

Send & Ripley History Society



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AUSTRALIAN JOCKEY

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Cover image:

Cover picture from Edgar
Britt's memoirs, *Poste Haste*

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EDITORIAL

CAMERON BROWN

We have recently held our 43rd AGM and the society seems to go from strength to strength. I believe that we do offer a very interesting selection of talks and outings and a very high quality journal, so I am feeling quite content as we move into another year.

Bureaucracy is raising its head again: there is an expanded Data Protection Act coming into force at the end of May 2018. It seems that you will have to give us explicit consent to use your name and address, phone number and email, to allow us to get in touch with you. I'm not sure how, legally, we can get in touch to ask you whether we can get in touch if you have not yet given us permission to get in touch... But we will do our best and will write to you about it shortly. Please take it seriously and give us your consent when we ask for it!

I noticed at our March talk we had fewer raffle prizes

than usual. This means we sold fewer tickets. Please bring the occasional prize. It all helps.

If you have anything interesting for the journal please be in touch, and note the revised email address.

CONTRIBUTIONS FOR THE NEXT JOURNAL

Contributors are asked to send articles and letters to Cameron Brown at cmb@aappl.com by 15th April 2018.

Authors of illustrated articles should submit high resolution (300 DPI or higher) jpegs to the editor by email to ensure best reproduction in the journal, but no more than 10MB in any one email

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EDGAR BRITT, SEND AND KING GEORGE VI'S AUSTRALIAN JOCKEY

ALAN COOPER



Sidney Britt, Edgar Britt and Mick Polson (Edgar's first employer)

Sidney Henry Britt was born in 1886 at St Leonards-on-Sea, Sussex. He moved to Woking and lived at 121, Church Street, working as an electrical fitter. In 1909 he married Edith Mary Simmonds of Wharf Cottages, Send. Edith worked in Ripley as a servant to the manager of Alfred Barratt's grocery shop, Henry Bridgen. 1911 saw the couple emigrate to Australia and two years later, Edgar Clive Britt was born on 30th October 1913 in Balmain, New South Wales.

Sidney had an interest in horse racing and unsure what would become of Edgar, who, when fully grown was just 4 feet 11 inches tall and weighed a little over 6 stone, heeded a neighbour's advice and took Edgar to a race meeting. His enthusiasm for the sport was such that he was soon apprenticed to Sydney trainer Mick Polson.

He rode his first winner at Canterbury in Sydney. It was January 1930 and at this point, Edgar was just 17 years old and weighed only 4st.13lb.

For the next 5 years he gained experience in both Australia and America until, in 1935, the fairytale began, riding for the Maharajah of Baroda for the next 10 years, for which Edgar moved to England where the Maharajah's horses were trained by Sam Armstrong.

In 1947, Britt agreed to become the 'king's jockey' to George VI after Harry Carr broke a leg. He remained in this position for the next 18 months and in 1948 rode 145 winners and was runner-up to the legendary Sir Gordon Richards in the British jockeys' premiership. He then rode for a number of owners, including the Maharajas of Kolhapur and Kashmir.



Top: Edgar on Musidora after winning the 1949 Oaks
Bottom: Edgar with the Maharajah of Kolhapur

Tragedy struck during his time with Kolhapur when he invited his younger brother Jack, then 17 and apprenticed to a Sydney trainer, to join him in India where he believed he would stand a better chance of progression. Jack agreed but when only just past his 19th birthday died accidentally having been overcome by fumes from a gas heater while lying in a hot bath trying to take off weight.

Edgar retired in 1959, ending a distinguished career in the saddle that lasted almost 30 years and saw him win more than 2,000 races across all parts of the globe including an Irish Derby (Sayajirao – 1947) and seven English classics including two Oaks (Musidora – 1949 & Fricze - 1952), two St Legers (Sayajirao – 1947 & Black Tarquin – 1948), two One Thousand Guineas (Musidora – 1949 & Honeylight – 1956) and a Two Thousand Guineas (Nearula – 1953).

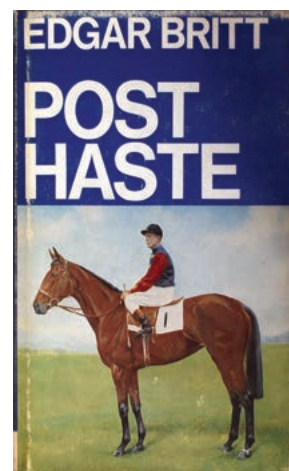
He returned to Sydney, Australia in 1960 and started writing a column, 'Britt's Best', for the Sunday Telegraph, a job he kept going for the next 16 years. 1967 saw the publication of his memoirs entitled *Post Haste*, an intriguing insight into the world of horse-racing detailing both the glamorous and seedy sides contained within. In 2004 he was awarded an Order of Australia medal for his services to horse racing and is among a select group of 39 jockeys inducted to the Australian Racing Museum's Hall of Fame.

Edgar was a frequently seen 'face' in Send, visiting his Aunt, Ada F Simmonds, who married local builder Lawrence Mobesby. In his last two years he lived at Bupa on Australia's Gold Coast and died on 28th January 2017, aged 103. Britt is survived by his sister, Enid Carter, who is 101, and his daughters and their families, including eight grandchildren, 15 great-grandchildren and two great-great-grandchildren.

Photos & artefacts c/o Alan Cooper collection.



Edgar in caricature on a 'Turf' (Carreras) cigarette card from 1949



Edgar's book, *Post haste*. The cover picture shows him riding King George VI's horse 'Angelola' in 1948

THE EVOLUTION OF THE PINK BEARS - SEND AND THE BEAT BOOM OF THE EARLY SIXTIES

CATE DAVEY, USING ARCHIVE MATERIAL SUPPLIED
BY PAT MARTIN



The Pink Bears at the Lancaster Hall

Pat Martin lived in Send. He showed an early talent for music and it was not long before he was playing rhythm guitar at local youth clubs with The Senders, who were influenced by groups such as The Shadows, Johnny Kydd & The Pirates, The Hollies and The Beatles. In the fast changing '60s, it was not unusual for groups to change their name quite regularly and The Senders were no exception.

The Pink Bears burst onto an unsuspecting village circa 1963. The members were Ken Baker on lead guitar and vocals, Pat Martin on rhythm guitar and vocals, Pete Perryer on drums and vocals, and Richard Colborne on bass guitar and vocals. I recall attending a Pink Bears concert at the Drill Hall (now the Lancaster Hall) in the mid-60s.

The band were managed by Pat Martin's father (Pat senior, aka Tub). They went through a fairly rapid sequence of name changes before Richard Colborne left and was replaced by Dave McGreggor in 1966. Dave refused to be a Pink Bear and came up with the name The Late Edition. At this point, they were playing cover versions of chart hits to audiences, but Pat senior pushed them to start composing their own material.

The band turned professional in 1966, backing two black soul singers called Lunar Two. That was when Stax and

Motown records began to influence Pat's choice of music and choice of musical instrument too. The combination of bass on Stax and Motown records, and Paul McCartney's melodic bass style, was irresistible. When Dave McGreggor left in 1967, Pat went over to bass guitar and Trevor Mee (ex Tony Rivers & The Castaways) joined on lead guitar and vocals and the band name was shortened to The Late.

Trevor introduced the band to harmony vocals, which was a big leap forward. Over the next three years, The Late were gigging all over the UK and by late 1967 they had recorded three songs of their own at studios in Walton-on-Thames. Mike Read also used this studio at around this time.



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THE CLOCK HOUSE



Top: Trevor Mee, Pat Martin, Pete Perryer, Ken Baker
Second from top: Ken, Trevor, Pat, Pete
Second from bottom: back – Pete, Ken; front – Pat, Trevor
Bottom: Pat, Pete, Ken, Trevor

After some initial, but sparse interest from Planetary Nom publishing, the band were signed by Bob Potter¹ who provided them with plenty of recording time in his own recording facilities in Mytchett, Surrey. The studio housed Joe Meek's (of 'Telstar' fame) old recording equipment which Bob Potter had purchased after Meek's untimely death in 1967.

The Late recorded various self-penned songs, but also took up a month's residency at the Carousel Club in Copenhagen, playing three 45-minute sets each week-night and five at weekends. Eventually they started to lose interest in constantly playing the cover versions which Bob Potter favoured.

Having been influenced quite heavily by Crosby, Stills and Nash they were keen to concentrate on writing, recording and playing their own compositions. Tensions grew between the band and thier agent which came to a head and the parties ended their relationship amicably. Their adventures continued and between 1969 and 1970 they worked as Billy J Kramer's backing band but after nine months decided to abandon live work and concentrate on pursuing a record deal.



Trevor, Pete, Pat, Ken

Pat's dad hawked their demos around, and Transatlantic Records showed real interest although they initially supplied the band with material for them to cover rather than allowing them to record all their own songs. Transatlantic eventually allowed them to record some of their own songs and by 1971, eight years after first forming as The Senders, the band (now known as Unicorn) were finally enjoying success with an LP entitled *Uphill All The Way* and a legendary single, their version of Jim Webb's *PF Sloan*.

¹ Bob was well known at that time as the owner of the Atalanta Ballroom, Woking and latterly of the Lakeside Country Club at Frimley, the home of British Darts.



A mid-sixties poster featuring The Late

Through a chance meeting with David Gilmour, at a friend's wedding they were playing at, he introduced them to his manager. Pink Floyd Management signed the band in 1973.

Unicorn recorded three albums and five singles, all produced and played on by David Gilmour. By now only Pat Martin, Ken Baker and Pete Perryer were left of the original members. Kevin Smith from Woking joined on lead guitar in 1972.

The following year, in 1974, Unicorn's *Blue Pine Trees* album entered the charts in the USA and they toured the States for the first time.

More tours followed around Europe and, after a tour in Scandinavia, they were appearing live on television with broadcasts from Holland and the Channel Islands, followed by live transmissions on Magpie here in the UK. Numerous radio sessions followed for such notables as John Peel and Bob Harris. Johnny Walker twice chose Unicorn singles as his 'Record Of The Week' and the single *Slow Dancing* reached number two on Capital Radio's chart.

Pat and Pete played bass and drums on Kate Bush's first recording sessions.

In 1977, Unicorn become The Volunteers with the addition of guitarist songwriter Rob Jacob and drummer Nico McBain (now of Iron Maiden). They disbanded in 1979.

Sadly, Pete Perryer died suddenly of a heart attack in September 2005.



Top: Pete Perryer, Ken Baker, Chris Pidegon, Kevin Smith, Pat Martin
Bottom: 1970s agency poster for the band, now called Unicorn



Unicorn's long hard slog. Was it all worthwhile?

In 1963, when the Beatles were making it big, Unicorn were making it small.

They were all around 13 years old. They called themselves the Pink Bears. They had a very long way to go.



20/- a night. Split 4 ways.

Youth clubs were their circuit. Their pay: 5/- each a night (though it later soared to 7/6).

At 13 the Pink Bears were set on becoming professional.

They were writing their own material. And short of smuggling guitars into the classrooms, they used every minute to practise.

At 17, they left school and turned pro. It became so intense that one of the group dropped out.

Trevor Mee took his place.

2 years later, an addition to the group: Billy J. Kramer.

Now called The Late, they played small gigs, eventually landing a contract with two Negro soul singers.

Later they backed Sue and Sonny.

Then came their first real break. Billy J. Kramer signed them as his backing group.

It may not have been their kind of music. But it was their kind of opportunity.

With Kramer they did 10 radio and TV spots, and realised the difference between small gigs and national tours.

They tightened up their harmony and wrote new material, influenced by groups like Traffic, and writers like Neil Young.

They learnt from them. But they never copied.



A label to their name.

By now, The Late were looking for a label to promote them.

Transatlantic heard their tape,

re-christened them Unicorn, and signed them immediately.

You'll realise why the minute you hear their album, "Uphill all the way."

Transatlantic, Tra 238.



The first bandwagon: Ken Baker with guitar, roadie Dave Helm and Pat seated on pouffe

Pat is currently the founder and leader of the eight piece Tamla Tigers who were formed some twelve years ago to celebrate and share their love of Motown and soul music.

He also plays with several other bands. The three albums David Gilmour produced and played on have recently been expanded with bonus tracks and all have booklets with the lyrics and who played and sang what and where.²

² They are available from www.cherryred.co.uk/artist/unicorn (on CD), Amazon and iTunes (on download) and Spotify (streaming).



Relaxing in a studio break

A quick search of the internet will find numerous film clips of Unicorn, Pete Perryer and Pat Martin performing live.

David Gilmour and several other artists have done covers of Ken Baker's song *No Way Out Of Here* which is on Unicorn's album *Too Many Crooks*

The three Gilmour-produced albums are:

Blue Pine Trees

Too Many Crooks

One More Tomorrow

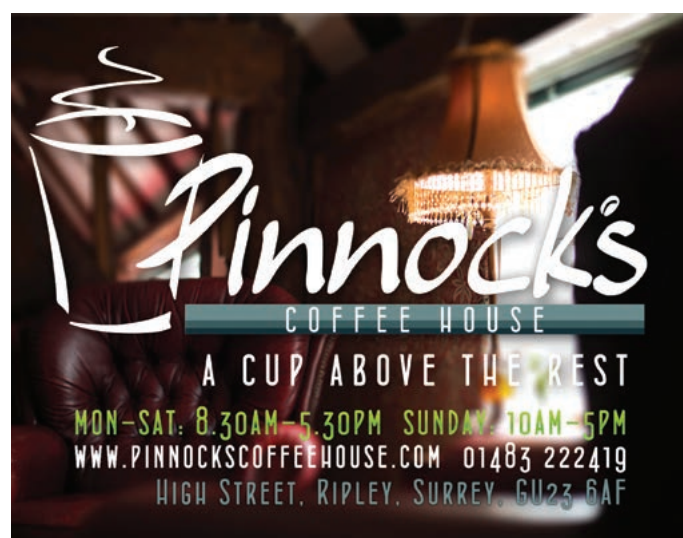
Other albums are:

Uphill All The Way

Shed No Tear, The Shed Studio Sessions

There's No Way Out Of Here, The Anthology

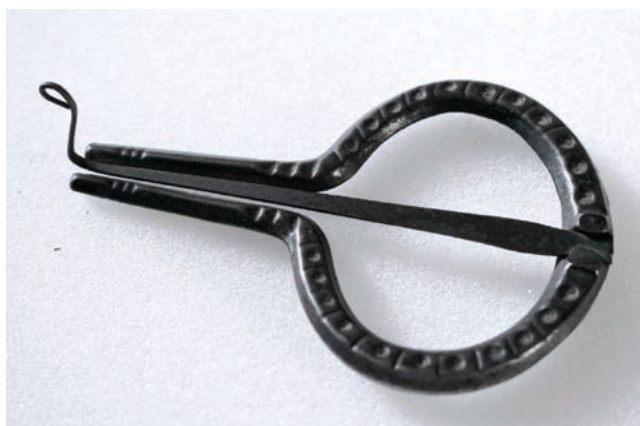
All Photographs © Pat Martin Collection



WHAT IS THIS / WHERE IS THIS?

ALAN COOPER

WHAT IS THIS?



A returning soldier's souvenir of war service in the Middle East circa 1943 - 1945. What is it?

WHERE IS THIS?



An unusual shot from 1905. Where was it taken?

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



Mystery object (J258)

This is a grease gun.



Where was it taken? (J258)

Homewood Farm, Ripley.

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DATING EARLY SURREY HOUSES – A TALK BY BRIGID FICE

CAMERON BROWN

In November Brigid Fice gave the society a well-attended and fascinating talk on how to date a Surrey house. Brigid is vice chairman and recording secretary of the Domestic Buildings Research Group (Surrey) (DBRG) and proprietor of History on Your Doorstop. This is a brief précis of her talk. Much more information is available on the DBRG website <http://www.dbrg.org.uk>.

There are many tools used in the dating of old buildings, the most accurate and scientific of which is dendrochronology, where core samples of wood are drilled out of a number of suitable, original beams and the growth rings analysed to establish when the tree was felled. As early builders worked with 'green' (ie fairly freshly-felled) wood the house is normally assumed to have been built within a year of the trees' having been felled. Elm cannot be dated in this way, but most old Surrey houses used oak for the main frame. In the absence of dendro-dating we must turn to visual and documentary evidence.

By visual evidence we mean architectural features which allow us to narrow down the likely date of build, but this is seldom a straightforward task. The site may have been used for earlier buildings and the building itself may well have been substantially altered since it was first erected. Dates carved into woodwork or featured on plaques (or in estate agents' blurb) should be treated with a healthy degree of scepticism.

The first, most basic guide is the proportions of the house; crudely, the more roof relative to wall, the earlier the building. This is because until the mid 16th century most Surrey domestic buildings had no chimney. Known now as hall houses, these were heated by a fire in the middle of the floor, and smoke escaped through a hole in the roof. A large, sloping roof space, with hipped (sloping) ends was needed to channel the smoke upwards. At each end of the roof-ridge there would often be additional small triangular holes to serve as further smoke vents. These are called gablets, and one is visible on the roof of Pinnocks in Ripley. Once a chimney is added one can use more of the roof space for accommodation and the walls become higher as a second storey becomes standard design. The need for a hipped roof also disappears with end walls becoming straight (gabled), thus maximizing useable attic space.

Look at the Anchor in Ripley. Ignore the dormer windows and you see in the centre a small single-storey building with a large roof. This was the original hall house around which the rest of the building grew over subsequent centuries.



The original hall house is the central part of the Anchor. Imagine it without the dormer windows, a much later addition. Photo by Ditz

In Surrey there was an intermediate stage between open hall houses and the introduction of the chimney. Smoke control was achieved by means of either a small bay (a smoke bay) to contain the smoke or a pair of wattle and daub partitions above the fire which directed much of the smoke away from the upstairs rooms (a smoke hood). These had the additional advantage of providing a place to smoke fish and meat. The smoke still escaped through a hole in the roof but much less of the roof space would be smoky and the soot-blackened roof timbers will be confined to a much smaller area. Chimneys became increasingly common in the second half of the 16th century.

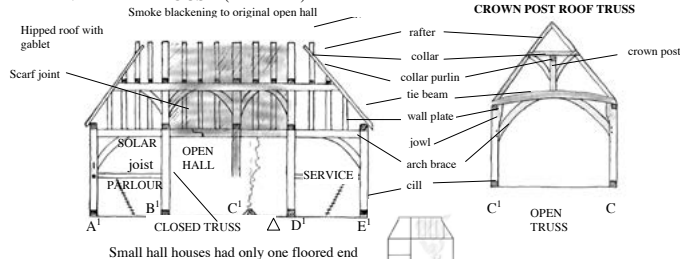
The next clue is the scantling, or size of the timbers in the visible woodwork which is the frame of the building. Due to the gradual depletion of available wood, the size gets smaller over time. There is a new vocabulary to be learned to get to grips with old buildings.

As might be expected, changes occurred in timber frame design between the medieval period and the early 18th century, by which time we are seeing brickwork exteriors on domestic buildings, rather than wooden frames. This is a dating feature best explained through illustration but, essentially, the earliest houses are 'over-engineered', using large, mature trees and more wood than later builders would feel necessary. As wood became more scarce and thus more expensive, from the mid 16th century, an 'excess' of visible beams became a sign of wealth.

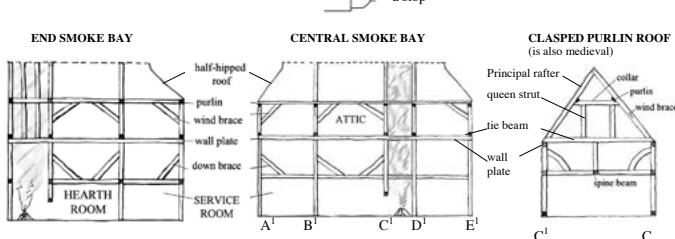


A GLOSSARY OF TERMS USED FOR TIMBER-FRAMED BUILDINGS

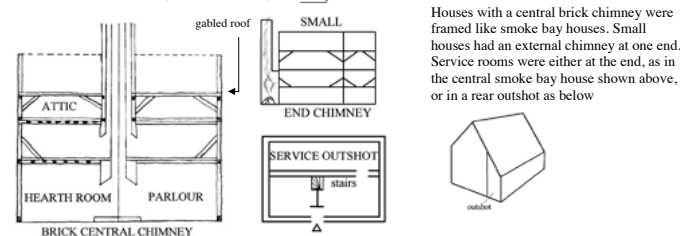
MEDIEVAL HALL HOUSE (before 1540)



SMOKE BAY HOUSE (c. 1540 – c. 1610)



CHIMNEY HOUSE (c. 1550 onwards)



© DBRG

Early structures – and the relevant vocabulary (courtesy DBRG)

Windows can also be helpful when dating late 17th and early 18th century buildings. Until the great fire of London in 1666 windows were typically installed in frames which were flush with the exterior wall. Building regulations introduced after the fire required the window frame to be inset by at least 4 inches. It took some years for the effect of such regulations to permeate to Surrey but in Ripley

we have an example at Hartley Antiques where we might say at first glance that the house is 18th century, but the flush window frames point to a possibly earlier date.

With some houses the only way to date them accurately is from the inside. One of Ripley's most misleading buildings is the complex including Cellar Wines, Old Barn and Little Barn, the former White Horse inn. At a quick glance this could be late Victorian or Edwardian. Get inside, however, and we find a crown-post roof in the three-storey section of the building, with an original carriage-way through to the back below the upper chamber. Other early features point to a date of 1500 or even earlier.

As it is often the only part of a house not to have been modernised, the roof space is generally the place to start the detective work, and everything from its basic structure to the presence or absence of soot helps in dating the building. Smoke-blackened timbers indicate a hall house, open from floor to roof.

Documentary evidence can be equally important but it requires perhaps a little more experience to know where to look. In the pre land registry days it was often the manorial court which recorded when a building changed hands as sales of property usually required the consent of the Lord of the Manor.

Many of these records are available at the Surrey History Centre though many have been lost.

From the 18th century onwards the general roof shape, the size and placing of the windows, the thickness of the glazing bars and so on all provide visual dating clues. In many cases however, and very much so in Ripley, the façade conceals a much earlier original building.



Contrary to first impressions, the former White Horse is one of Ripley's oldest buildings. Photo by Ditz



Flush windows at Hartley Antiques, built around 1700. Photo by Ditz

RIPLEY HOME GUARD C COMPANY, 3RD SURREY BATTALION

UPDATE TO ORIGINAL ARTICLE IN JOURNAL NO. 231 – 2013

ALAN COOPER



Ripley Home Guard photographed at the rear of the Talbot, Ripley

This is a belated response to John Slatford's article in Journal 231 (July/August 2013) in which he asked for further information:

I can confirm that the Home Guard photograph was taken to the rear of the Talbot Hotel, Ripley. In addition, I have taken my original photograph and the names provided by Alice Charman (author's late grandmother) and after consultation with John Hutson (who also has a copy of the photo and provided a list of names he compiled) have compared these to the originally published list. The revised results are shown below.

Alice Charman, whose husband Jack is in the front row of the picture recalled how the back row stood on trestles contrived out of beer crates and planks of wood which collapsed in spectacular fashion almost to the second after the photo was taken!

FRONT ROW – L-R:

Albert Tigwell – Hedgecroft Cottages, Newark Lane, Ripley
OR Paddy Austin – Jubilee House, High Street, Ripley (next to 'The Tea Caddy'); Reg Allwork – London Road, Ripley

(bungalow near the Jovial Sailor); Tom Ivey – Hills Cottages, Newark Lane, Ripley; unknown; Bob Collyer – Polesden Lane, Send; Harold Maslin – Grandis Cottages, High Street, then Conisbee's yard, Ripley; Fred Collyer – Polesden Lane, Send; Bill Chalke – Highlands Cottages, Send Lane, Send Marsh; Fred Chalke – Highlands Cottages, Send Lane, Send Marsh; Frank Blakeman Rigbrook, The Green, Ripley (where Cobham Lodge is now); unknown; Jack Charman – Newark Lane, Ripley; Arthur Blake – Landlord, 'The Seven Stars' Newark Lane, Ripley; Arthur Shorter – Acacia Villas, Ripley; Alf Martin – Millwater, Ockham.

ROW 2 – L-R:

Tom Morris, Jim Robinson – near Clandon Station; Hugh Williams – Grove Heath Rise, Ripley; Hugh Lindo – near 'The Kilns', Ripley; Bert Elliott – Church End, Ockham; unknown; Jack Hobbs – Greenside, Ripley; Bill Clark – Papercourt Lane, Ripley; Ed Fox – just before 'The Seven Stars', Ripley; Bert Freeman – Glaziers Cottages, Rose Lane, Ripley; Ern Clark – Grove Heath North, Ripley; Fred Pearcy – Grove Heath North, Ripley; Fred Bushnell – Perseverance Cottages, Ripley.



Rear of the Talbot, Ripley today

ROW 3 – L-R:

Talbot Bashall (in civvies) – Wentworth Cottages, Newark Lane, Ripley; Hector Lacy – Rose Cottages, Newark Lane, Ripley; Frank Wood – Polesden Lane, Send; John Linnegar – Papercourt Lane, Ripley; Walter Gadd – Hedgecroft Cottages, Ripley; John Paul – Devonia Cottage, High Street, Ripley; Frank Brewer – Polesden Lane; Albert Avery – Workhouse Cottages, Ripley; Bob Townsend Snr. – Bridge End Cottages, Ripley; Edward Mussell – Millwater, Ockham, later Rose Lane, Ripley; Tom Jaytor – Manager of Cooper’s Store, High Street, Ripley; Jack Mallender – Tuckey Grove, Send Marsh; Fred Clark – Grove Heath North, Ripley; Sidney Haines – High Street, Ripley; Alf Chandler – Wren’s Nest, Wisley; Fred Haines – High Street, Ripley; Jack Mussell – Millwater, Ockham; Bill Norman – Island Cottages, High Street, Ripley.

BACK ROW – L-R:

Clem Gillett – Tuckey Grove, Send Marsh; Fred Hatcher – Bridgefoot Cottages, Ripley; George Hooker – Newark Lane, Ripley; Charlie Stocker – The Green, Ripley; Jack Haines – Grandis Cottages, High Street, Ripley; Stan Bowers – Grandis Cottages, High Street, Ripley; Clarkson Waterstone – lived in Send before moving to The Hollies, Newark Lane, Ripley; Percy Gribble – Farmer from Papercourt Lane, Ripley; Ken Peach – Manager of Hall & Co’s pit in Send Marsh.

Grateful thanks to John Hutson for comparing names and (most importantly) providing additional information regarding where the members resided at the time.

Following the stand-down of the Home Guard a proclamation was made on 15th December 1944:

“The King has been graciously pleased to give orders for the following promotions in, and appointments to, the Most Excellent Order of the British Empire in recognition of Meritorious Service in the Home Guard:”

Awards were in the form of CBEs, OBEs and MBEs for officers and BEM (M)s for other ranks.¹ A total of 808 were made countrywide with just two awarded to the 3rd battalion² – one being to Sergeant Herbert E Freeman of 2, Glaziers Cottages, Rose Lane, Ripley.

It is not currently known why Sergeant Freeman received this award and research is ongoing. Can members shed any light on this?



Sergeant Herbert E Freeman (1896-1961)

Original and contemporary photos c/o Alan Cooper collection.

¹CBE - Commander of the Order of the British Empire
OBE - Officer of the Order of the British Empire
MBE - Member of the Order of the British Empire
BEM (M) - British Empire Medal (Military)

²Although both Guildford and Woking came under the jurisdiction of the West Surrey Regiment, Ripley was part of the 3rd (Weybridge) battalion and was overseen by the East Surrey Regiment.

100 YEARS AGO IN SEND AND RIPLEY

JAN AND PHIL DAVIE

1918: EARLY MONTHS

Following Christmas 1917 the food situation became very serious. Meat was in very short supply across the Home Counties. Just 10% of normal beef cattle numbers were sent to Guildford Market, with these being of very poor quality. Numbers were so low that ballots were held to allocate cattle to purchasers, auctions having been prohibited by Government Regulation. Pig numbers were also severely limited. Some butchers instead resorted to buying what few sheep were available, but many went away empty handed. Consequently many butcher shops were empty and they closed for two to three days at a time, causing problems for Guildford residents.

By end-January people from other areas were flocking to Guildford to buy food as supplies were believed to be better here than, for example, Reading or Kingston. In early February application forms for food rationing cards were distributed. The Scheme was to start 25th February and include butter, margarine, sugar and meat.

In mid-February the livestock supply was still very short, with quality barely adequate. The Local (Guildford) Food Committee fixed the ration at ½ lb per head per week. One disgusted worker said of this “½ lb of meat per week for a man who works hard for 10/12 hours a day! What do YOU think?” There were suggestions that if men were only allowed ½ lb per week they would not be able to continue to work as they had. The meat ration was subsequently increased to 1 lb per week but there were insufficient supplies to comply.

The rationing system was duly introduced, albeit with ‘teething troubles’. Initially people again came to Guildford believing that supplies were better here.

Linking households to particular shops in their own areas mainly solved this. By April distribution of supplies had stabilised, and more livestock was coming to market.

Some farmers were not looking after their animals. Mr George James of Send Court Farm was fined £4 for failing to isolate a horse with parasitic mange from other farm horses, following an initial requirement

issued two months before. Six weeks later an RSPCA inspection found he was still working with the horse. He reappeared in court and was fined a further £8.

A different local business received better news. Mr Edward Davies, secretary to the International Tea Company Ltd, appealed against the refusal by Woking justices to transfer to him the wine, spirits and beer off-license of a grocers establishment at Ripley, which the company had recently acquired. Two brothers sold the business, in whose family it had been for almost 100 years.



Top: World War I ration book.

Bottom: There was a separate card for sugar

There were no similar off-licenses in a circle of 5/6 miles of Ripley. Mr Davies wanted to hold the license as they couldn't get a live-in manager. The Court allowed the appeal.

The Ripley branch of the 'Comrades of the Great War' announced raised hopes of a permanent memorial to the brave lads of the war, following a generous promise to give a suitable site from Mary, Countess of Lovelace. It was hoped to raise sufficient funds to build a Comrades Hall and one or two cottages for occupation by disabled soldiers or sailors, or their widowed families. A sum of £548 had been gifted or promised so far, with money-raising activities continuing.

Surrey prisoners of war were not forgotten either. Sums of £27 15s 0d (Send Parish Church) and £11 16s 10d (Ripley Parish Church) were raised and donated to the

Surrey Prisoners of War Fund. A further £15 10s was raised for them by a concert held at the Send Drill Hall and organised by Mr Sex, of the Choral Society.

Meanwhile the agreement for leasing Ripley Green continued to be a source of disagreement between the Parish Council and Lord Onslow's household, as it had been for many months. These focused on its management, inclusion of the central way across the Green (and its possible widening), and who had responsibility for installing and maintaining posts around the Green.

And finally ... Guildford's housing needs were discussed at a meeting. A key question was how many houses were needed? The corporation proposed 50 but the meeting believed many more were needed, eg for those returning from war. Some questions never change!

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WASSAILING IN WISLEY

DITZ BROWN



From the left – first: Cameron Brown; fifth: Jim Arbury; seventh: Ewa Arbury. Photo by Ditz

The roots of the word ‘wassail’ are in the Anglo-Saxon greeting *wæs þu hæl*, meaning ‘be thou hale’, ie ‘be in good health’, or the shorter form, *waes hæl*. Later the Vikings brought with them the similar old Norse expression *ves heill*, clearly of the same Germanic origin. The drinking formula *wassail* (and the reply *drinkhail* - ‘drink good health’) were probably also introduced by Danish-speaking inhabitants of England and then spread, so that by the 12th century the usage was considered by the Normans to be characteristic of Englishmen.

Since the Anglo-Saxons and Norse shared a custom of welcoming guests by presenting them with a horn of ale (or cup of mead, or goblet of wine), the greeting evolved into a toast. Depending upon the area of the country where you lived, the wassail drink itself would generally consist of warmed ale, wine or cider, blended with spices, honey and perhaps an egg or two, all served in one huge bowl and passed from one person to the next with the traditional ‘wassail’ greeting.

In the cider-producing West of England wassailing also refers to drinking and singing the health of trees in the hope that they might better thrive. A wassail is therefore

not just a drinking formula, a toast, but also a traditional ceremony to encourage new growth and a good harvest of apples in the autumn. It usually takes place on the 12th Night which is now the 5th of January. The Old Twelvey Night is, however, the 17th January as that would have been the correct date before the introduction of the Gregorian Calendar in 1752.

This old tradition still takes place in villages and orchards across the country today and is particularly popular in Somerset, Devon, Herefordshire and Kent but varies from place to place.

I was delighted when we were invited to the local wassailing in Wisley when we first moved here and we have joined in the celebrations several times since, most recently this January.

SRHS member Jim Arbury is the RHS’s fruit specialist and always leads the local wassailing. We first gather in the pavilion of the RHS’s sports field and bring whatever appley-product we can, for the enjoyment of all the revellers.

Jim's wife Ewa usually bakes the most delicious Dorset apple cake and our own contribution is always home-brewed cider for everybody. (When we first came to live here we found loads of windfalls in our little orchard which we certainly did not want to go to waste and therefore our very first purchase was a cider press.)

Outside the pavilion are a handful of very old apple trees which are left-over Bramleys that had been part of the National Fruit Collection in the 1920s, then consisting of thousands of trees. There we gather in front of the oldest tree which is lit by lanterns hanging in its branches. A blazing fire in front of it keeps everybody warm.

Traditionally wassailers are encouraged to make a lot of noise, banging drums, pots and pans, clashing sticks and even firing gun shots to frighten away the evil demons that might be lurking in the tree's branches but we, being a less unruly lot, just listen to Jim telling us all about the history of wassailing and then we sing (and shout just a little bit...) to the old apple tree - which must suffice. There are a lot of wassailing songs, and we always include the following:

'Old apple tree we wassail thee
And hope that you will bear
For the Lord doth know where we shall be
Till apples come another year.

For to bear well and to bloom well
So merry let us be
Let every man take off his hat
And shout at the apple tree.

Old apple tree we wassail thee
And hope that thou wilt bear
Hats full, caps full, buckets full and bags full
And a little heap under the stair.

Jim usually places a cider-soaked piece of cake or toast in the fork of the tree as a gift to the good tree spirits and also pours cider at its base. Our singing should further awaken the sleeping tree spirits and encourage the sap to flow to provide a bountiful apple harvest for the following year.



Jim Arbury pouring cider at the base of the old apple tree. Photo by Ditz

COLONEL ROLAND MELLS

JOHN SLATFORD

One of our longest standing members, Roland Mells, has died at the age of 93. He was born in Send in the house named Tazmalt, adjacent to the former Matilda Sale's Wharf Lane Laundry. His mother Emily Mells was the Send District Nurse and lived there from the early 1920s until, I believe, after the end of WWII.

Roland attended the Send National School; he was a contemporary there of Pat Clack, and subsequently attended Guildford Technical College. It was there that he met his wife-to-be and was married in 1945. At that time he was in the army, part of the Royal Engineers and soon to be en route to the Far East. He was there for three years in India before returning to study at

Imperial College for an honours degree in mechanical engineering, funded by the army.

Subsequently, he left the army and became a Territorial Army officer, continuing for many years before retiring with the rank of colonel. After taking his family from Send to Cheshire and working there for ICI for several years, he joined HJ Heinz and returned south to live in Horton near Windsor. There he stayed with his family for the rest of his life. After retirement and the death of his wife he travelled a lot but also renewed his association with Send, visiting here from time to time and meeting old friends, including Jean Turner. It was at that time he joined our Society and remained a member, albeit a distant one, until his death on January 4th last.

RIPLEY SCHOOL – YEAR 2 – 1930

ALAN COOPER



Ripley School – year 2 – 1930

1930 was the first year that the Rev Morgan Evan Thomas appeared in school photographs. He was Vicar of St Mary Magdalen Ripley from 1930 – 1953. Mrs Kate Blaxland was the wife of headmaster William Blaxland, and assistant mistress. They served at the school from 1910 – 1936.

All names as recalled by Edward Cooper in 1989.

TOP ROW, L TO R:

Rev M Evan Thomas, Peggy Hill, Winnie Potter, Joyce Hatcher, Ethel Crane, Irene Wigman, Betty Fuller, Daphne Perrin, Mary Morris, Rosemary Cross, Mrs Kate Blaxland

SECOND ROW, L TO R:

Norman Berry, Thomas Shin, Stan Clark, Edward Cooper, Thomas Cairns, John Remmant, Laurence Coxon, Leslie French

THIRD ROW, L TO R:

J Elsie, Peggy Freeman, Beatrice Miles, Joyce Wigman, Olive Stanley, Rhona Sink, Peggy Gosling

FOURTH ROW, L TO R:

Len Surey, Percy Howells, Ron Burt, Stanley Bowers, Sidney Marsh, Gilbert Smith, George French, Lily Stevens

FIFTH ROW, L TO R:

Roy Townsend, Dennis Townsend, John Miles, Leonard Pullen, John Puttock, Cyril Freeman

Alan Cooper would like to hear from anybody whose relatives are pictured here and who have further photographs that could be used in future articles.

Photo c/o Alan Cooper collection.

FORTY YEARS AGO

CAMERON BROWN

This is taken from Journal (Newsletter) 20 of April/May 1978 under the heading *Changes and Proposed Changes in the Locality*.

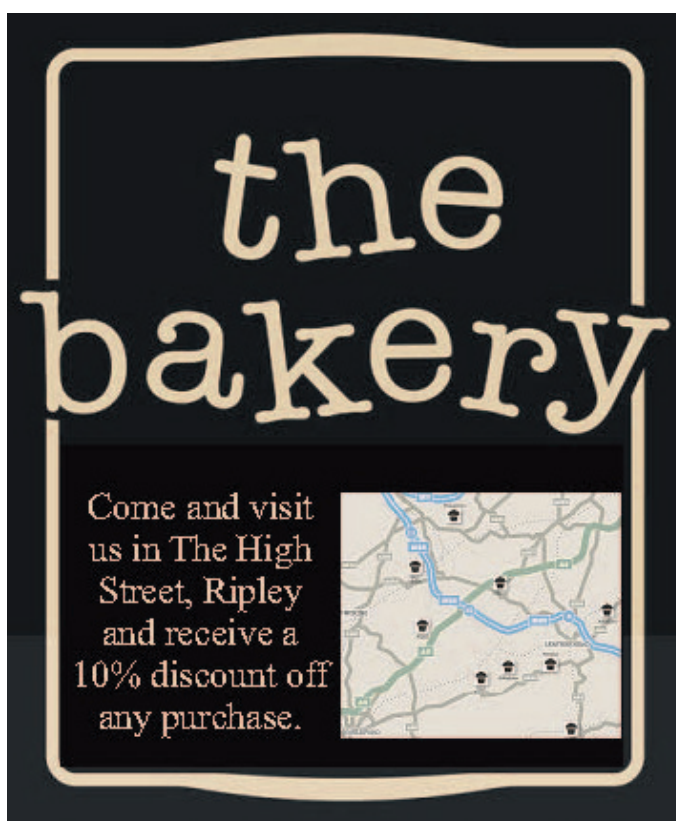
The *Daily Advertiser* of 17th/18th April gave details of a planning application as follows: 'SEND. Site of 8 Send Road, Send – outline application for the demolition of existing cottage and the erection of a pair of semi-detached houses.'

This application relates to Heath Cottage, which is so small that one wonders whether it is a human habitation and not an antique Wendy House. It is the remaining cottage of a pair which within the memory of many of our members was thatched. It has a timber frame with whitewashed brick infilling. It was probably put up ('constructed' or 'built' are almost too grand for it) in the early 19th century, and is an example of the dwellings which went up virtually overnight on the heath or common-land so as to present a fait accompli. It is perhaps the last real relic of the heath at Send. Apart from that, it has little merit except that there are not many of them about nowadays. The best example in the district is at Sparrow Row, Chobham, named Granny Beetles (sic) Cottage after the occupant of many years ago. Other similar dwellings existed at Colony Bog, west of Bisley. It will be sad if it goes, but wonder is it hasn't disappeared long ago.



PS: It has now been reported that the plan to replace Heath Cottage with a pair of semis has been refused, but there could presumably be an appeal.

[Editor's note: as the photos taken here are from 1979/80 it was clearly not demolished for at least a year or two. Does anyone remember when it finally went?]



ST NICHOLAS', PYRFORD'S ALTAR FRONTAL

DITZ BROWN

As one of the members of the History Society who attended a guided tour of St Nicholas' and Wisley churches last June, I was captivated and intrigued by St Nicholas' altar frontal. To my eyes it was very unusual as it seemed childlike and sophisticated at the same time - I needed to find out more about it.



St Nicholas' altar frontal tapestry

Mervin Blatch (who, incidentally is buried in Wisley Church Yard) wrote in his book *In and out of Churches*: 'Altars are commonly decorated with frontals, mostly of fine materials and almost always beautifully worked. Embroidery was a flourishing art throughout the medieval period, but this too suffered irreparably under the Reformers.'

This striking modern example was designed by Miss Joan Edwards, an expert in medieval embroidery and worked by Captain Gerald Colpoys, RN who had retired in 1967. I was delighted when I found out that he had been a submarine commander - how fitting for him to do this work for a church dedicated to St Nicholas, patron saint of, amongst others, sailors!

There is a wonderful link between this modern embroidery, which was dedicated in February 1968, and the very oldest decorations of the church as the figures in the design, which depicts the Pilgrim's Way, echo some of the figures in the 12th century wall paintings. This fresco was mentioned in Cameron Brown's article about the Norman churches of Pyrford and Wisley part two in Journal 258 and illustrated on page 18.

The frontal measures 189cm x 154cm, is mounted on a wooden frame and worked in wool on canvas using a variety of stitches including tent, cross, double cross, gobelin filling and fern. The background is of a woodland scene with four oak trees and two latin crosses with splayed ends, whilst in the foreground there are plants including primrose, poppy and bellflower.

The NADFAS (National Association of Decorative and Fine Arts Societies) record of church furnishings for St Nicholas' explains that the six figures are on the right an angel, next a figure in blue and a bishop in purple. Then follow three other figures walking in the opposite direction with one turning round. These and the bishop carry staves.

'The bishop in mitre and purple robe is presenting the repentant sinner to the care and protection of a guardian angel.' This sinner was inspired by a figure on the left of the mural beside the window on the south wall, whilst further on the right in the mural is a tall thin figure from which the angel was drawn.



The sinner and the angel and their inspiration in the wall painting

The idea for the three pilgrims with long staves on the left of the frontal came from the shadowy silhouettes at the bottom of the ancient wall painting.

NADFAS states that ‘the prototype of the trees is on the north wall of the church. Beside the altar window, also on the north wall, is a tiny flower scratched into the stone, which prompted the idea of the flowers growing in the green pasture through which the pilgrims are making their way.’ I must confess that I could not find either of those. However, more obvious and therefore easier to find are ‘three consecration crosses on the interior walls of the church and incised marks in various other places which may have been made by travellers or pilgrims hundreds of years ago. It seemed appropriate to include these in the frontal’s design as well.’

Photographs by Ditz

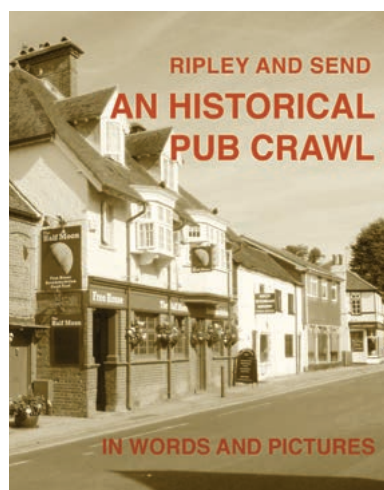


Some of the crosses carved by travellers hundreds of years ago

RIPLEY & SEND – AN HISTORICAL PUB CRAWL

SOME NOTES BY LES BOWERMAN

Congratulations to Cameron & Ditz Brown for the wonderful new edition of the pubs book first written and published for the Society in 1998 by Jane Bartlett and Clare McCann. The first edition was remarkably good, with all the history of the many local pubs researched and put together for the first time so well by Jane and Clare. This second edition is a thorough revision of the text bringing the history right up to date with much additional detail. The new edition has 75 pages, 11 more than the original book. There are 86 illustrations compared to 62 in the earlier book. Moreover, thanks to use of developing technology, at 36, nearly half of the illustrations are in colour. Most are duly attributed whereas the first edition, I am surprised to notice after all these years, has no attributions.



There are a few points, which should be regarded as comments rather than criticism.

1) On page 21 in the last paragraph of the chapter on the Talbot it reads ‘... the revival of the annual ale tasting by the lord of the manor, John Molyneux Child...’ Most local readers will be aware

that John was not lord of the manor of Send & Ripley as may be read into this, but of the sub-manors of Papworth (Papercourt) and Dedswell.

2) On page 40 in the first edition and 46 & 47 in the new one there is mention of a Southern Counties Cycling Club. There was in fact no organisation of that name. The occasion was actually the Southern Counties Cyclists Camp, which was organised by members of a number of different clubs, including, notably, the Guildford CC which had been founded in 1876. I apologise for not bringing this earlier to the attention of the authors of the new edition.

3) On page 61 in the first book and 73 in the second one of the sources is given as the ‘Ordinance Survey’. If there were such a thing it would be very different from what is intended to be mentioned which is of course the Ordnance Survey.

4) There is an index in the first edition, but not in the second.

The Historical Pub Crawl is very well worth its price of £8, which compares well with the £6 for the first edition of nineteen years earlier.

LETTER

Les Bowerman writes:

In the last issue J258 at Page 29, whilst querying something that our President had written, I made a stupid error myself. In mentioning the dissolution of Newark Priory I wrote that this was in 1528. It was, of course, in 1539.

SEND PRIMARY SCHOOL – RISING LIKE A PHOENIX FROM THE ASHES

SARAH JONES

In Journal 254 we wrote about the closure of St Bede's Junior School prior to its demolition. The article touched on the fact that a new building had been constructed on the site of Send Primary School to house the pupils of the St Bede's building so that the pupils of Send could be educated on the same site.

Sarah Jones is Business Manager of Send C of E Primary School and this article is intended to record the progress made over the 12 months since the two schools were integrated.

A new school building was constructed adjacent to the existing secondary school building in Send Barns Lane over 2016, as part of the Government scheme 'Priority Schools Building Programme' after it was decided that the costs of renovating the decaying St Bede's building were significantly higher than constructing a purpose built, eco-friendly new building. The old St Bede's building was in fact deemed no longer fit for purpose. The Department for Education (DFE) and the Education Funding Agency awarded a contract to build a number of new schools, including ours, to a company called Yorkon. Building work began in 2016 with the foundations being constructed over the summer. The building went up during the autumn term and a frantic push over the Christmas period meant that we were able to move in on 4th January 2017.



The new building, KS2

The new building, known as KS2, was built on the site already occupied by what was Send First School. The existing building (Send First School), now known as KS1, remained the home for the younger children in the school (aged 3-7), with various facilities now shared across the age-range. The new building is a two-storey construction with a hall, resources room, planning room, staffroom, offices and 8 classrooms for our older children (aged 7-11). The building is one designed as a template by the DFE for the Priority Schools Building Programme (PSBP). Other local schools involved in the programme include Pyrford and Riverview.

This first year has transformed our school, allowing us to build on the heritage of Send First School and St Bede's Junior whilst carving a new way for the children of Send, helping us in our mission of providing a safe, caring school with exciting learning opportunities in response to the unique needs of each child. At the core of our beliefs is that children's time with us is short, precious and cannot be repeated.

St Bede's Junior School and Send First School were formally joined to become Send Primary School on 1st September 2016. Both schools were inspected by OFSTED during the summer of 2016 and awarded a Good grade, signalling an exit from the Inadequate and Special Measures categories that both had previously found themselves in.

Before we moved into the new building, we raided the very bottom of the bank account and that, along with monies that the school Governors were able to donate through their Building for the Future fund, meant that we were able to buy new furniture for the KS2 building, so that each classroom was fully and properly equipped with the correct size furniture for our new start.

The school now has the use of a brand new, multi-use games playground, a resources room where children can learn to cook as part of our 'cooking in the curriculum' project, and also to complete larger art projects. There is a large school hall where all the children can come together for assembly and meal times, and a new kitchen where the dinner ladies are able to prepare nutritionally balanced school meals. Children throughout the age range are able to play together during break times and it is lovely to see them all charging around having a great time.



One of the new classrooms

The new building was officially opened on 16th March 2017 by Nicholas Skellett, Vice Chairman of Surrey County Council.

To commemorate the opening, the children worked with local artist Alison Catchlove to make a sculpture, which hangs in the school corridor. The school ambassadors (see below) helped to make the insects and the rest of the

children and staff were able to help make the oak leaves which link to our school logo. The school ambassadors are a group of Year 6 children selected by Mrs Sayers and the head of Y5 and Y6 to be good role models for the school, to show visitors around the school, work with the community, give school improvement suggestions to Mrs Sayers and to run a charitable initiative every year.



Alison Catchlove's sculpture, and one of the ladybird details

Inspired by the new building, we have now embarked upon an ambitious programme to regenerate the KS1 building and the grounds around it to bring them up to the same standard as the new building. We are, funds permitting, planning a rolling programme of redecoration for all our classrooms, using the same colours as in the KS2 building to reflect the fact that we are now one school. Over the 2017 summer period three classrooms were completed (nursery and both reception classes) and the outside area remodelled so that our youngest children could learn through play, indoors and outdoors, all day. The new spaces are a great success with both pupils and staff.

Summer 2017 also saw us developing the grounds in order to link the two buildings more comprehensively; the Parents, Teachers and Friends Association (PTFA) donated enough money to enable the construction before the end of the summer term of an active climbing frame between both buildings. We are now looking to build a more challenging fitness course for our older children and hope to have raised enough funds by this summer.



The new climbing frame

Other work to be completed includes replacing the lights in the KS1 building. In Summer 2017, we entered a competition to gain up to £12,000 funding towards a project that would help to improve the environment and facilities of our school. We realised that the lighting in the old building was not only poor quality for the children to learn in but it was also hugely inefficient and not environmentally friendly. We were delighted to be shortlisted and supported by votes for the project from the community. We won the bid and hope to start work on the lighting replacement after Easter 2018.

The old St Bede's site has been returned to playing fields. It is owned by the Diocese and we do not know of any future plans for its use.

HEATH HOUSE, SEND (CONTINUED)

CLARE McCANN

Following on from my short piece in journal 253 I have been trying to find out more about this house, demolished to make way for Heath Drive. I ventured over to the History Centre and was somewhat daunted by package after package of indentures, mortgages and conveyances. I will not attempt to go all through these. Suffice it to say that in the last packet I looked at was a schedule of all the other packets!

The deeds start in 1804 and some seem to refer to property on the Broadmead. One that caught my eye was an indenture dated 18/10/1811 from Richard Fladgate of Chobham to a shopkeeper, Joseph Reading of Woking, which referred to a parcel of land allocated by the commissioners under the Act enclosing Waste grounds and Commons. This parcel was estimated as two acres, 3 roods and 18 perches.

Fast forward to 1846, several leases, releases and mortgages later, there is a conveyance of property under the will of John Baker dec'd to William Tringham of Chertsey for the sum of £500. This seems to be a more substantial property including a messuage, stable, chaisehouse, outbuildings, gardens etc and under a separate but contemporaneous document the property is cited as being for the use of John Cole for the lifetime of William Tringham.

Interestingly there is no mention that I could spot of the property being called Heath House at this point. In fact many of the later documents specifically say it was called Send Cottage, then Send Heath House and finally Heath House.

Just over a decade later in 1858 there is a conveyance of a property referred to as Send Cottage from William Tringham to William Giles, warehouseman and William Tate of the City of London for £700. This property was no mere cottage as it was 6 acres, 3 roods and 26 perches. William Giles seems to have financed the purchase by a loan of £860 from his sister, Miss M A Giles and on the 30th of June (six days after the purchase) she took an equitable charge over the property (wise woman). He also took out a mortgage of £300 from William Tringham that was finally repaid when Sarah Ann Giles (William's widow) sold the property to Robert East on the 24th of June in 1870 for £1500. By this time the property is referred to as Send Heath House. On the 7th of January the following year there was a further conveyance for £300 to Robert East (one assumes this was for a smaller parcel of land). There were various leases (curiously none that I could spot



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to Edgar F Dimmock, who seems to have been there at the time of the 1881 census) but the property seems to have stayed in Robert East's possession until February 1889 when it was conveyed to Cecil Drew of Throgmorton Street, who mortgaged it to William Henry Hall, thereby raising £1600 at 4½%. It seems the property came with a pew in the church previously owned by William Giles (Gilles in some documents) and was insured with the Law Fire Insurance Society for £1000.

On 25th February 1897 Cecil Campbell Drew, described as a gentleman, sold it to John Norris Frost but on the same day, and on the same document, there was an indenture transferring ownership to Jane Garrington Hill, wife of Henry James Hill of Pembroke House. This seemed very strange but was illuminated by a later statutory declaration signed by Mr Hill explaining that there had been 'difficulties' with Mr Drew, so they had enlisted John Frost to act as an agent on their behalf.

This declaration was no doubt prompted by the sale of the property in 1907 to Mr Shirer. Mr Shirer, a solicitor, mentioned in the previous article, seems to have leased Heath House before buying it from Mrs Hill in 1907. The conveyance refers to 8 acres with further land on the other side of the road shown on the plan as three parcels running through to Potters Lane (excluding the corner plot near Cartbridge, which had already been developed). My guess is that Mrs Hill and Mr Shirer were both Edwardian snobs on a grandiose scale, because the restrictions written into the conveyance are many and various. The aim was to keep out the hoi polloi – the size of any houses built was specified, the amount of land around the houses etc but also 'no hut, shed, caravan house on wheels ... nor any booth, show, swing or roundabout'... These restrictions would later prove to be a bonanza for the lawyers as there are numerous documents from the 1920s on lifting the restrictions when various parties wanted to develop the land.

Dear Sirs -

Heath House, Send.

According to your instructions, we have surveyed a freehold dwelling house and grounds, known as Heath House, situate at Send, in the County of Surrey, about 3 miles from Woking Station and 6 miles from Guildford on the outskirts of the village, in order to report to you as to the value of the property as a security for a loan on mortgage by trustees.

The dwelling house contains:

On the Top Floor: Attic Bedroom;

On the First Floor: 8 Bedrooms varying in size from about 20'5" x 16'0" including bay, to about 10'10" x 10'7", dressing room, and bathroom and W.C. with good landing, and 2 staircases communicating with Ground Floor;

On the Ground Floor: Dining Room 24'9" x 16'0" including bay, Morning Room,

The 1908 valuation report

In 1908, preparatory to granting a mortgage to Mr Shirer, Thurgood and Martin of Chancery Lane prepared a valuation report which gives us a much better idea of the house. On the top floor there was an attic bedroom (for a servant?) and on the floor below there were 8 bedrooms, some quite large, as well as a bathroom and WC and two staircases. There was a spacious dining room, a morning room, a drawing room, a conservatory, a sitting room, a hall, a lavatory, a WC and cloak cupboard as well as a pantry, a butler's bedroom, a kitchen, a scullery and a servants' sitting room and a cellar.

The letter goes on to describe the house as being in good order with wood panelling to the ground floor. There was a detached stable with two stalls, saddle room, coach house, poultry house, cow house for 4 cows, pig stys and a brick

built cottage with five rooms and a garden. The grounds are planted with trees, lawns and, amazingly three full-sized tennis courts (2 of grass), a flower garden, a walled kitchen garden and a paddock and boat house – in all about 8¾ acres and valued at about £3,000. Mr Shirer it seems had also entered into an agreement with the landowner opposite not to allow any development, except for private houses and these to cost not less than £750 each (obviously did not want the riff raff to lower the tone!). The whole letter is fascinating as it is addressed to Messrs Barnett & Shirer, 2 Camomile Street, Bishopsgate, which might suggest he was taking out a mortgage either from his own business or that of a relative.

On the 30th of January 1914 there was a reconveyance signed by the Shirers and others in the presence of Doris Thorp and Marjorie Thorp of Heath House. The Thorps were related to Mrs Shirer and later Miss Violet and Miss Gladys Thorp were to live in the house (but I digress).

The First World War seems to have brought the high water mark for the estate and thereafter parcels of land are gradually sold off. For example in 1927 Mr Hill (of Pembroke House) and his son (Mrs Hill died in 1922) bought back some land in Potters Lane for development which is when the mutual release of restrictive covenants begins. Further land was sold off in 1946 to Surrey County Council for police houses (now Skene Close) but by this time the vendor is described as ‘the personal representatives of J A Shirer deceased. Mr Shirer died in January 1939 but it took a long time it seems to settle his estate, partly because of the death of an executor. It was not until 19th October 1950 that there is a formal assent giving the property to Violet Thorp. In 1948 a cottage between Heath House and what is now Send Lodge was sold.

I am still trying to find out more about the wartime period and Jean Turner’s memories have shed some light on this (see below). What is clear is that the Thorps left

Send at this point and did not return after the war. With the help of the History Centre I have found that both Gladys and Violet lived until the 1990s and so I hope to follow this line of enquiry up.



Part of the old boundary wall on Galileo Drive

While I, as an inexperienced researcher, was somewhat overwhelmed by the packets of documents there were two post-war documents that caught my eye. The first was dated 1951 and considered the development value under the Town and Country Planning Act of 1947 and if I understood it aright valued the 6 acres at the back of the house at £520 and the house itself as of no value! Hard to credit but maybe there is more to this type of valuation than I am aware of. The second document was dated 8th July 1960 and is the sale of the wall and a small strip of land that ran down the side of Heath House to Thomas Graham, Pine Cottage, Send for £225. This was about the time Heath House was demolished and maybe why the wall survives down the side of the new Galileo Drive.



Part of the boundary wall at the entrance to Galileo Drive

NOTES FROM JEAN TURNER

Jean Turner, who lives in Send, has added a few more details about Heath House. Her uncle, William Faithfull, was the gardener for Miss Violet and Miss Gladys before the Second World War. He and his family lived in a bungalow (since rebuilt) on Send Road, close to the entrance of the present Heath Drive. Jean thinks he managed the gardens alone, despite suffering from ongoing health problems due to shrapnel left in his body.



Part of the boundary wall that still remains and lies behind numbers 8 and 10 Heath Drive

Jean remembers as a little girl squeezing between the hedge and the high brick wall that fronted on to Send Road. On the inside of the wall were espalier fruit trees. Miss Violet who apparently took a keen interest in the gardens had a variety of different areas including a rose garden, a poppy garden and a rock garden.

She remembers Violet Thorp as a strong but kind person while her sister Gladys was much quieter. When the house was requisitioned in the war the two sisters bought a property at Wood Street Village and William Faithfull and his family also moved there. They went into partnership to run a market garden and chicken business. Meanwhile William's father Henry and his friend, Walt Charman, maintained the kitchen garden at Heath House.

Jean's recollection is that the bomb disposal squad used the property and when they vacated it after the war, it was used by the council to rehouse people.

(This fits in with Ann Weller's memories, see below). Jean says Miss Violet could have returned but she was too distressed by the state of the place to do so. She would have liked to develop the site herself but Jean thinks she failed to get planning permission and sold it, she thinks, for £18,000. The house was then demolished and Heath Drive was built.

LATER MEMORIES, FROM MEMBER ANN WELLER, NÉE CRADDOCK

Ann and her brother David were born in Chingford but sadly her father died in 1942 when she was only a toddler. They were evacuated to Thursley, a place that still brings back happy memories but after her mother remarried they moved around. The reason for this was that her stepfather, Fred Milton, was a jobbing gardener and they were often in tied accommodation. At one point he was working on David Lloyd George's estate.

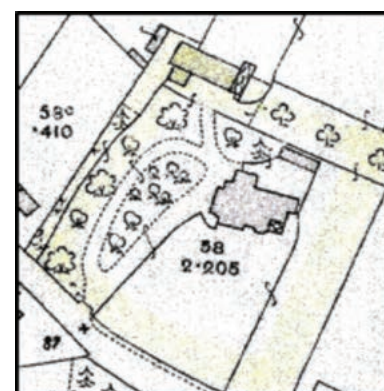
Later she was living in two caravans on a farm at Ockham Mill with her mother, stepfather and Ian and Mary, her half-brother and sister. After moving to Surrey she had lost touch with her brother David but, to use her words, that is a whole other story. Her memories of living in Ockham were of getting the coach to St Bede's School from Ripley and cutting across the fields and running up Tannery Lane, if she missed it and was late. She enjoyed school and stayed for as many after school activities as possible (such as Scottish dancing, Brownies and Red Cross) as life at home was not happy. Ann remembers many of the teachers but had particularly fond memories of Mr Swan who taught art and history.

After the war a new estate was built in West Clandon called Meadowlands and they were rehoused there from the caravans. Her stepfather was working at the Old Woking sewage works so this was still reasonably close. However, she said her mother did not like the rent of £1 a week and so, after about a year they moved to the converted stables at Heath House, Send, which was only 15 shillings (75p) a week.

Ann was uncertain of exact dates but she was sure she was at Heath House for the Coronation and remained there until she married in 1957. There were apparently two Nissen huts near to the road occupied by Maggie Smith and Mr Pullen. Ann remembers that Mr Pullen had a wooden leg and rode a fixed wheel bike. One day Ann's mother took in a heavy parcel for Mr Pullen which turned out to be a new leg!

Ann's family lived in the converted stables which were cold and draughty as the rooms had been divided up using breeze blocks and had no proper insulation, meaning everyone could hear everything. She said there was an in / out drive to the house itself, which was divided into flats; they were told not to go near the house, so she did not and does not remember any of the tenants. The gardens to the house mainly lay behind the house but they did not stretch to the river (as they had done in its heyday).

Note - The description Ann gave me is slightly at variance to the ordnance survey but it is easier to see from the map that the house was apart, hence their lack of contact with the tenants in the house.



Detail from the Ordnance Survey map

Ann's reluctance to spend much time at home meant she spent time elsewhere. She spoke warmly of Granny Lawrence who lived opposite Heath House and who taught her to embroider, and Mrs Mimms who lived in the big house, opposite the end of Potters Lane, who she said was a real lady and always kind.

After the house was demolished her mother moved to Wharf Lane.

Amazingly the hunt still goes on for a photo of Heath House as the History Centre and the MoD and Guildford Borough Council have not produced one – so please ask around.

SEND INSIDE OUT MUSEUM EXHIBITION FEBRUARY – APRIL 2018

CAMERON BROWN



l-r: Cameron Brown, Clare McCann, Sally Varah, Kara Wescombe Blackman and Robert Napier, High Sheriff of Surrey

Our latest exhibition at the museum was opened on Saturday 17th February in the presence of a good crowd from as far as Hampton Court, Kingston and East Sussex, by the High Sheriff of Surrey, Robert Napier. Those present included Sally Varah of the Michael Varah Memorial Fund (MVMF), Kara Wescombe Blackman, of the Watts Gallery and museum curator Clare McCann.

In June 2017 a group of women artists at HM Prison Send, near Ripley, organised the *Our Time* exhibition of their own work, in order to experience first hand the recognition and feedback of invited guests, albeit within the prison. It was the first time such an initiative had taken place in a UK prison. Among the 150 guests who attended was Clare McCann, who proposed a small follow-up exhibition out in the community, to share the women's artistic talents with local residents.

Our exhibition - *Send Inside Out* - is the result. The artwork, all of it for sale, has been created by seven artists who take part in the weekly workshops delivered



Part of the exhibition in the museum

within the prison by the Watts Gallery Trust, as part of its *Big Issues* programme, and funded by the Michael Varah Memorial Fund. In some of the works the women give their own interpretation of Send and Ripley landmarks, and also explore countryside themes.

As with the *Our Time* exhibition, 20% from the sale of any work is donated to Victim Support Surrey, and 10% to the MVMF to support the programme at HMP Send for future group members. There are also postcards on sale at the museum.

The women say: “We want to be recognised for our achievements as artists, and to raise awareness of the therapeutic power of art and the benefits it gives us, both in prison and on release.”

On a sunny Saturday tea and cakes were served in the village hall and several paintings were sold. The artists

cannot be named but they are all keen to receive feedback from the community. If you have anything you’d like to say about the exhibition or individual works please mail Clare or me and your comments will be passed on anonymously.

Photographs by Ditz



Top: Live, Love, Life
Bottom: Boat alone by the river



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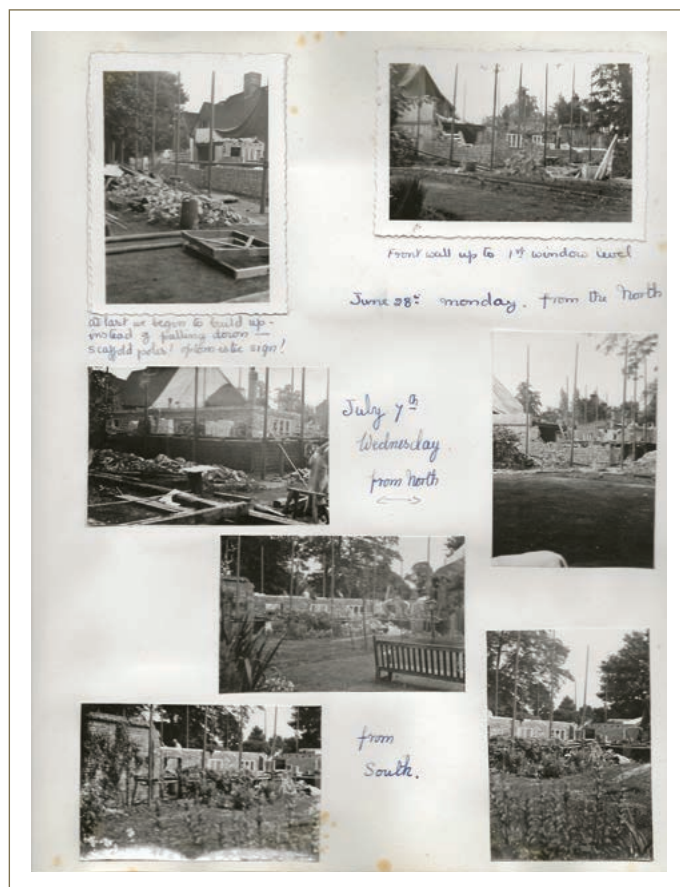
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SEND & RIPLEY LOCAL HISTORY MUSEUM

NEWS AND FORTHCOMING EVENTS

NEW AT THE MUSEUM

We were recently given a fascinating photograph album by the Grantham family, recording for the most part the extensive building work which took place in 1937 at Alderton's, next to Boughton Hall, Send. There are hand-written captions to many of the photos. The whole album has been scanned and can be seen on the museum computer. We will publish further photos and a note from the Grantham family in J260.



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 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 Deceember	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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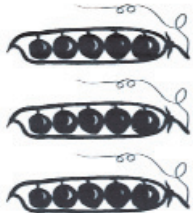
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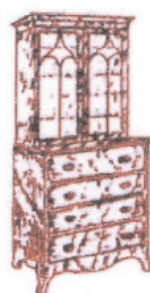
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