no longer stable.

The chancel arch, built of Caen (Normandy) stone, the small west windows and both the south door and the north door within the later porch, have the typically Norman rounded arch (the architectural style known in England as English Romanesque) of the 11th & 12th centuries. The building of Westminster Abbey was started in 1042 (Edward the Confessor) and was the first romanque building in England - interestingly, pre-conquest.

The church seats 110 people. In Wisley we are confident that there were no pews before 1630. Here in Pyrford it is a little more difficult. Sermons only became common practice in the 14th century so there was no real need for seating before then. It is thought that people came and went rather than being present at fixed times. The earliest known pews in Surrey date to around 1300 (in Dunsfold) but generally they came to simple churches two or three hundred years later. We don't know the history of the pews here. It appears, however, that some of them are very early, and possibly 15th century. There are also later ones made in a very similar style and, of course, many will have been repaired over the years. The basic clue to the older pews is that the backs are upright, whereas the later ones have a slight slope. This style evolution is matched in domestic chairs where those of the 16th century and earlier have an upright back – the back being a simple extension of the legs (these used to be known as 'back-stools'). Most of the older pews have also suffered quite badly from woodworm.

The other interesting item of joinery is the pulpit with an integral 'sound-board', a carved wooden canopy extending over the whole area of the pulpit, which serves to amplify and project the speaker's voice. This is Jacobean. Its attractive structure, of several different woods (oak, cedar, walnut) was only revealed during the Victorian restorations when its several coats of white paint were removed. At the same time a new base and steps were added, though the two stone steps at the bottom, of Caen stone, are tied in to the original chancel arch. This indicates that, although the pulpit had not yet been built, there was originally (or at least at an earlier date) a small altar (or two, one on each side) within the

nave. The front of the pulpit bears a date of 1628 and the initials NB, probably Nicholas Burley, who lived in The Old House in Pyrford in the early 17th century and whose initials are carved on a fireplace there. Perhaps he paid for the construction of the pulpit?



Cameron Brown making use of the soundboard above the pulpit in St Nicholas'

Before this pulpit was installed there would have been a rood screen separating the chancel from the nave. These screens were a fundamental part of early church architecture, emphasising the sanctity of the area containing the altar and the sacrament. The screen itself with its crowning 'rood', a statue representing Christ on the cross, the virgin Mary and St John the Evangelist, was the focal point for the congregation. Sometimes there was also a gilded or coloured 'panel of honour' directly above the rood and this survives, unusually, at St Nicholas', though no longer gilded or coloured. The remaining roof timbers in the nave are full of nail-marks, indicating that the whole roof was probably panelled in the past. Edward VI issued an edict in 1548 ordering the destruction of all roods and so thoroughly was this carried out that there is not a single complete medieval rood left in England. Many screens survived, only to be removed by the Victorians, who believed that the altar was the most important part of the church and should be visible to all.

A programme of restorations was carried out in 1869 by Sir Thomas Jackson, an eminent architect, best known for work in Oxford, where he built most of Hertford College,

the Examination Schools and the Bridge of Sighs. Unlike many of his contemporaries he respected the integrity of the building and the only destructive thing done at St Nicholas' was the removal of many of the gravestones without the making of any records.

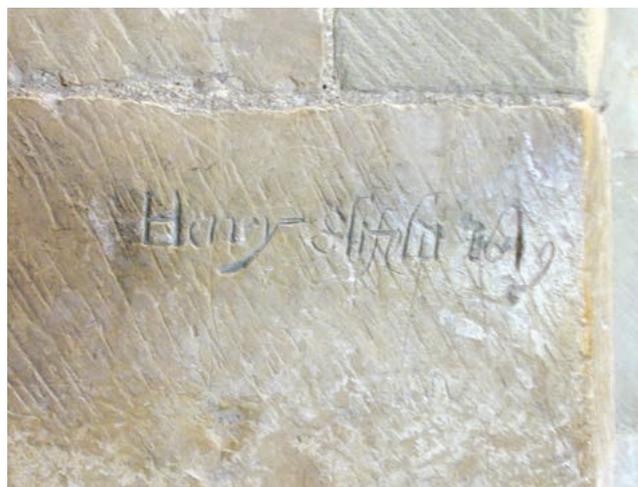
Jackson's restoration work revealed wall paintings on the south wall of the nave. Further work in the 1960s exposed a second, earlier layer. The earlier ones are 'fresco', where the colour was applied to the fresh, wet plaster, and they probably date back to the construction of the church. The area visible today shows horsemen and men on foot and looks very like the Bayeux tapestry. It has been suggested that it could be an illustration of pilgrims preparing to set sail for a pilgrimage to Spain, or maybe 'warriors for Christ'. The later painting is on a layer of plaster applied over the original decorations. It is itself probably as early as 1200 and shows what seems to be the flagellation of Christ.



Detail of the medieval fresco and paintings at St Nicholas'

There are various other items of wall painting, including traces of three consecration crosses. When a church was first consecrated the bishop would mark 12 places outside and 12 inside the church with oil; those inside were then overpainted with crosses. It is most unusual to find such crosses today, yet some survive in both St Nicholas' and at Wisley church.

There is plenty of graffiti including pilgrims' crosses, and the autograph of one Henry Slifield with the date 1619, on the chancel arch (south side). Slifield seems to have been an old local family name – perhaps one of his descendants gave us the Slyfield industrial estate in Guildford? On the chancel arch masons' axe-marks can also still be clearly seen.



Henry Slifield's graffiti autograph on the St Nicholas' chancel arch

I wonder why we have an east window which is apparently just a few decades younger than the building itself? The stonework framing the window is of the perpendicular style, the arch beginning to move away from the simple, rounded Norman style. This is generally seen from the late 12th century onwards. It could possibly have been re-shaped when the tracery (carved detail) around the glass was added, but is equally likely to have been either earlier – an attempt at 'modernisation' – or much later, in order to have a better match to the window than the old Norman arch. The tracery itself probably dates from the late 14th or early 15th century, which is the same sort of date as the two small triangular lights (windows) with a central quatrefoil (four-leafed) window at the top, of imported stained glass, amongst the very earliest examples surviving in Surrey. Coloured glass was not made in England until the late 16th century; only 'white' glass was made here and the centre of production was in Chiddingfold. The two main windows, however, have 20th century stained glass. The figure on the right is St Nicholas.

WISLEY CHURCH

The name Wisley is Anglo Saxon and thought to mean a marshy meadowland. It certainly had (and has) plenty of water, plus clay, sand and iron, which made it a relatively attractive place to live. The river crossing at Pyrford was not far away and a track from St Nicholas' ran along to where the Anchor pub now stands. Remember, the Wey navigation was not yet there and the pre-medieval river course was different. There was at some stage another ford in Wisley (on the stretch of Wisley Lane between the pub and the church, where there are barriers on either side). The old cart track from Pyrford to Wisley ran

through the present Wisley golf club and was known as Townslow Lane, incidentally also the boundary of Henry VIII's hunting forest. This was probably the main route into the church and the hamlet of Wisley, rather than Wisley Lane. Certainly the entrance to the churchyard seems to have been on that side.

Wisley has been occupied since at least the iron age. Remains of a village with smelting pits were found when the sewage works were built in the early 20th century, and Roman pottery has also been found locally. It has never been a large village, one reason being that it, unlike Pyrford, was within the royal hunting estate and therefore new building was not allowed. The other reason is probably because this is a flood plain.

There had been a Saxon church in Wisley (but not in Pyrford), mentioned in the Domesday Book - *ibi eccia* (there, a church). This earlier church was probably built in the 10th century, when the village was known to have supplied Woking palace. Interestingly, the manor of Wisley, like Pyrford, belonged to Wessex and was at one stage owned by King Harold. After 1066 it remained with a Saxon, Oswald, whose brother retained the neighbouring Abbey of Chertsey, but there are no records of what happened to the manor immediately thereafter, until the 13th century when we do have some records. We can perhaps assume that neither Wisley nor Pyrford had a locally resident lord of the manor as he would generally have marked his presence in the churches with monuments, tombs and so on, and neither church has any such evidence. There is a monument to George Onslow on the north wall of the chancel at St Nicholas', but he was the son of the Rev George Onslow, at St Nicholas' from 1806 – 1844, a time when the Onslows no longer held the manor of Pyrford, having exchanged it for other manors with the King family (later to become Earls Lovelace) in 1783. The monument was erected by his brother officers in the Madras Artillery, with whom he had served and died, aged 24.

Wisley parish was associated with Byfleet (and hence Chertsey) before Pyrford. A Norman lord, John de Briwes, is the first known patron, in 1308. The Black Prince (son of Edward II, father of Richard II, 1330 – 1376) owned Byfleet manor and stabled horses in Wisley. The Black Prince nominated five or six rectors. After 1594 the manor of Wisley went with Pyrford. It was acquired by the Onslows in the 17th century and in 1783 by the King family, later the Earls Lovelace, who sold their estates here in 1958.

It seems to have been a financial transaction which brought about the link between Wisley and Pyrford. There was a curate in the City of London called Gethyn who, in 1634, became rector of Wisley on condition that he payed 'first fruits' – ie the first year's tithes – to a Mr Bradshaw, who was the then curate in Pyrford and who apparently had connections at Charles I's court. Bradshaw then became rector of Wisley and from this came the eventual linking of the two parishes. Despite its smaller size Wisley was the senior church simply because it had a rector rather than a curate.

The church seats about 60 people. The building is mid-12th century, a time when almost every Saxon chapel in Surrey was replaced by Norman architecture. The walls are around two feet thick and built of rough stone fragments with a high iron content, like St Nicholas'. The stone outside was originally not dressed but this can no longer be seen because of the relatively modern rendering. The building is tall for its size, yet there are no buttresses. This would normally mean that the ground is exceptionally stable or that there were foundations. In fact Saxon remains were found here when work was done in the 19th century and it is clear that the present church was built, at least in part, on the remains of the Saxon precursor. It, like the farmhouse next door, sits a few feet higher than the surrounding land and thus just above the flood plain.



Wisley church west windows and Victorian vestry

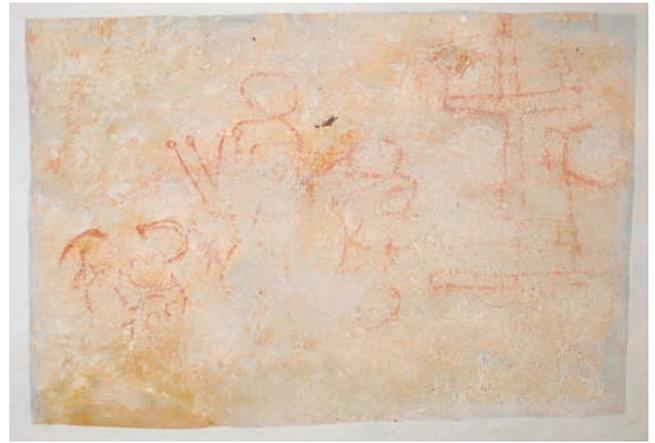


Top: A close-up of the pudding stone used in the walls at Wisley
Bottom: One of the three consecration crosses visible at Wisley

The porch is mid-17th century in style and the bell dates from 1663, so we presume that the bell tower and porch date from around this time. The bargeboard and timbers are mainly original but the brick base infill is later (as it is in Pyrford). The interior is substantially chalky stone with pebbles and we can see holes in the walls where pebbles have fallen out. As with St Nicholas', three of the original 12 consecration crosses remain and there are traces of frescoes, though fewer than at Pyrford.

The roof structure is clasped purlin with queen posts. This differs from Pyrford and would normally be associated with the 16th century in domestic buildings, though church builders were often ahead of domestic builders in matters of style.

The pews were almost certainly installed by the Bishop of Winchester in 1630 as one of them bears this date. In the post-reformation period churches were falling into disrepair. There were no local monks to keep an eye on them and Wisley was a long way from Winchester. Richard Neal, the then bishop, was concerned about this and instigated a programme of renovations, including the installation of pews in many Surrey churches.



Top: Detail of wall painting on the south wall at Wisley
Middle: The more complex roof structure at Wisley
Bottom: The only remaining original pew at Wisley

In Wisley the window arches in the chancel are all original. The glass in the east window, above the altar, is from 1909 and the tiled altar panelling is from 1915 and the window glass on the south side of the chancel and the nave is Jacobean. Early Gothic (1200–1500) additions can be seen in the blocked low side window and the ogee-shaped niches in the jambs (sides) of the chancel arch.

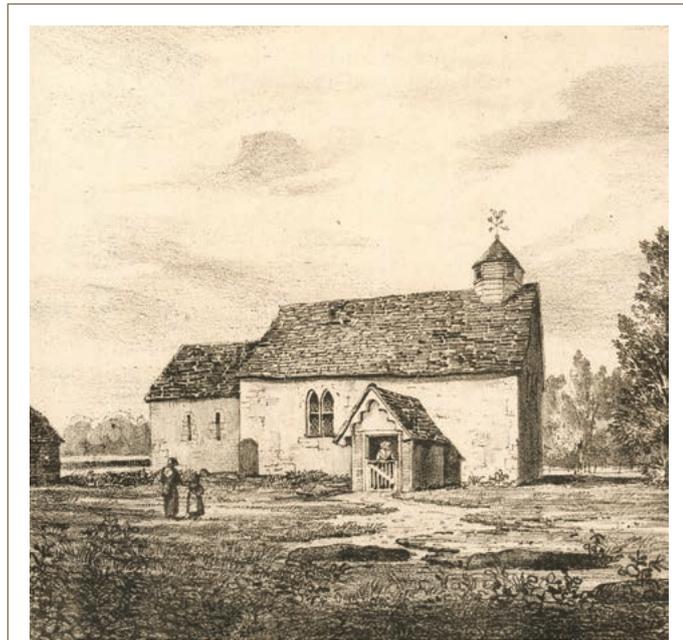
The Victorian restoration here was not quite as sensitive as that at St Nicholas'. The West window was inserted in place of two smaller Norman windows and a new bell tower erected to replace the 17th century one, which was octagonal. These works involved the removal of a huge structural tie-beam which would have blocked the new window. The vestry was added, with flint externally, and the guide book tells us that the porch entrance was widened for coffins.

The pulpit is probably a Victorian reconstruction of a previous Jacobean one, though the wrought-iron

hourglass holder next to the pulpit, used to remind the priest that his sermon might possibly need curtailing, is Elizabethan or Jacobean.



The Jacobean hourglass holder to the right of the pulpit, the chancel arch and east window at Wisley



An early lithograph showing the former octagonal bell-tower at Wisley

The present font is Victorian. An 1846 railway guide shows a drawing of the original Norman font, which was still here at the time. This was stylistically almost identical to one imported from what is now Belgium, and installed in Winchester cathedral in the 12th century. There was also a medieval wooden chest which disappeared, presumably into the antiques trade, 30 or 40 years ago. The original pipe organ, which will have been removed when the west window was installed, has recently resurfaced in Norway. The owner has kindly offered it free to the church but, sadly, there is nowhere left to install it.

All photographs by Ditz



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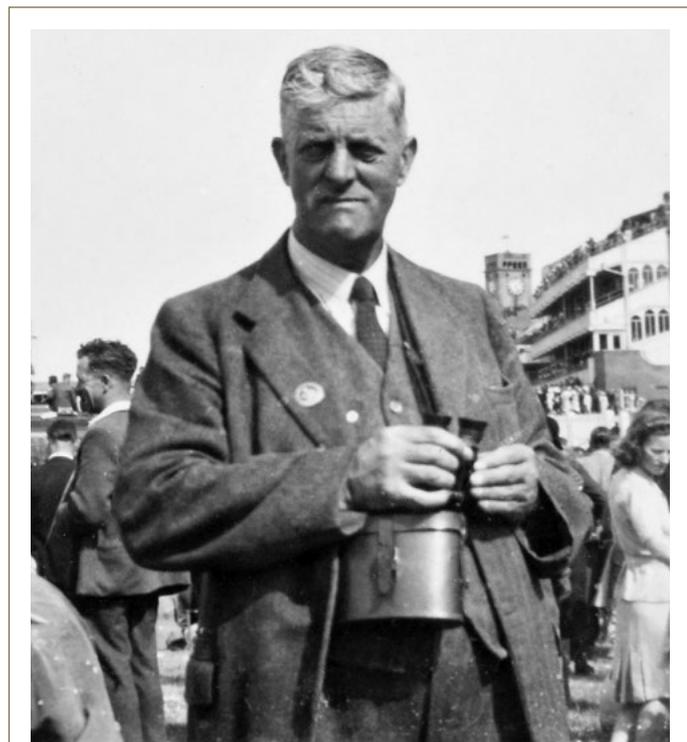
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THE SEND BOOKIE

ALAN COOPER

Harold Gibbons was born in Bath in 1886. He moved to Woking working firstly as a printer, then, following service with the 5th battalion West Surrey Regiment in India during WWI, as a Commission Agent¹ with an office in Duke Street, Woking. He moved to Send in 1927, first lodging in Send Barns Lane and then, in 1928, purchasing 'St Giles' in Send Road from local builder Lawrence Mobsby, who built the property and lived next door.



June 22nd 1947, Harold Gibbons at Royal Ascot

Horse racing began in England as far back as Roman times, gaining in popularity until in 1512, in Chester, the first recorded trophy was awarded. In 1654, all horse racing was banned by Oliver Cromwell, however it was soon restored by Charles II under whom the sport flourished. In 1750 the Jockey Club was formed, creating the rules, most of which are still applied today.

¹ In this capacity, he would have placed bets on behalf of owners or trainers, with bookmakers or turf accountants. Commission agents were sometimes paid a small commission, but were usually remunerated by having inside knowledge which the principal's instructions gave him. This enabled him to back horses advantageously for himself and he may also have placed bets for the general public. However, the legalities of gambling gave such people a somewhat dubious reputation in the eyes of many. A turf accountant was (and still is) a bookmaker who accepted bets from clients on a credit system in which money did not change hands until after the race. He usually settled accounts with his clients periodically as agreed.

The first bookmaker in the United Kingdom is considered to have been Harry Ogden, who opened a business in the 1790s, although similar activities had existed in other forms earlier in the eighteenth century.

Gambling on the outcome of a race began soon after racing itself and became rife with many bodies set up, mostly to protect the lower classes from ruin, drunkenness, fighting and the organised gangs of criminals who thrived on such activities.

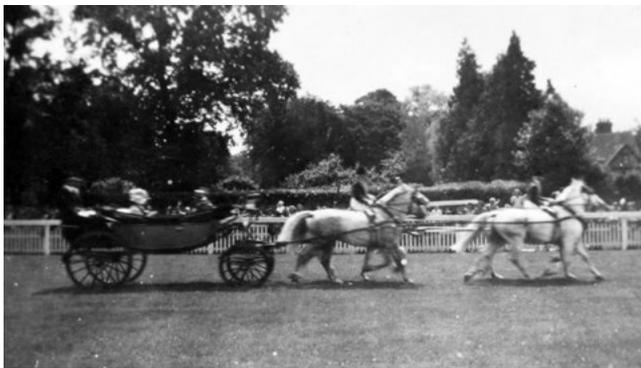
Taking their lead from the likes of Tattersalls and other such establishments set up for the rich, betting houses had, in the words of Charles Dickens, 'sprung up in every street. The proliferation of such houses intimidated the moral guardians in the middle classes. Such blatant gambling on the high street had to be outlawed'.

This culminated in the House of Lords setting up a Select Committee on Gaming in 1844, and the introduction of the Gaming Act of 1845. This Act fully reflected the problems created by gambling. The middle classes demanded its abolition to protect the working classes yet the upper classes, though not wanting to see gambling abolished, wanted the debasing of their noble pursuits by the working classes stopped.² The end result was that bookmakers could only operate within the confines of a racecourse and this remained the law until 1961 when the Government legalised betting shops and introduced tough measures to ensure that bookmakers remained honest.

Indiscretions would inevitably occur, as SRHS member Pat Clack (Harold's daughter) explains. "Ken Penn, the Send schoolteacher, would frequently give me slips of paper to deliver to my father. I didn't realise what they were until I had to take his winnings back!"

As the Epsom Derby of 1946 approached Pat, then a WAAF, was, along with her colleagues, delighted to discover an entrant running by the name of 'Airborne' and recalls: "most of us decided to have a flutter and I collected all the bets and presented them to my father upon my return home. He roared with laughter saying "call that a horse, it's a three-legged donkey that has no chance". The 50-1 rank outsider overtook 'Gulfstream' inside the final furlong to win by a length! My father was not at all impressed, to put it mildly, but at least I didn't bankrupt him and I was very relieved to eventually get back to base, carrying quite a substantial amount of money about my person."

² David Dixon. *From Prohibition to Regulation, Bookmaking, Anti-Gambling and the Law* (Clarendon, 1991)



Top: Pat Gibbons (later Clack) with her mother Florence at Royal Ascot

Middle: June 22nd 1947 - The King & Queen (George VI and Elizabeth, the Queen Mother) with Princess Margaret at Royal Ascot

Bottom: April 26th 1947 – ‘Port Vista’ running at Hurst Park³

One wonders what annoyed Harold most: was it this attempt at reducing his bank balance or when, many years previously, the mischievous young Pat took great pleasure in reducing in length every one of his self-advertising pencils to make them read ‘old Gibbons’?

³ Hurst Park racecourse was located at West Molesey. It was opened in 1890 with part of it kept open for public access to the riverside area, Hurst Park. It closed in 1962 and was sold to developers, being replaced with residential housing.



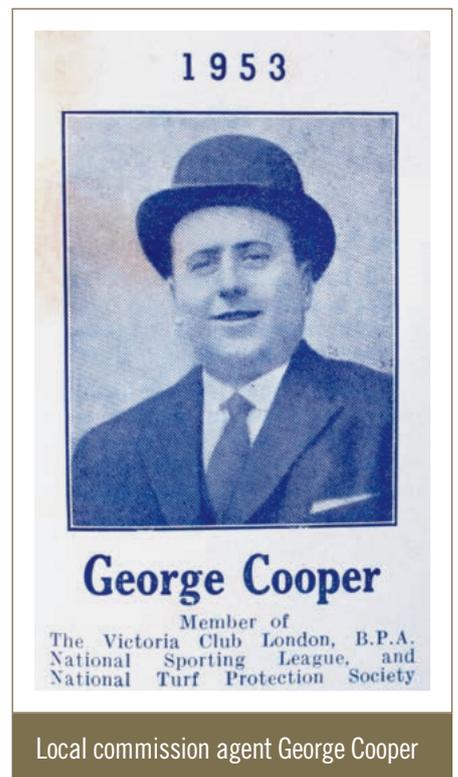
An example of a ‘complete’ commission agent’s pencil

SRHS member Ted Pullen also recalls: “when I was a schoolboy my father would give me coins wrapped in a bit of paper and instruct me to give them to Mr. Gibbons – I had no idea what was going on!”

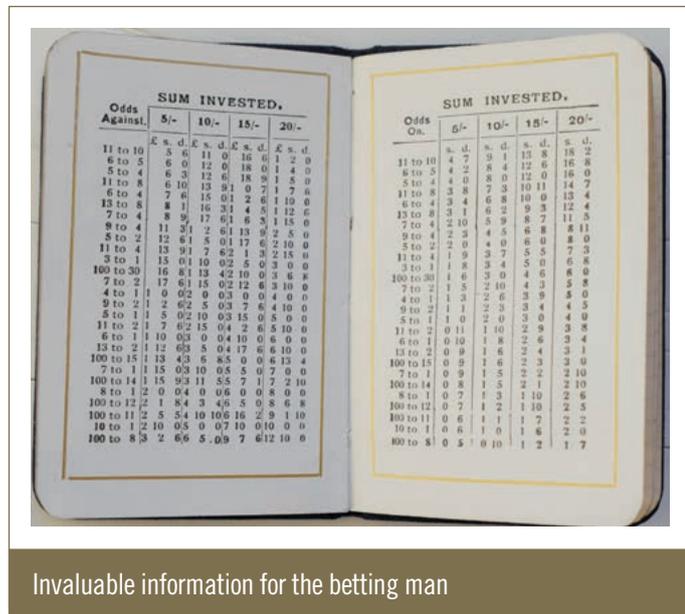
Harold Gibbons was also mentioned in Gerald Sanger’s diary entries (see Journals 248, 249, 250, 255). Gerald suggested a friend, an army officer who lived near the Broadmeads, should pay him a visit. When Harold bumped into Gerald and inquired whether he had seen his friend recently Gerald asked “why, has he lost a lot of money?” The somewhat frosty response was “no, he’s won far too much!”

When a bookmaker, turf accountant or commission agent took huge amounts in bets on a single horse in one particular race, the potential losses were enormous. To alleviate this risk, ‘laying off’ ensured that any losses would be minimal.

This entailed betting on the said horse oneself in order to ‘balance the books’. Harold always used fellow businessman WJ Enticknap to do this. Enticknap was an ‘established’ agent with much more luxurious offices in Woking, Guildford, Chertsey, Weybridge, Aldershot and Regent Street, London. George Cooper was another local Agent who had an office in Ottershaw.



Most agents gave their customers little books (usually about 4" x 3") advertising their services and crammed with useful information such as previous winners of certain races. Most importantly, they contained tables of expected returns for bets at particular odds. This information would have been invaluable if attending a meeting to avoid being ripped-off by unscrupulous track bookmakers.

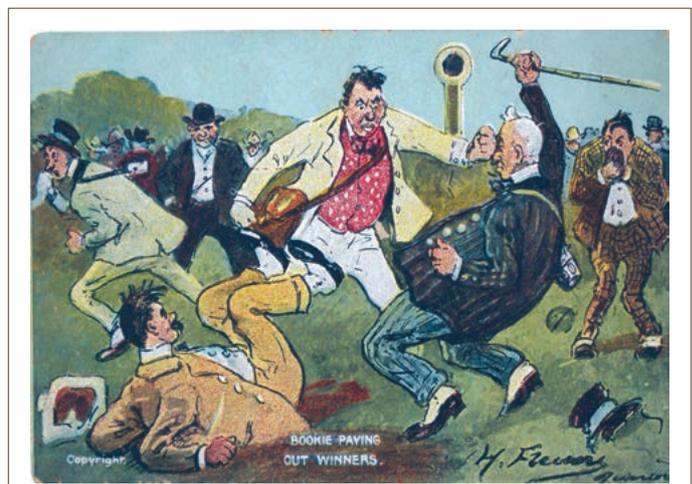


Invaluable information for the betting man

Bets were often taken by telegram and codes specific to each agent were used in order to reduce the cost of the message and to ensure secrecy. Gibbons and Cooper used 'countries' and the word 'ship' for each-way bets. Hence 'Belgium, ship, Picaroon' translated to five shillings each way on the horse 'Picaroon'. Enticknap used 'fruit' and the word 'dessert'. For added security, many clients would use a nom-de-plume when placing bets. Rules were strictly adhered to and weekly accounts (which generally finished on a Friday) had to be settled by first post the following Monday morning to ensure continuation of commissions.

So, Dickens got it wrong, at least in this instance, as Send did not degenerate into a depraved community of drunken brawling criminals as he so feared would happen. Harold Gibbons continued to provide a service to the community until his death in 1948.

Original photos and artefacts: Pat Clack collection. Contemporary photos and postcards: Alan Cooper collection.



Bookmakers had very poor reputations with many, as these Edwardian postcards illustrate perfectly

MUSEUM AND EDUCATION NEWS

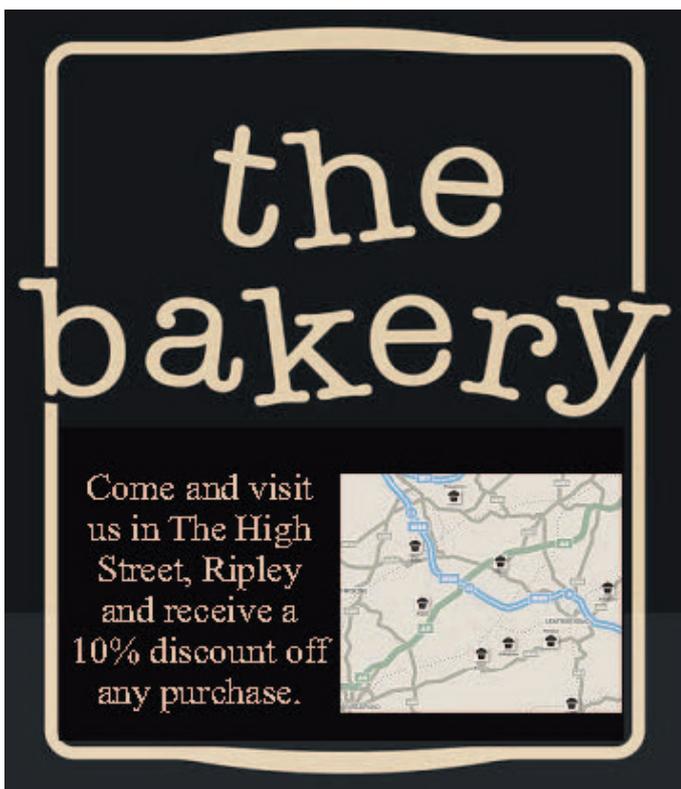
CLARE MCCANN

The exhibition on the Evolution of Send as a village is drawing to a close. It seems to have been well received by visitors, although visitor numbers continue to be disappointing. The exhibit will now form the basis for a school loan box and we hope to display much of the material at the Send May Fair next year.

On p 30 you will find news of our first exhibition of 2018. Firming up the date has been an unusual challenge as it depends on the availability of work from a number of women artist inmates of Send prison. Having had a successful 2017 exhibition at the prison they are now working on a series of new paintings to show at the museum, and some will be for sale.

Later in the year there will be an exhibition to coincide with the 125th anniversary of Ripley Court School and then one on games and pastimes. If you feel you have anything you would like to contribute to either of these exhibitions then please get in touch. During the latter exhibition I hope to have a WWII-style party with the bomb shelter (next to the museum) taking centre stage.

Last month committee member Bob Stonard and I gave a talk to pupils in Addlestone on pre-history, using some of our loan items from the museum. They seemed to be particularly taken by Bob's demonstration of how to make fire by rubbing two sticks together.



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Clare McCann and Bob Stonard on a school visit to Addlestone
Top: The pupils always enjoy the opportunity to handle exhibits
Middle: Explaining how hunter-gatherers survived
Bottom: Bob showing how to make fire using two sticks

WHAT IS THIS / WHERE IS THIS?

ALAN COOPER

WHAT IS THIS?



It's quite possible that some of our members have used one of these tools – but what for?

JOURNAL 257 – WHAT IS THIS / WHERE IS THIS? - ANSWERS



Mystery object (J257)

Nobody got this one: The object is used to plumb the depth beneath a boat.



Where was it taken? (J257)

Again nobody guessed: Pyrford Place. Now converted into rather nice flats.

WHERE IS THIS?



It's WWII. A stretcher lies in the road and Home Guard / Civil Defence volunteers surround an anxious looking woman. Is it a drill or the real thing and where did it take place?

JOURNAL 256 – WHERE IS THIS?



Where was it taken? (J256)

Pat Clack writes: I don't think the mystery building in J256, p29 was the Church Room, Send, as Alan Cooper suggested - the door didn't seem to be in the right place. I think it may be the beginnings of the Roman Catholic church in Send Marsh - which now seems to be derelict.

ODDS & ENDS

LES BOWERMAN

Frequently alternating sun and rain during summer and autumn this year kept me unusually busy in the garden with the result that I hadn't come round to writing or commenting on anything for the Journal. With the spade, hoe, shears, loppers, and mower now cleaned and put away for the winter, I offer the following odds and ends:

JOURNAL 254 P9. EDWARD ATIYAH, (BORN IN THE LEBANON AND SOME-TIME RESIDENT OF BUSH LANE, SEND) BY MALCOM ISTD

Malcolm writes about the intellectual Edward Atiyah's belief that he was not entirely accepted as an educated Englishman and speculates that his sons perhaps became fully respected rather more easily. I can maybe take that thought a little further. Patrick, who, as Malcom notes, became a Professor of Law at Oxford University, was a pupil at Woking Grammar School for Boys. His younger brother, Michael, who I believe also was a pupil there, ultimately became even more famous as a mathematician. Patrick was a couple of years ahead of me as a pupil and I could but marvel at the fact that he was one of those who was exceptionally brilliant at seemingly every subject. He was about to leave the Upper Sixth Form as I entered the Lower Sixth. I was taking up Latin as a subsidiary subject and, as it happened, I was pleased and honoured in June 1949 to buy his Cassell's Latin dictionary which I still have and in which is written inside the front cover his signature 'P Atiyah, Nov 1946'. At that period in time nicknames may have been used more often than now because all pupils were officially called only by their surnames. Patrick was known as 'WOG Atiyah'. I was told that this stood for Worthy Oriental Gentleman which is why I have put it in initial capitals, and thought no more about it at the time. As I recall, all the other pupils were white British and indeed most of us had never even seen somebody who was otherwise. I suspect Patrick was far too well-established and respected to be bothered by this, but from what Malcolm wrote it is doubtful whether his father would have been happy about it if he had known. Probably less concern was given then than now over how hurtful such names can be.

JOURNAL 254 P14. 100 YEARS AGO – MAY & JUNE 1917 BY JAN & PHIL DAVIE

The organisation which visited Ripley and dined at the Anchor in June 1917 was actually the Fellowship of Old-Time Cyclists, not the Association. The Fellowship had been formed the previous year and I hope to write in a future issue of the Journal about it as well as the Lady Cyclists' Rallies to Wisley Woods which had also been inaugurated in 1916.

JOURNAL 254 P19. LETTER BY DITZ BROWN RE CHARLES HUGHESDON

In my article on Send & Ripley Centurions in J253 p18 my mis-spelling of Dunsborough as Dunsborooough was an obvious typo which could perhaps have been picked up editorially.

I really cannot account for giving Charles Hughesdon's year of death as 1994 instead of 2014. I am grateful to Ditz for pointing out these errors and apologise for them.

JOURNAL 255 P11. A BOX OF PHOTOGRAPHIC PLATES BY JAN DAVIE

The c1900 box containing photographic plates of the Guildford area was, as reported by Jan, offered to the Surrey History Centre, but the Centre wished to have just a few of the slides. Our Committee felt that it didn't seem quite right to break up the collection and dispose of the box and remaining slides, so for the time being they remain in store at Send Manor.

One very slight quibble. Send Marsh is usually but not always (eg Sendmarsh Tractors) spelt as two words, not one.

JOURNAL 255 P27. SEND & THE PLAGUE BY CLARE MCCANN

Clare, aided by the Surrey History Centre, has done well to play down any talk of the plague having affected life in Send, drawing attention to the fact that no actual evidence about it here has surfaced. To refresh our memories about what the plague was all about and when, we go to Wikipedia where it can be read that this is a deadly infection, outbreaks of which are known as the Black Death. The two seem to mean more or less the same thing. It peaked in 1346 - 1353 and killed 30% to 60% of Europe's total population.

Further outbreaks in this country ended with the Great Plague of London in 1665. Outbreaks recurred in Europe until the 19th century. It is still endemic in 20 countries, mostly in Africa. Treatment is more effective now.

‘Sanday’: Clare concludes her article on the plague by noting that Sanday, which her informant claimed was a name by which the modern village of Send was known, may have evolved from the word ‘sandy’. In Newsletter (as the Journal then was) no. 6, page 10, for December 1975/January 1976, I wrote an article on Send and its variant spellings. During the first year of the Society’s existence no less than 19 different documented spellings for Send had been noted. Sanday was not among them. Since then no further versions have been found and one suspects that the word Sanday has never previously appeared in print and would almost certainly not have been given as a name for the 19th century expansion of Send, mainly along and around Send Road.

The earliest reference to Send is in an Anglo-Saxon land charter of AD 960-2 where it appears as Sendan, a dative plural form of Sendum, meaning a sandy place. See Newsletters 1 to 4 (in the museum) for details of the charter and indeed for the list of spellings.

JOURNAL 256 P3. SEND V OLD WOKING CYCLE SPEEDWAY RIVALRY BY ALAN COOPER

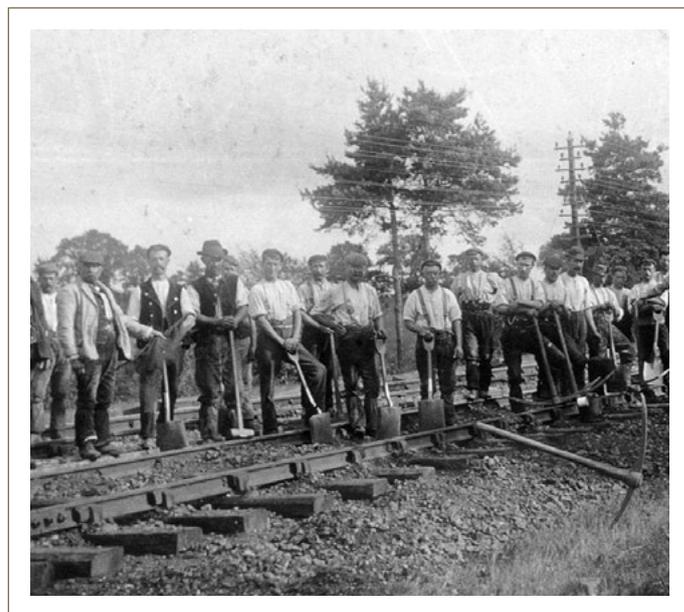
Congratulations to Alan for digging out further details about the Send Mustangs and interviewing some of the original Mustangs. In his letter published in 257 p15 Malcolm Isted rightly points out that the advertisement for the Phillips Speed Track bicycle shows a rear brake fitted whereas the Mustangs raced without brakes. The answer to this query is in the advert itself where it clearly states “Quickfit Rear brake. Easily detachable for racing.”

JOURNAL 257 P3. SEND – THE EVOLUTION OF A VILLAGE BY CLARE MCCANN

Clare makes a persuasive case for the comparatively recent development of Send as a village but we should bear well in mind that as a parish and a manor (including what was to become Ripley) the history of Send goes way back into Saxon times as shown by the land charter of 960-62 which Clare mentions.

Her theme that Send early on consisted of a church with a number of small hamlets, or in some cases farms, is undoubtedly basically correct, although Ripley was by 1204 an early exception to that. To the hamlets and farms Clare details I would add Elmsleigh Farm and

Send Barns, both of which have timber-framed buildings. Papercourt and Newark were also small settlements shown if not named as such on Rocque’s map.



The railway photograph comes from my family archive. Fourth from the left is (probably) my grandfather, George Bowerman, whose NUR badge I have. Fifth and next to George is George Morley, my great-grandmother Ann Bowerman’s second husband (20 years younger than she was, but with 10 surviving children and no Social Security what was a woman to do?). Sixth from the left is Will Sewell, my great-uncle. The three of them stand together in another group photo I have of the Owen Stone Company Ltd works in a siding off the main line at Worplesdon Station. That photo also includes what I believe to be my other great-grandfather, James Sewell. They worked as part of a gang of plate-layers between Woking and Guildford and all four lived in nearby Kemishford Cottages. Dating the photo is difficult. Clare writes that it was taken in the 1920s but it looks to me more like around the time of WWI. It would probably have needed a special occasion for a couple of dozen workers on the line to be gathered together for a photo. The line from Woking to Guildford had been completed in 1845 and my great-great-grandfather, John Dawson, had been involved in that. The road bridge at Worplesdon Station had been named Dawsons Bridge after him. So the group in the photo weren’t building the line. They weren’t installing or removing the short side line to the Owen Stone works as that firm operated only from 1897 to 1910 and it was single-line. And they were not involved in installing the third rail to electrify the line. That was 1937. Maybe they were strengthening the line for more intensive use by the military in WWI.



The Dennis Bros pneumatic saddle, showing: embossing on the saddle; the complete saddle; the underneath with the nozzle for the air and the (deflated) pneumatic 'pouch'; a close-up of the nozzle. Photos by Ditz

JOURNAL 257 P9. *ALAN GREENWOOD & SONS* BY ALAN COOPER

Alan writes about Dennis Bros making bicycles. This they did for 10 years from 1895 to 1905 and claimed to be the biggest cycle manufacturers in southern England. Only two specimens appear to have survived, one of which, owned by the present John Dennis, is in Guildford Museum, and the other is owned by this writer who also owns the only known surviving Dennis Bros pneumatic saddle. These saddles (The Patent Tyre Saddle) were exhibited in the National Cycle Show at Crystal Palace in 1897.

JOURNAL 257 P14. *SIR ANTHONY BROWNE AND WEST HORSLEY PLACE* BY JOHN SLATFORD

John writes that, until the 1528 Dissolution, the Manor of Send & Ripley was held by the 'Abbot of Newark Priory'. Shouldn't that read the 'Prior of Newark Priory'?

PP 14 & 18: *MASTER OF THE KING'S HORSE, SIR ANTHONY BROWNE*

Many years ago, when I first heard of Sir Anthony, I was puzzled by the fact that a King who was famous for having had so many wives, could seemingly afford only one horse! I soon worked out that this was a strange form of plural without a letter 's', now used mainly by naturalists and bird-watchers as in "We saw several widgeon today". Wikipedia tells us that the office goes way back to Roman times. It still exists as a royal ceremonial position, the current incumbent being Samuel Vestey, 3rd Baron Vestey.

JOURNAL 257 P16. *THE NORMAN CHURCHES OF PYRFORD & WISLEY* BY CAMERON BROWN

Cameron writes that Godfrey Lucy, Bishop of Winchester from 1190 to 1204, was responsible for the fisheries set up around Newark. Although this leaves unanswered the question of exactly where were the five Send fisheries mentioned in the 1068 Domesday Survey, it does confirm that this was an area suitable for fisheries.

JOURNAL 257 P28. *MYSTERY OBJECTS* BY ALAN COOPER

The ebony rod or roller ruler. My mother had one of these in her writing box. I found it was pretty useless for drawing straight or indeed parallel lines, but I perhaps didn't have the knack of using it.

SEND & RIPLEY LOCAL HISTORY MUSEUM

NEWS AND FORTHCOMING EVENTS

SEND INSIDE AND OUT

February 17th 2018 will see the opening of something really exciting and different for our little museum.

Seven artists from HMP Send – the closed female training prison located between Ripley and East Clandon, which delivers an integrated regime to around 300 prisoners, enabling them to work and benefit from an extensive education curriculum – have spent the last few months creating exciting new paintings just for us.

These offenders take part in the weekly art workshops delivered by Watts Gallery Trust and funded by the Michael Varah Memorial Fund (MVMF). Last June, six of the seven exhibited at ‘Our Time’, the much-lauded exhibition for invited guests within HMP Send that was organised and curated by the women artists themselves – the first initiative of its kind in any UK prison.

Their highly original new artworks for our museum – including interpretations of well-known Ripley and

Send landmarks – will be available for sale. The women explain: *We know that we must donate 20% from the sale of any work to Victim Support Surrey (to benefit those whose lives have been affected by crime) and we also want to support the in-prison programme for future members and so 10% will go back to the MVMF.* This is part of the social enterprise model that gives the women artists transferable skills that might lead them into training or employment on release.

The High Sheriff of Surrey 2017-2018, Robert Napier CBE, has agreed to open our exhibition – entitled ‘Send Inside and Out’ – on Saturday 17th February between 11.00 am and 11.30 am. Coffee and cake – and the opportunity to buy postcards by the Send artists (in aid of the MVMF and with all profits going to support the HMP Send programme), will be available from 10.15 am in the small hall. In addition to the regular Saturday opening times, this exhibition will also be open on Sunday 25th February between 2.00 pm and 4.00 pm.

FORTHCOMING EVENTS

Doors open for all evening talks at 7.30pm for an 8pm start at the Ripley Village Hall. Tea/coffee available.

DATES	EVENTS
Tuesday 16th January	Circle 8 film, presented by Terence Patrick: Tales of Surrey
Tuesday 13th February	Outing to the <i>Turner in Surrey</i> exhibition at the Lighthouse, Woking. Cost: £8 which includes the tour, a cup of tea and a slice of cake. We have 20 places available. If you would like to come please contact Clare on 01483 728546 or cricketshill@hotmail.com to book a place and arrange car sharing.
Tuesday 20th February	AGM, members only. Cheese and wine plus slide show of old Surrey scenes
Tuesday 13th March	June Davey talk: Clandon House during the First World War
Tuesday 17th April	Kim Lowe talk: The History of Brookwood cemetery
Tuesday 15th May	Outing to Brookwood cemetery plus afternoon tea at Worplesdon Place
June	Day trip to Dorking – details later
July	Details to follow
August	Members’ BBQ – details later
Tuesday 18th September	Iain Wakeford talk: Industrial Woking
Tuesday 16th October	Paul Backhouse talk: Alan Turing – Guildford’s best kept secret
Tuesday 20th November	Paul Cook, project manager for National Trust talk: Clandon, the fire and the future
Tuesday 11th December	The Christmas Social – members only

Further details can be obtained from Margaret Field 01483 223387

SEND & RIPLEY LOCAL HISTORY MUSEUM



OPEN: SATURDAY MORNINGS 10.00–12.30
throughout the year (check bank holiday opening times)

Also open on 3rd Sunday of each month to coincide with Ripley Antiques Fair in the Village Hall

Other times for school groups and small parties by arrangement

Contact Clare McCann on 01483 728546 if you require further information or wish to help in the museum

HISTORY SOCIETY PUBLICATIONS

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		£1.25
Then and Now, A Victorian Walk Around Ripley	Reprinted 2004/07	£4.00
The Straight Furrow, by Fred Dixon		£1.50
Ripley and Send – Looking Back	Reprinted 2007	£9.00
A Walk About Ripley Village in Surrey	Reprinted 2005	£2.00
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	£8.00
Two Surrey Village Schools – The story of Send and Ripley Village Schools		£10.00
The Parish Church of St Mary Magdalen Ripley, Surrey		£5.00
Memories of War		£8.00
Map of WW2 Bomb Sites in Send, Ripley and Pyrford		£2.50
Memories of War and Map of Bomb Sites		£10.00
Send and Ripley Walks		£5.00
Newark Priory: Ripley's Romantic Ruin		£8.00
Special Offer: Purchase Newark Priory and St Mary's Ripley		£10.00

All the publications are available from the Museum on Saturday mornings, from Pinnocks Coffee House, Ripley, or via the Society's website www.sendandripleyhistorysociety.co.uk



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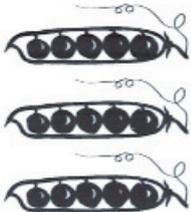
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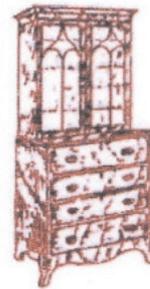
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