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Send & Ripley History Society

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EDITORIAL

CAMERON BROWN

I make no apologies for this being an Ockham-heavy edition of the journal. Our constitution permits, perhaps encourages, us to look into the history of Send and Ripley but also of the surrounding villages. Ockham, through its connections with the Locke Kings and Lovelaces has had a significant influence on the fortunes of Ripley in particular and our current exhibition *The Kings of Ockham* has attracted a lot of visitors and generated a good level of interest.

I am pleased to be able to report that Helena Finden Browne has agreed to take on the responsibility for events management from 2020 onwards. Our thanks to Margaret Field for having done this important job for us since Anne Bowerman stood down.

We should like to have one or two additional volunteers to help with the tea and coffee at the talks. It involves arriving earlier – about 7pm, but not staying any later. Please contact Clare if you are able to help at all.

CONTRIBUTIONS FOR THE NEXT JOURNAL

Contributors are asked to send articles and letters to Cameron Brown at cmb@aappl.com by 15th August 2019.

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

cmb@aappl.com

WAVERLEY ABBEY
CAMERON & DITZ BROWN

In response to the article on Waverley Abbey in J266 p4 Clare McCann wrote recalling her 1967 school history project when she was a pupil at Wimbledon High – on Waverley Abbey. She and a friend had been inspired by a TV programme featuring a member of the Surrey Constabulary Underwater Section describing some interesting finds in the Wey at Waverley Abbey. Her friend wrote to the policeman [H Webb? – signature not very clear] and received a detailed reply [copy available in the museum]. It seems they had been working on the section of the river in front of Waverley House, which was undergoing restoration at the time. There follows a transcript of the letter:

Dear Miss Brett-Holt,

Thank you for your letter of 22nd instant, regarding diving at the Waverley Abbey site, River Wey, Farnham. It is always a pleasure to communicate with anyone having similar interests.

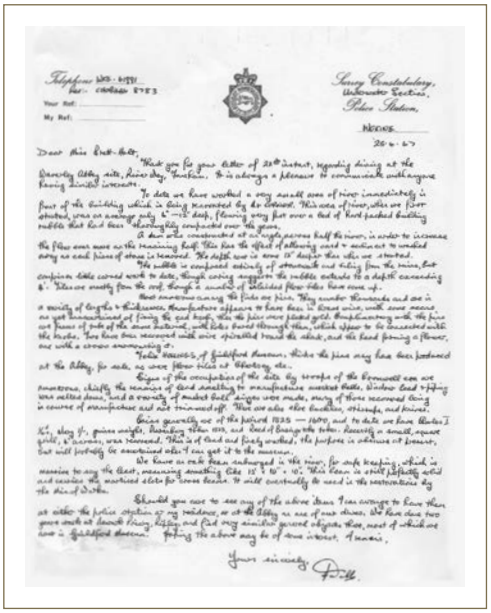
To date we have worked on a very small area of river immediately in front of the building which is being renovated by Mr CORNER. This area of river, when we first started, was on average only 6" - 12" deep, flowing very fast over a bed of hard-packed building rubble that had been thoroughly compacted over the years.

A dam was constructed at an angle, across half the river, in order to increase the flow ever more on the remaining half. This has the effect of allowing sand & sediment to [be] *washed away as each piece of stone is removed. The depth is now some 12" deeper than when we started.*

The rubble is composed entirely of stonework and tiling from the ruins, but comprises little carved work to date, though coring suggests the rubble extends to a depth exceeding 4'. Tiles are mostly from the roof, though a number of inlaid floor tiles have come up.

Most numerous amongst the finds are pins. They number thousands and are in a variety of lengths & thicknesses. Manufacture appears to have been in brass wire with some means as yet unascertained of fixing the end knob. Then the pins were plated gold. Complimentary with the pins are pieces of tube of the same material, with holes bored through them, which appear to be connected with the knobs. Two have been recovered with wire spiralled round the shank, and the head forming a flower, one with a crown surmounting it.

Felix HOLLINGS, of Guildford Museum, thinks the pins may have been produced at the Abbey, for sale, as were floor tiles at Chertsey, etc.



Signs of the occupation of the site by troops of the Cromwell era are numerous, chiefly the remains of lead smelting to manufacture musket balls. Window lead & piping was melted down, and a variety of musket ball sizes were made, many of those recovered being in course of manufacture and not trimmed off. There are also shoe buckles, stirrups, and knives.

Coins generally are of the period 1525-1600, and to date we have Charles I ¼d, Mary 1/- guinea weight, Roverburg [? - difficult to decipher – do any members know what this might be?] *token 1525, and Reed of Basingstoke token. Recently a small, square grill, 4" across, was recovered. This is of lead and finely worked, the purpose is obscure at present, but will probably be ascertained when I can get it to the museum.*

We have an oak beam submerged in the river, for safe keeping, which is massive to say the least, measuring something like 12' x 10" x 10". This beam is still perfectly solid and carries the mortised slots for cross beams. It will eventually be used in the restorations by the Min. of Works.

Should you care to see any of the above items I can arrange to have them at either the police station or my residence, or at the Abbey or one of our dives. We have done two years work at Newark Priory, Ripley, and find very similar general objects there, most of which are now in Guildford Museum. Hoping the above may be of interest, I remain,

Yours sincerely,
H. Webb

DENIS HUGH SOMERFIELD

CAMERON BROWN

The brief article in J265, p 26 generated a number of letters and emails from members, which we featured in J266. I am very grateful to Denis Somerfield's daughter-in-law Kyra Somerfield (a member of our society), for this further detailed recollection of her father-in-law, written by hand and posted from her farmhouse in Wales. She also sent all of the illustrations and photos shown below.

KYRA WRITES:

Turning the pages of the Send & Ripley History Society's March issue I immediately recognised drawings by my late father-in-law Denis H Somerfield. Having known him for many years perhaps I can supply a little more detail of his interesting life and history.

Born at Beverley Rd, New Malden, in 1911 he was the only child of Thomas Somerfield, an artist, lithographer and surgical instrument maker. His father clearly influenced and encouraged him in graphic skills and design. After school he went on to Kingston School of Art but was also fascinated by things mechanical, acquiring motorcycles, cars and even a Tiger Moth biplane to satisfy his engineering curiosity. At the age of 24 he married Sybil Perrin, the Ripley-born sister of Stella, former headmistress of Send C of E primary school. He often said that with a new wife, a new house (in Tuckey Grove, Send Marsh) and, soon, a new son, he had to get a proper job.

A wooden MTB

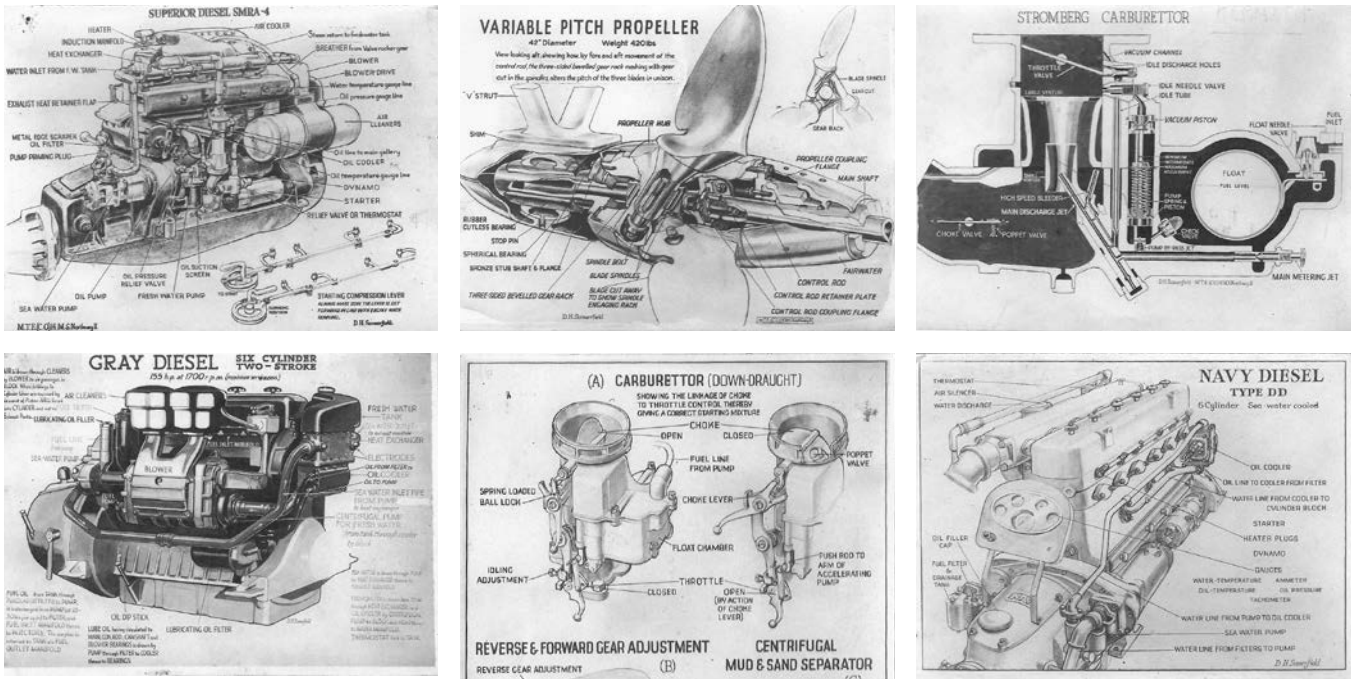
This was to be in Fleet Street, working for the *Daily Mail*, but the outbreak of WWII found him enlisting in the Royal Navy where his engineering and artistic skills soon became recognised. He drew, by hand, numerous engines and components for the development of MTBs (motor torpedo boats), troop and tank carriers which were mostly constructed of wood and fitted with petrol (rather than steam) engines for increased speed. All drawings were in meticulous detail, each with a Royal Navy official 'not to be communicated' stamp from the Admiralty, and a reference number. He worked with Commander Earl Beatty and then Lord Louis Mountbatten on the Isle of Wight, planning for D-Day. On D-Day he served as damage control officer for vessels running into Portsmouth. Due to the secret nature of his work he could not be classified as a 'war artist'.

His work in this sphere remained largely undisclosed until after his death, although we knew that he had painted several portraits of senior staff in his free time.

After the war he returned to Fleet Street and moved to the *Daily Express* - again in the art, design and publicity department where he became much involved in the British motor-racing scene which ultimately evolved into today's Formula 1. His personal motoring interests were more modest. A delightful Morris 10 Tourer conveyed him to quiet countryside locations at weekends. He would record the as yet unspoiled and historic scenes of the villages of Kent, Hampshire, Wiltshire and Suffolk, as well as Surrey. His visits to our location in the Brecon Beacons seemed always to be accompanied by rain, much to his frustration as a water-colourist.

He was possibly thought a little eccentric by some. Although owning a car he would invariably cycle from Send to Clandon station for his daily commute to town where he now worked for J Lyons & Co at Cadby Hall. The cycle ride gave him fresh air and exercise before spending the day at a desk arrayed with telephones, breathing stifling London air. He would not have a phone installed at home. A person in the village was overheard saying "I don't think Mr Somerfield can have a very good job; he still rides a bicycle to work".

He would never use a lift either. In the navy he had once been battened down in the tiny engine compartment of



A selection of Somerfield's meticulous drawings

an experimental wooden-hulled personnel-carrier. Strafed by enemy machine-gun fire a bullet went through the hull and penetrated the fuel-tank. By some miracle it did not explode or catch fire but just leaked. He plugged the hole with a rag and they returned to base in safety. Never could he go into a confined space again. Nobody recognised such a thing as post-traumatic stress disorder in those days…

After retirement he continued painting. He had exhibited at the Royal Academy, was a member of the London Sketch Club and painted for pleasure, occasionally accepting commissions. It was while delivering one such work for a notable London boardroom that he suddenly died on May 18th 1986, aged 76.

This quiet, rather shy, but humorous man with a mop of fair hair I will always recall sitting on the lawn at Woodhill, a cup of tea (in a china cup) in one hand, a cigarette in the other, listening to the sound of classical music drifting through the open window.

He was ever one to chose the right word and I fondly remember him relating his experience at a notable London dinner function. A large lady 'of rather pompous design', having given her opinion on almost everything during the course of the evening, turned to him and asked "What is your ambition Mr Somerfield?". His reply lies in the family memory to this day: "Madam" he said, "to preserve my sense of wonder".

Denis Somerfield's Morris 10

Denis Somersfield during his time with the Royal Navy

OUTING TO MUNSTEAD WOOD

CAMERON BROWN

Our group admiring the white tree peonies

On a warm and sunny May afternoon we enjoyed an outing to Grade I listed Munstead Wood near Godalming. Munstead Wood was Gertrude Jekyll's home from 1896-1932. Although she acquired the 15 acres of land in 1883, the house was not built until 13 years later. During that time she was living with her mother across the road in Munstead House, while creating her own gardens on what was then heathland with Scots pines. By the early 1890s stone walls, work buildings and stables were constructed, followed by two small cottages designed by the young Edwin Lutyens. Jekyll was 53 years of age when she moved into the house, also built by Lutyens, in 1897. This was her first collaboration with this as yet relatively inexperienced architect but she is believed to have gone on to work with him on over 100 further projects.

She had given much thought over the years to what her ideal home would consist of and this was discussed at great length with Lutyens. It was to be a house built on arts and crafts principles using local Bargate stone, locally-sourced oak, and built by local craftsmen. We can only smile today when we hear that she described her new home as a 'small dwelling standing in wooded ground'. Not only was Munstead Wood her home but, as importantly, it was also to be her work-place.

Gertrude Jekyll died in 1932 and left Munstead Wood to her sister-in-law Agnes Jekyll but on her death in 1937 her son, Jekyll's nephew, Francis, took over the running of his aunt's house and business. In 1939 he moved into a small house in the grounds known as the Hut, where he lived until his death in 1965 and where Gertrude Jekyll had herself lived while building the main house.

Munstead Wood was let to a succession of tenants until 1950. The contents were sold in 1948 before Francis decided to sell the whole property, divided into five separate lots. The house was sold with 10 of the original 15 acres and the new owners began updating the once famous, but now much outdated and neglected garden. In no time at all the borders were lawned over, hedges, shrubs and trees dug up and the sandy paths paved. Munstead Wood changed hands again in June 1968 when the present owners, the Clarks, made it their home.

Some 20 years later, the devastating hurricane of 1987 brought down 200 trees and it was the job of the then head gardener, Stephen King, to clear it all. Fortunately Stephen had the good sense to suggest to the Clarks that it might be the perfect opportunity to restore the gardens as near as possible to their original plan. A massive 10-year programme began to research and carry out the reinstating of Gertrude Jekyll's designs. Today the gardens are maturing and the regeneration programme continues thanks to the knowledge, energy and enthusiasm of Annabel Watts, the head gardener and our guide for the day, helped for three days a week by Dave Honey, who has been involved since 1987.

Our visit was confined to the gardens and it soon became clear what a massive task the restoration project has been for this tiny team of gardeners. Annabel explained that Gertrude Jekyll's garden was designed for her own pleasure as well as being a business. It comprised many plants and shrubs she knew from the grounds of her childhood home in Bramley, including amalanchier, kalmia, rhododendrons, andromeda and leycesteria. Plants Jekyll had encountered on her travels around the Mediterranean also featured in her garden; iris stylosa, bay, myrtle, rosemary, phlomis and santolina have all been returned to the garden of today. There were also numerous silver-leafed plants and 'exotics' such as euphorbias, yuccas and cannas which thrived in the poor sandy soil at Munstead Wood. Many of these plants would have been unusual at the time in an English garden.

The house was built in a u-shape around a courtyard open on its north side. The west wing contained Jekyll's workshops, and to the east is a service wing with the main entrance. From here we first see the south elevation of the house where her bedroom overlooked the 'decorative' woodland. So called 'wild gardening' (very much managed and controlled in reality) was greatly favoured by Jekyll. She planted a river of daffodils winding its way from the back of the wood up to the lawn edge and masses of rhododendrons on either side of the Green Wood walk. Woodbine was encouraged to grow through trees and white rambling roses and clematis cascaded out of hollies and silver birches. All of these features have been restored. To soften the edges of the lawn, ferns and lilies draw the eye towards the heath garden, planted with drifts of winter and summer heathers, daphne mezereum, pieris and juniper. Beyond lies a dazzling array of azaleas, as originally planted in the 1890s. There is a Munstead strain of pure white foxgloves which originally seeded themselves around the woodland. We were a little too early in the year to see them at their best.

A spring border, clematis montana climbing the tree on the left

The garden at Munstead Wood contained specific areas in flower at different times of the year. The gardening year started with a nut-tree walk underplanted with hellebores, followed by a primrose garden consisting of three flowerbeds filled with Munstead bunch primroses, a spring garden filled chiefly with drifts of tulips, crown imperials, wallflowers, arabis and daffodils with a backdrop of morello cherries (in blossom) trained against the stone wall. Clematis montana rambled through hazels. The double-sided stone wall was planted up with rosa gallica to provide additional height and interest. Six weeks later irises, peonies, euphorbias, lupins and roses bloomed in the three-corner garden at the same time as the azaleas and rhododendrons in the woodland. As July approached, the main border took over, followed by the michaelmas daisy border in September. There was also a sunken rock garden, a hidden garden, a pansy border, an October border, and a blue and grey garden. Clearly a garden to be visited several times in a year!

The restoration of the gardens is an ongoing process but it was clear from our relatively short visit that they once again display the complex planting schemes for which Gertrude Jekyll became well known. The plan consisted of a 'tapestry' of herbaceous perennials, biennials, annuals, tender plants and bulbs arranged in drifts, weaving in and out of each other, bound with the careful placing of foliage with varying textures. Pale colours at either end of the 200ft bed, with vibrant reds, oranges and yellows in the middle provided a summer spectacle. Her cleverness lay in looking at plants and foliage in a fresh way and planting them in combinations hitherto unknown to her contemporaries. A mix of contrasting textures and shapes of leaves were important features in her garden schemes.

Jekyll earned well from her meticulous garden designs as well as from the sale of cut flowers, plants and seeds from Munstead. Her skills were soon in demand by the new rich and landed gentry alike. For those who could not afford her services, advice came in the form of numerous books, illustrated by her own photographs, offering ideas and practical tips from the author who had tried and tested everything first in her own garden.

Inside the house there was a book room, a flower room, a dark room in the cellar where she could develop her glass photographic plates and a workshop which a visitor described as being 'pervaded by the aroma of bunches of dried herbs and seeds, and filled with tools for clever hands to use'. Another guest remembered 'her

Planting up both sides of the stone wall

workshop, where she writes and designs, is a wonderful place with a carpenter's bench and every possible tool for working in stone and wood... Leading into the garden is a well planned little room with gardening requisites and a sink, and here Miss Jekyll packs the great boxes of flowers which go up to town every day, for she does not disdain to be a market gardener, and many a London dinner table is made beautiful with the treasures of Munstead'.

We also saw extensive outbuildings including the rooms over the stables known as 'the loft' where her gardeners sifted seeds, dried bulbs and packed cut flowers in moss to ensure they arrived at their destination undamaged. As well as greenhouses, cold frames, leaf pens, sheds and stables for her ponies and donkey there was a large potting shed, and, originally, a forge, a pig-sty and a shed for her dog-cart which had her name and address painted on its side and was used to take parcels of plants to Godalming station.

An orchard and kitchen garden were once situated near the gardener's cottage and a June garden and hidden garden surrounded the Hut. Between the work buildings and the gardener's cottage was an open area of land used for growing daffodils and lily of the valley, bunches

of which were supplied to florists in Godalming High Street. Beds of roses provided petals for her own *pot pourri* mixture and a nursery held a comprehensive range of plants with which she could supply clients. Sutton & Sons and Carters the seed merchants were outlets for the Munstead strain of white foxgloves, honesty and Munstead bunch primroses.

Gertrude Jekyll's main income came from writing and from designing flower borders. From the late 1890s, she was providing articles for *Country Life*, *The Garden* (of which she was joint editor for two years) and other journals, offering advice to a growing readership of amateur gardeners. The popularity of her books generated large quantities of correspondence and frequent requests to visit her garden came from strangers from all around the world, but this was not something she welcomed as she felt it an intrusion into her busy life.

Munstead Wood and its owner were affected by WWI just as everyone else. Most of the garden staff had gone to fight, so the famous flower borders were emptied and replanted with vegetables. The demand for Jekyll's labour-intensive garden designs plummeted and she was forced to rent out Munstead Wood and retreat to the Hut to keep her outgoings to a minimum. Although Gertrude Jekyll was still writing books and articles to boost her income she invested in some Rhode Island Red hens to sell eggs and birds for the table and continued with this enterprise well into the 1920s. She confided in a letter to her old friend, the artist Helen Allingham, that she had sold some precious possessions at Christie's, simply to keep the gardens going.

In 1918 Jekyll once more collaborated with Lutyens to work on some of the British war cemeteries. On one day alone 1800 plants of white thrift were sent to France. By now in her 70s, when not dealing with garden matters she still undertook projects such as designing a banner for the Godalming Branch of the National Union of Women's Suffrage Societies, of which she was a vice-president. She designed an inn sign for the White Horse at nearby Hascombe, and in 1922 supervised the construction of the Lutyens' war memorial at nearby Busbridge church. The following year her smallest commission for a garden and its pots came in the form of Queen Mary's dolls' house, which was the brainchild of Edwin Lutyens.

Those members of our group able to find somewhere to park visited the Lutyens memorial at Busbridge church before stopping for tea at the Watts Gallery in Compton on the way home. A second visit is planned in September for members who were unable to join this one.

Photos © Ditz

SOME MEMORIES OF PEGGY ALDRIGE AT OCKHAM PARK

CLARE McCANN

Peggy Aldridge was born at Ockham Park. Her grandfather Hubbard was butler to the family and she became the archivist of the King/Milbanke/Byron family. She was a member of our society and in Newsletter 101 of Nov/Dec 1991 she shared some of her memories of the house and the family. As our current exhibition is 'The Kings of Ockham' it seems appropriate to reprint the article:

Ockham Park was not a grand house compared with Chatsworth or Blenheim but it was interesting in as much as it contained many fine pictures and an extensive library including a copy of Audubon's Birds of America and a fascinating Chinese room. It was a 40-roomed house on three floors plus a cellar - a rebuild by Charles Voysey post-1893. You entered the main front door from a curved drive with a large box hedge on one side and the inevitable rhododendrons on the other. The front door faced the church clock, and there was a sunken garden between the house and the church drive. Mary Lovelace adored rhododendrons and azaleas and they were planted in the most unlikely places throughout the grounds including the Old Maids' Walk. From the front door, at the side of which was an earth closet, one entered the North Hall. This contained most of the family portraits. It had a black and white tiled floor, stark white walls and a moulded and decorated ceiling. The far wall had three niches; one contained the bust of Byron, the centre one a bust of Lord Chancellor King and the third a figure of a maiden holding an urn and decorated with a garland of flowers, who, for some unknown reason was known as Grace. Needless to say Byron and Grace were concealed behind a curtain. Lord Chancellor King on the other hand was open to view.

The portraits included the following: The 2nd Baron Wentworth; Anne, Lady Lovelace; Lady Philadelphia Carey; Martha, Lady Lovelace (wife of the 3rd Baron of Hurley); Ralph Earl of Lovelace; Ada, Countess of Lovelace; Mrs Byron, Lord Byron's mother; Lord Byron; Anne Isabella Milbanke; Sir Ralph Milbanke and his wife Judith Milbanke (Ada's grandparents).

There were also three glass showcases, one contained Byron's Greek costume and the others two gold-mounted miniatures of the family. Opening off the North Hall to the right was the Morning Room with a large desk from which Mary Lovelace dictated her letters to Miss Barlow, her companion and secretary. To the left of the hallway were large swing doors, which opened into a vestibule and led to the main staircase, and an outside door to the garden and the Old Maids' Walk. To the left was the red room. It had red flock wall-covering, two French commodes with ormulu decoration, and Hepplewhite furniture covered in red and gold damask. It was a beautiful room and the first to be sealed up when the Canadian army took possession of Ockham Park during the 1939-45 war.

To the right was the Chinese room with its settees and chairs all in bright colours with dragons and flowers. At one side stood a black and gold lacquer cabinet, the top doors open to display Chinese porcelain. The cabinet drawers contained netsuke ornaments, delicately carved, which Lady Lovelace used to take out and handle and polish with a soft cloth. From the North Hall one entered the South Hall. Here was a stark contrast. Apart from several armchairs and a love seat, all the rest of the furniture was plain wood from the Arts and Crafts workshop; some had been designed by friends and others were made on the Ockham estate to Lady Lovelace's own design. She frequently had some items made on the estate to give away as wedding gifts to her nephews and nieces. This room had a hand-painted frieze 3 feet wide above the picture rail, the subject being lakes and mountains and clouds. It had taken Lady Lovelace about 6 months to complete. She painted a foot at a time, standing at the top of a ladder, so I was told. Again this room had doors opening onto the terrace and faced the lawn and a huge cedar of Lebanon.

From the South Hall, one entered the dining room with its Georgian furniture, several console tables and famille rose porcelain. Next to the dining room was the library with large break-front bookcases and reading desks, two of which stood under the windows. It was on one of these desks that the Audubon's Birds of America lay. When not in use the library always had it shutters covering the windows.

Outside the passageway to the dining room was the lift. This was installed in later years to help Lady Lovelace reach her bedroom. From the passage one passed through the baize door to the servants' quarters. To the right were the steps to the cellar, the butler's pantry, strong room (where the silver was kept) which had a massive heavy door, and another small room, where the silver was cleaned. To the left was a stairway to the servants' bedrooms and across the passage were the glass and china pantries.

Further down to the left was the housekeeper's room, a small passageway between this and the servants' hall next door led out to a colonnaded porch and the cloisters.

Continuing on through the servants' quarters, one reached their sitting room and then the kitchen. On one side lay the scullery and on the opposite side the pantry/larder. On the other side was the smoking room with its leather chairs, and next to that the wash-house.

In the main passageway there was, at the time, the only water closet (a second water closet was installed on the first floor when the Canadian army arrived). Between the wash-house and the water closet was the vestibule, which led to a large back door. You left the house down the short flight of steps to the yard. Opposite was an open barn where the wood was stored. Next to that were the carpenter's store, the carbine room, and then a short passage and the flight of steps which led to the cloisters.

One must now retrace one's steps and return by way of the passage to the baize door and continue along the corridor through the swing doors to the main stairs. There follows a very wide staircase, divided into three, up one flight, turn right, another flight, turn to the right again and thence onto the landing which looked down to the well below. The deep carpet, floral red, is held in place by brass rods.

It may have been at the bottom of this staircase where Ada Lovelace stood for the portrait by Mary Carpenter that now hangs in the National Science Laboratory.

The first floor contained two rooms known as the Lord Chancellor's rooms, rarely used and mainly shown to visitors. They were rather dull rooms and the blinds were almost permanently down as one could see from the drive. There were six guest-bedrooms on this floor and the Bird Room, which was on the south-east corner. The rest of the accommodation at the rear was servants' rooms.

At the top of the house were Lord and Lady Lovelace's studios. These faced north, looking across the lawn. Another room was set aside for Lord Lovelace to screech away on his violin. The remainder of the rooms were used for storage, apart from two bathrooms and their earth closets and two rooms kept for visitors' staff.

Quite often during the summer, Lady Lovelace and her guests would dine on the terrace which would be lit by lanterns. Steps from the terrace led to the cloisters and the lily pond containing ornamental fish.

Facing the pond was the rose garden, and one walked along the path to the orangery and back over the lawn past an aviary and back to the terrace. From the east door one went through a small iron gate to the Old Maids' Walk. This ran alongside the drive, which went from the church to Guiles Hill Lane. I never did find out why it was so called. Again there was a hedge or rhododendrons, many trees and, amongst the trees, in a very haphazard way, lay stone pillars of all shapes and sizes. Later I was told the stoneware came from Painshill Park during the time Charles Hamilton's work was being carried out at Cobham. The stones had been examined by experts from time to time, and were said to be very old. Some, in fact, were used on the terrace, but others were left where they lay. There was one standing stone known as Cleopatra's Needle, which may still be there. Also standing in this walk was a very high Indian totem pole, which I believe came from Foxwarren Park.

Lady Lovelace visited Foxwarren Park, the occupant being a Mr Ezra. There was at that time a small private zoo on his estate. I visited there to see the chauffeur and

his family, who lived in one of the lodges. His parents lived in the tower opposite, part of Painshill Park. I often visited there too, as a child, and explored and played around the follies in the park.

Twice I visited Painshill Park with Lady Lovelace. It was then, I believe, owned by the Coombe family, who were brewers. Lady Lovelace visited Mrs Charles Coombe. I remember one visit when I saw the lawn being cut using a donkey, which wore leather boots and pulled the mower. Up until then I thought this only happened at Ockham Park.

Painshill Park was very well looked after then, but I remember going there about 1941 when it had become very dilapidated. Most of the follies were in a state of considerable disrepair. The lake was terribly frightening, at least I thought so; it was very black and the trees were growing over the water. The bridge was unsafe and the waterwheel was broken. Bacchus was breaking up and falling to pieces.

In 1947 the Honourable Anthony Lytton married and prior to his wedding he and his future wife came to Ockham to look at the furniture which had been stored in the stables. Mr Anthony, as he was known at Ockham, came to visit us at the cottage, Church End, along with Miss Clarissa Palmer, the future Lady Lytton. Mr Anthony kept in touch, and after he made the drastic decision to sell the Ockham Park estate, following the death of his mother, Judith Baroness Wentworth, I often visited him at his Exmoor home. His father, Neville, predeceased his mother, and he then became Anthony, 4th Earl of Lytton.

It was at this time that we talked long of former days at Ockham Park. I started to make notes of the house, estates and the family. I visited his two sisters, Lady Anne Lytton, and Lady Winifred Tryon. I started a collection of photographs and made notes. I contacted many of Lady Lovelace's nieces etc who were then still alive, made visits and this enabled me to write of years gone by. I had a wonderful time in spite of my disability (polio), or perhaps because of it! And for that I say thank you.

These paintings are reproduced from 19th century glass photographic slides courtesy of Tim Hewlett
Top: Lord Byron
Bottom: Ada Lovelace

ADA LOVELACE TAKES TO THE SKIES

CAMERON BROWN

Since Norwegian Airways started up in business in 2002, the airline has always highlighted famous figures on the tails of its aircraft, celebrating (in the words of their PR department) 'personalities that symbolize the spirit of Norwegian by pushing boundaries, challenging the norm and inspiring others'. They feature 'tail fin heroes' from most of the countries in which they operate and have from the outset shown portraits of influential women, including Jane Austen and Amy Johnson.

Recently they have added eight more British women, including Ockham's Ada Lovelace who is, coincidentally, the subject of our current museum exhibition and of David Roberts' recent fascinating talk.

Lovelace achieved fame in the academic world in the mid-1800s when she recognised the potential of the mechanical computer, built by Charles Babbage. She created the first algorithm, taking the computer's capabilities beyond pure mathematical calculation, and making her the first computer-programmer.

The other recent additions include Charlotte Brontë, Emmeline Pankhurst, Florence Nightingale and Virginia Woolf. Full details of all of the people currently featured can be seen at: https://www.norwegian.com/uk/about/our-story/tail-fin-heroes/

Not to be outdone, in June of this year, as she opened a new exhibition at the Science Museum, the Queen posted a photo on the official royal family Instagram account for the first time. It was an image of a letter from 19th century inventor and mathematician Charles Babbage to Prince Albert. The Queen used an iPad to share the photo as she looked at exhibits in the exhibition entitled *Top Secret*.

The portrait of Ada Lovelace (courtesy Norwegian Airways)

The Queen's post read: 'Today as I visit the Science Museum I was interested to discover a letter from the Royal Archives, written in 1843 to my great-great-grandfather PrinceAlbert. Charles Babbage, credited as the world's first computer pioneer, designed the 'difference engine', of which Prince Albert had the opportunity to see a prototype in July 1843.

In the letter, Babbage told Queen Victoria and Prince Albert about his invention, the Analytical Engine, upon which the first computer programmes were created by Ada Lovelace, a daughter of Lord Byron.'

THE KINGS OF OCKHAM

CLARE McCANN

The latest exhibition at the museum tells the story of the King family who owned Ockham Park and much of the land around it from the 18th century until the estate was sold in 1958.

Peter King, who was born in Exeter in 1669, the son of a grocer, trained in the law and rose to the highest office, that of Lord Chancellor. He bought Ockham Park from the Weston family (who built the Wey navigation) in 1710 for £18,326 (approximately £3million today). Ockham Park had been built about 1638 for the Westons as their new manor house. However, it was altered in 1727-9 to designs by Nicholas Hawksmoor, following the purchase of the house by Lord King [see also pp 17-21].

In 1704 Peter King had married Anne Seys. She was the great-niece of the philosopher John Locke. They had six children - two daughters and four sons. Each of their sons succeeded in turn as Lord King, Baron of Ockham but to date there seems to be little information about how much time they spent in Ockham. The last of his sons was succeeded by his son, Peter, the sixth Baron whose own son, also called Peter, the seventh Baron, was a whig politician and writer. He too is commemorated in Ockham church.

On his death in 1833 the title passed to his eldest son, William, the eighth Baron, however, his widow Hester retained a life interest in much of the King fortune. She seems to have disliked her eldest son and favoured her younger son Peter Locke King who lived at Woburn Park, near Weybridge. He subsequently moved to Brooklands and his son, Hugh Locke King, along with his wife, Ethel Locke King, founded and financed Brooklands motor racing circuit and aviation field.

The tomb of the first Lord King (died 1734) in Ockham church
© Clare McCann

Memorial to Peter, 7th Baron, in Ockham church
© Clare McCann

A photo of Ockham Park in the late 1800s
(courtesy Tim Hewlett)

William King, the 8th Baron, had spent time in Greece, and was so enamoured of Byron that he even renamed the fields at Ockham Park with Byronic names. Little wonder he fell for Byron's only legitimate child, Ada.

Augusta Ada Byron, Lord Byron's heir, was born in December 1815. Because of debt and scandal Byron left the country a few weeks later, never to see his child again. Nor did he return home but died in Greece aged 36. Ada was a mercurial, talented child dogged by ill health but who had an extraordinary talent for learning, particularly mathematics, and had a huge imagination. She also had a great love of music and played the harp.

After she had attempted to elope at the age of 16, it was a great relief to her mother when Ada fell in love with William King who was 11 years her senior. She got her first view of Ockham Park en route to her West Country honeymoon at Ashley Combe, William King's Somerset estate, which the couple used primarily as a holiday home.

At first it seems Ada and William were devoted and even had nicknames for each other, she was the Bird, William was the Crow and Ada's beloved mother was known as the Hen. The couple had three children, named by 'the Hen': they were Byron King b.1836, Anna Isabella (Annabella) b.1837 and Ralph b.1839 (named after Annabella Byron's father).

Ada, it seems, much preferred mathematics, science and music to being a parent but doted on Byron. He always struggled to fit in with what was expected of him. Various tutors came and went and eventually Byron was sent to sea aged 13. Ralph was largely brought up by his grandmother.

Byron King (courtesy Tim Hewlett)

William King was created Viscount Ockham and Earl of Lovelace in 1838, partly due to the influence that his mother-in-law, Lady Byron, had with Lord Melbourne (then Prime Minister). She seemingly chose the title Lovelace as Ada was a descendant of the Barons Lovelace, a title that had died out in 1736. William was also appointed Lord Lieutenant of Surrey in 1840, a post he held until his death.

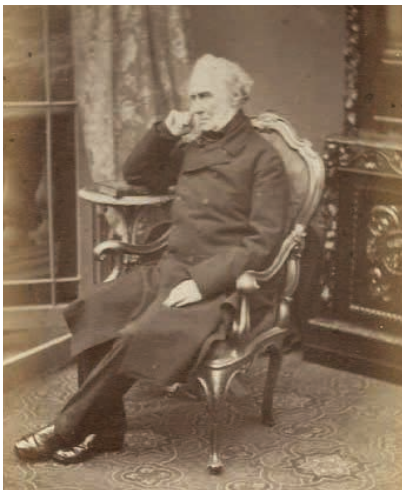
Ockham Park courtesy Tim Hewlett)

Both Ada and William moved in very learned circles and Ada had had the advantage of tutoring from some of the foremost mathematical minds of the day. In 1843, Ada published her Notes on her friend Charles Babbage's idea for an 'analytical engine' (proto-computer), writing what is perhaps the first computer algorithm, and positing the universal potential of a numerical calculator where the computing of numbers could be employed to represent abstract concepts. Despite this achievement Ada led a troubled life and died aged only 37 on the 27th November 1852, having spent in her last years far more than her allowance on the obsessive development of a gambling system (to which William may well have been party). Her mother was left to clear her debts. Interestingly she chose to be buried in Nottinghamshire with her father, Lord Byron, whom she had never known.

Ada Lovelace's coffin

William was a keen amateur architect and bought a house in East Horsley, transforming it into Horsley Towers, as well as undertaking a lot of flint and brick building, a style which was to become characteristic for the village. He was able to finance this as under William and Ada's convoluted marriage settlement he inherited the Wentworth estates from his mother-in-law, estates that Ada had never owned. William adopted his wife's maternal ancestors' name Noel in acknowledgement.

In 1846 Ockham Park was let to Stephen Lushington, a distinguished lawyer who had been Annabella Byron's adviser in the matter of her separation from Byron.



Stephen Lushington

He became a trusted counsellor and friend to the family and helped to draw up the marriage settlement between Ada and William. Stephen Lushington and his wife, Sarah, had ten children - five daughters and five sons. He died at Ockham Park on 19th January 1873 and is buried in the churchyard.

William King died in 1893 at Horsley Towers and was succeeded by his second son Ralph. Ralph had fallen out with his rather irascible father. The feud with his father was such that William refused to let Ralph inhabit Ockham or Ashley Combe in his lifetime, even though William was living at Horsley Towers. By 1893 when his father died, Ockham Park, rented out to Lady Norbury for almost two decades after Dr Lushington's death, was in a state of disrepair.

In 1880, after an unsuccessful first marriage, Ralph married Mary Caroline, eldest daughter of the Rt Hon James Stuart-Wortley and this seems to have been a very happy union, although they had no children.

Ralph spent much of his time writing a defence of his grandmother, Lady Byron. Mary, on the other hand set about working on the estates – visiting tenants, doing repairs and renovations. She commenced a course of study in architecture, formed the Ockham Building Industry and gave work to many tenants, improving estate cottages. She declared that a good larder was not only a necessity but an asset to all. She was friendly with Charles Voysey, the well-known architect of the Arts and Crafts movement who influenced some of the renovations in Ockham, including the design of the parish rooms.

On the death of her husband in 1906 the Lovelace title went to Ralph's half-brother, Lionel, but he never lived at Ockham. Mary continued to run the Ockham Park estate. In 1941 Mary, Countess of Lovelace died and there is a memorial to her in the church.

The memorial to Mary, Countess Lovelace, in Ockham church
© Clare McCann

In Mary's lifetime the remainder of the Midland estates had been sold off. When she died in 1941 the Surrey and Somerset estates were inherited by Judith, Baroness Wentworth, Ada Lovelace's granddaughter and then by her son Anthony Lytton.

During the war the estate was used by the Canadian forces and troops were often seen in Ripley when off duty. A letter in the Surrey History Centre reveals that after the war the house was requisitioned by the Rural District Council for 'inadequately housed persons'. There is also a schedule of fixtures and fittings drawn up by the council.

In October 1948 Ockham Park was devastated by fire. Curiously there are a lot of records at the History Centre referring to the fire but no precise date and as yet I have found no newspaper reports.

There is some interesting correspondence regarding the insurance claim dated 2nd November 1948 concerning a large number of doors and other building materials which were stored in the house at the time of the fire in connection with the conversion of the house into flats. There seems to have been discussion with the insurers as to whether the risk of fire had been increased as a result of the storage of these combustible materials. It was claimed, however, that once the property had been requisitioned

Judith, Baroness Wentworth

the owners had no control over what was done there. We don't know the outcome of these negotiations.

The sale of what was left of Ockham Park and the wider estate took place in 1958 and we hope to follow up on this sale in a later journal. As far as the Lovelace title is concerned, it passed from Lionel King to his son Peter (the fourth earl) and on his death in 1964 to Peter Axel William Locke King. The fifth Earl died at Torridon, the family estate in the Highlands of Scotland, in January 2018 aged 66. As he had no children the title of Lovelace has once again become extinct.

Peggy Aldridge, a friend and curator of the family papers, shared her fascinating memories of her time at Ockham Park and her continuing contacts with the family in Newsletter 101 of Nov/Dec 1991. Some of these are reprinted on pp 10-12.

HAWKSMOOR DRAWINGS OF OCKHAM PARK

The article on the following pages appeared in *Country Life* in December 1950 and we are grateful to them for permission to reproduce it here. The illustrations in the article are courtesy of the Archive of Sculptors Papers, Leeds Museums & Galleries.

OCKHAM PARK, SURREY

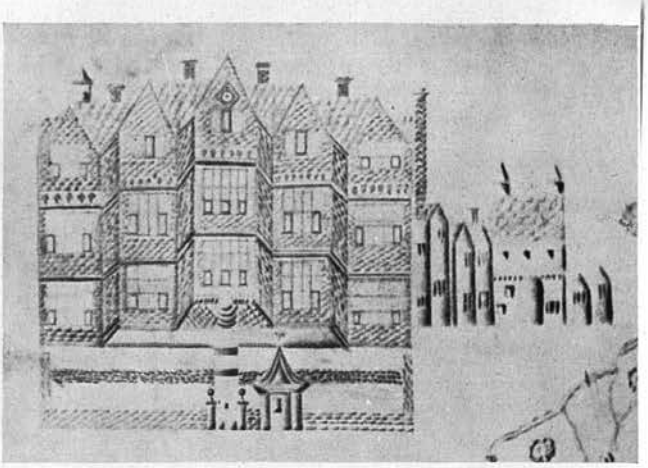
NEWLY DISCOVERED DESIGNS BY HAWKSMOOR

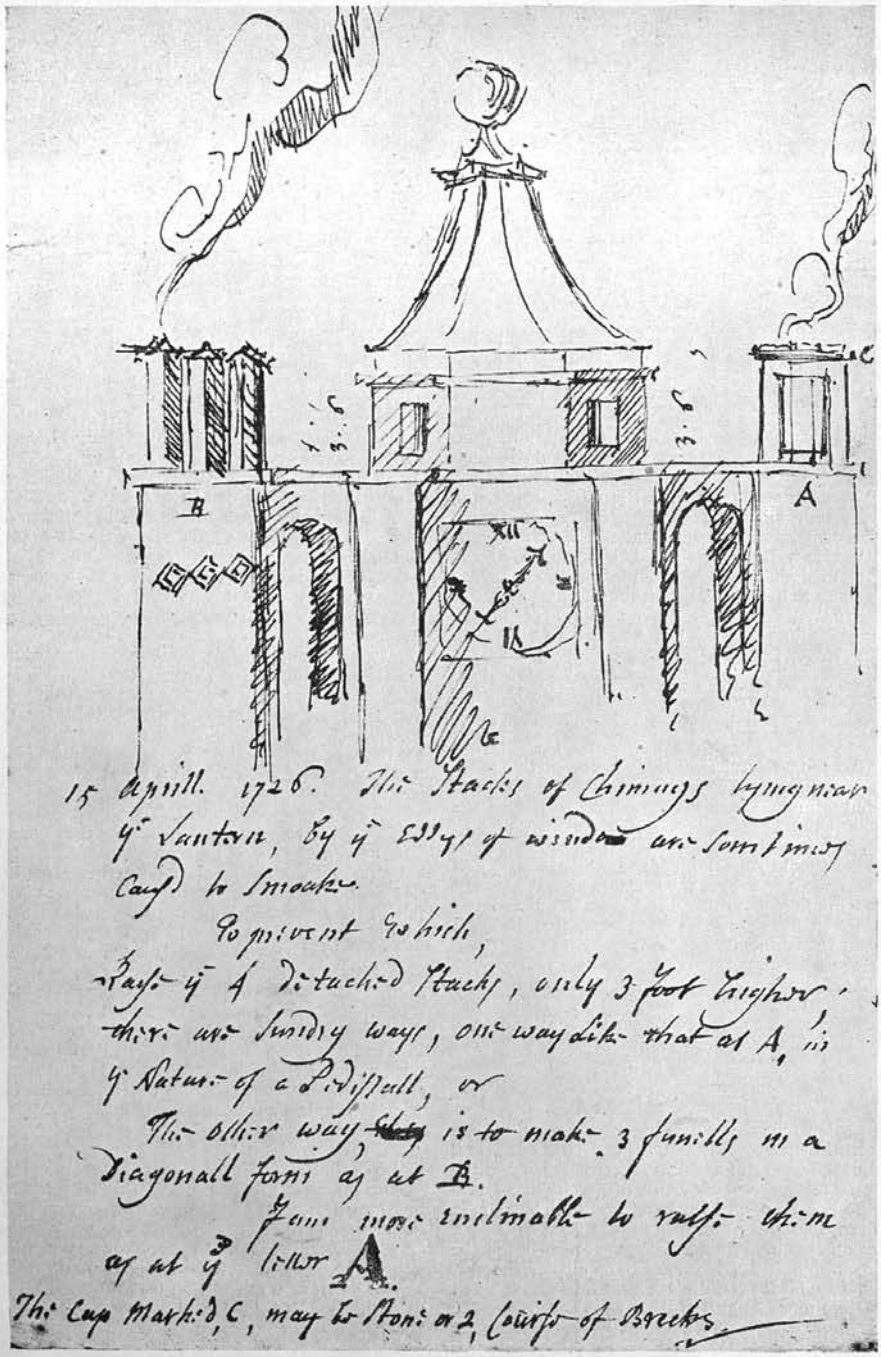
By LAURENCE WHISTLER

Hawksmoor's connection with Ockham Park has not hitherto been suspected. The house, formerly the home of the Earls of Lovelace, was lately destroyed by fire. The designs, made between 1725 and 1729 for Lord Chancellor King, are the property of Mr. Rupert Gunnis, by whose courtesy they are now published and described

HAWKSMOOR'S achievement as domestic architect independent of Vanbrugh has never been fairly assessed, for lack of evidence. Thus there is great interest in the discovery of a set of some 30 annotated drawings, nearly all by Hawksmoor, for a country house not hitherto associated with him. The title is "Repairs Wanted at Ockham, February 7, 1728/9. N.H." But some of the drawings prove to be earlier.

Ockham lies about six miles beyond Claremont on the Portsmouth road, and in 1710 was still a moderate Jacobean manor house, reputedly built by Henry Weston. In that year it was bought by Peter



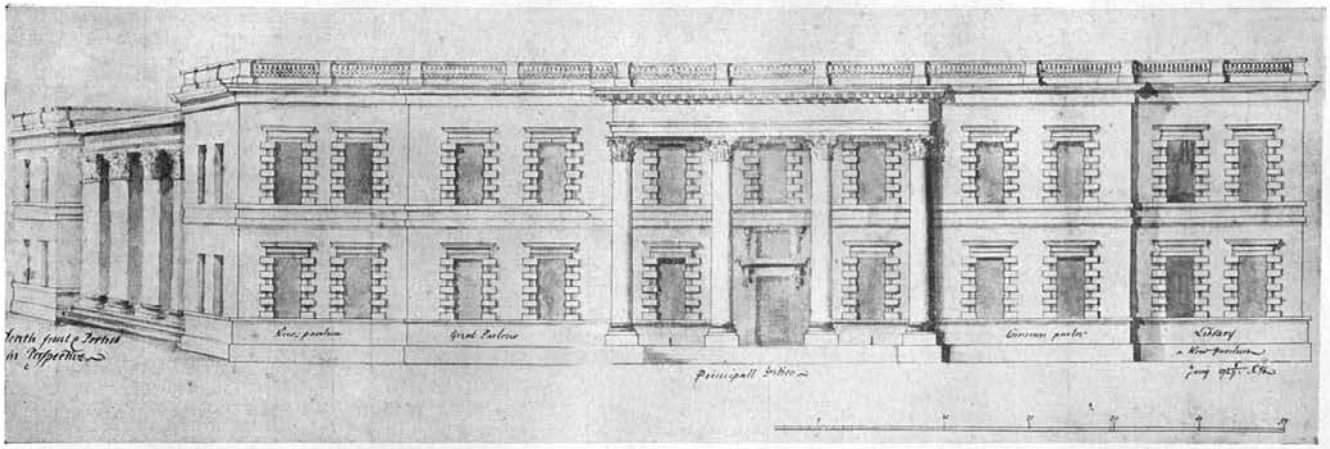


1.—JACOBEAN OCKHAM. **From an estate map of 1706. (*Left*) 2.—HAWKSMOOR'S SKETCH FOR THE KITCHEN BLOCK. 1726**

King, afterwards Lord Chancellor, and it was he who employed Hawksmoor. An inaccurate view of Jacobean Ockham appears on a map of 1706 in the estate office (Fig. 1), and should be compared with Hawksmoor's plan, drawn some 20 years later (Fig. 8). We see a house shaped like an H, built of red brick and stone, with no basement, and with interior kitchen, as we discover elsewhere. It was a house that a highly successful Whig could not help but modernise sooner or later. But Ockham, as Hawksmoor left it, was destined to be largely transformed into a grand Italianate edifice in the 1830s, and that has been recently destroyed by fire, leaving only the kitchen block and stables, both of Hawksmoor's period. Thus the main building has vanished—with whatever of Hawksmoor remained in it—just when the Hawksmoor drawings have reappeared. Let us imagine the opposite to have occurred here (as it did at Shotover and elsewhere)—the survival of a house in the Vanbrugh-Hawksmoor manner, and the loss of all documents. Then the identical Whiggery of King and Vanbrugh, the close friendship of Lord Newcastle with both, and above all the proximity of Claremont, would have seemed strong evidence that Vanbrugh was the architect, and Hawksmoor would not have been mentioned.

The choice might indeed have fallen on Vanbrugh but for his anti-clerical reputation. Lord King was a theologian. He was also one of the commissioners for the new churches, and familiar with Hawksmoor's work. In the earliest paper in the Ockham book—a letter of January 15, 1723/4—we find the gout-crippled architect on friendly terms with his client: "I am inform'd your Lordship was so good to call on me. It is a double affliction to be in pain, and not Able to wait on ones friends. . . . If your Lordship has anything, pressing, I wish you woud send for Mr. Hinton and he woud bring me your commands." Then there is a letter of August 14, 1725 (R.I.B.A. *Proceedings*, 1890, VI, 160) : "I am sorry I cannot wait on your Lordship to Ockham tomorrow. But yesterday the Duchess of Marlborough engaged me to goe with her to Blenheim. . . . Hinton was downe not Long Since and he told me everything was right. . . . I will measure the Worke my self."

Any modernisation of Ockham in Georgian terms must begin with the removal of the kitchen from the house itself. At some date a square kitchen block had been devised,

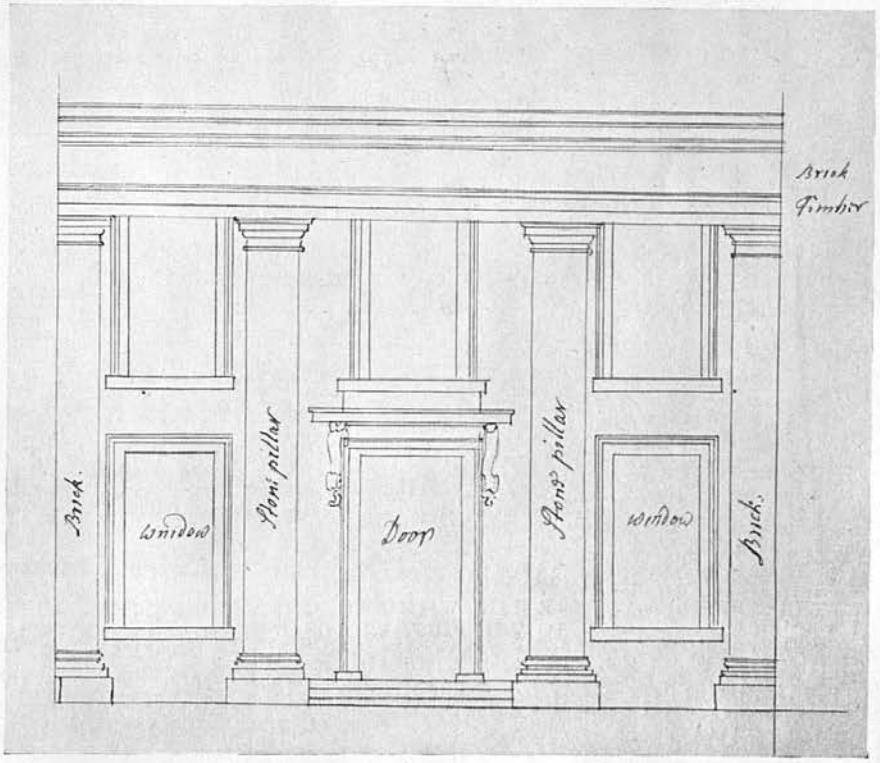


3.—THE ENTRANCE FRONT, ACCORDING TO THE GRAND DESIGN OF 1727. Never carried out; compare with extended plan in Fig. 6

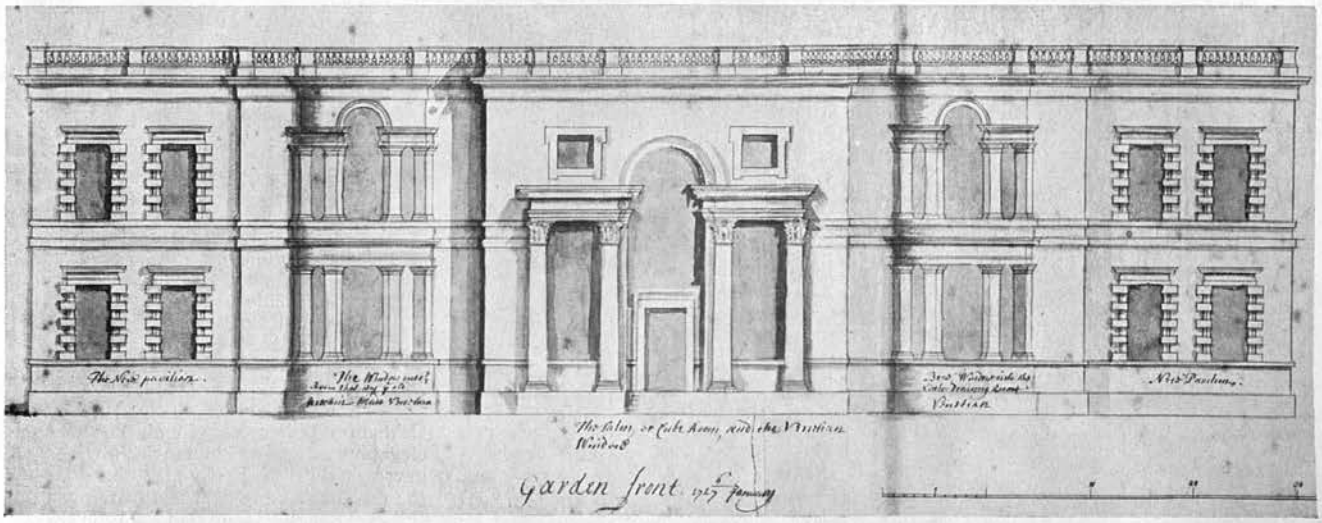
whether by Hawksmoor or someone else, to stand at the north end of the house (for at Ockham the entrance front was to the east). The plan of this block is in the volume, but the writing is not Hawksmoor's.

When the house was reshaped in the 1830s, nothing seems to have been done at first to this kitchen block beyond stuccoing its brickwork, for in a view by G. F. Prosser we see it still surmounted by a feature consisting of tall chimneys and a clock tower. Here is a sketch of that feature by Hawksmoor (Fig. 2), dated April 15, 1726, with an explanatory note, "To the Reverend Dr. Hoadley," endorsed: "Mr. Hawksmore to prevent the Smoking of the New Chimney." This was not Benjamin Hoadly, Bishop of Winchester, but his less celebrated brother, John, then parson at Ockham, and perhaps in charge of the improvements during King's absence. We can hardly doubt that Hawksmoor himself invented this typical and striking feature. Unfortunately, it was replaced by a larger tower before 1843, and since then the block itself has been so mutilated that its authorship is beyond discovery.

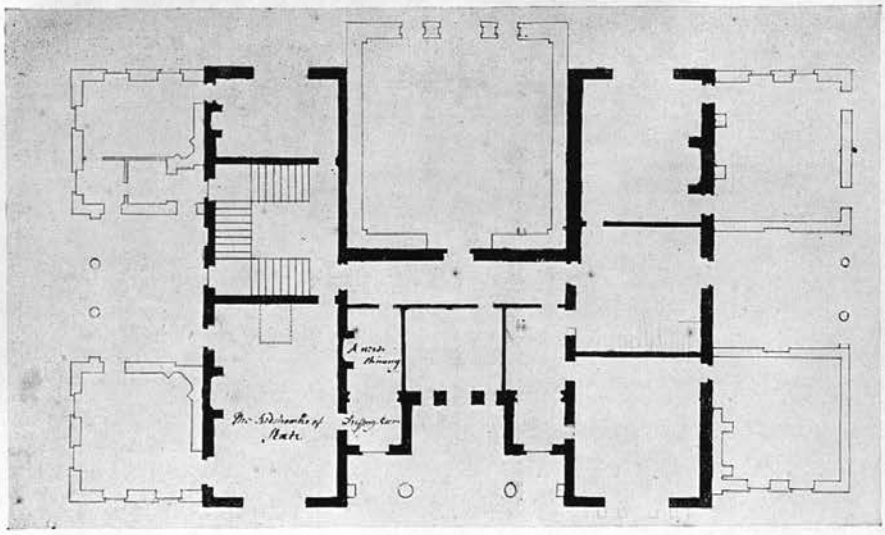
So imposing an office building demanded a house reshaped in conformity. The most important drawings in the book are two very large unfolding elevations in which Hawksmoor offered to remodel the house entirely. Both are dated January, 1726/7 (Figs. 3 and 5) and may be compared with the plan drawn in the following year (Fig. 6). Leaving the Jacobean house intact, Hawksmoor proposed to fill the upper half of the H with a great saloon rising to the roof, the lower half with



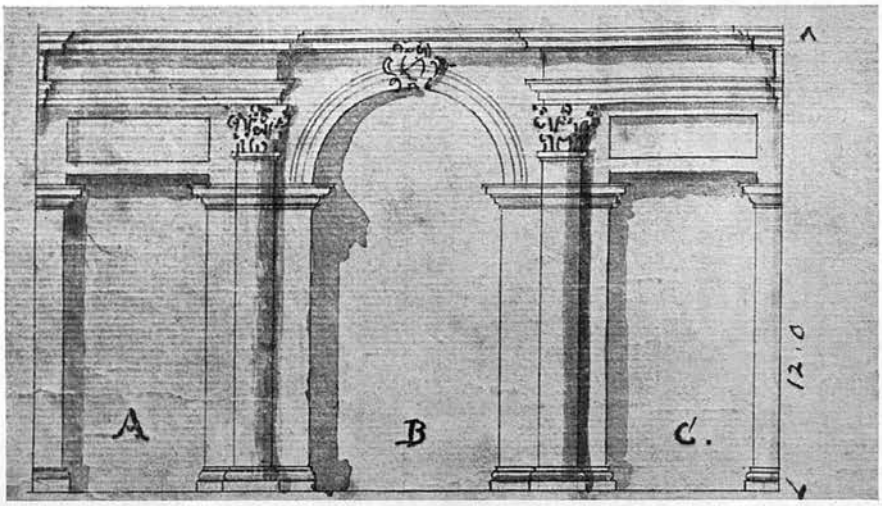
4.—ALTERNATIVE DESIGN FOR A RECESSED PORTICO



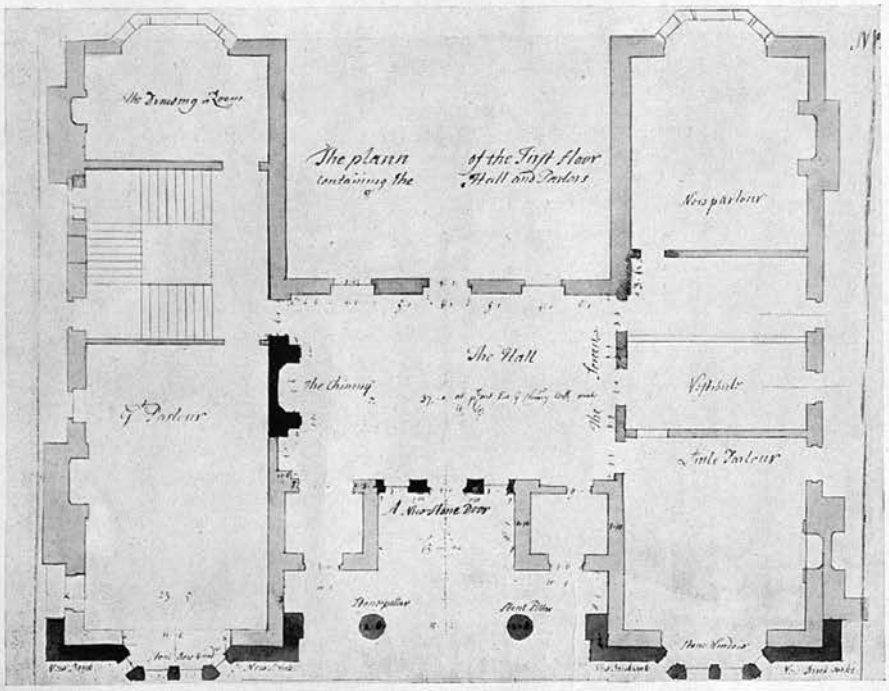
5.—THE GARDEN FRONT OF THE GRAND DESIGN. The central saloon would have risen the full height of the building



6.—PLAN OF THE GRAND DESIGN, UPPER FLOOR. The original building is shown black



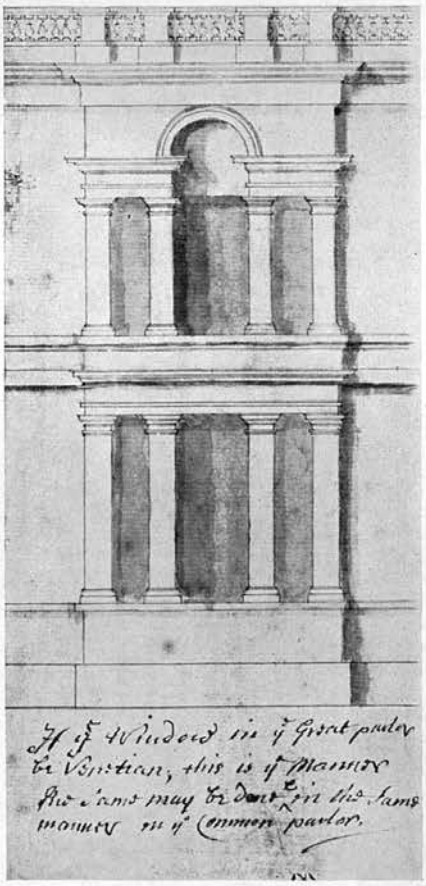
7.—THE SCREEN END OF THE HALL WITH A CORINTHIAN ORDER, ACCORDING TO THE FIRST PROPOSAL



8.—PLAN OF ORIGINAL HOUSE, WITH HAWKSMOOR'S REDUCED SCHEME OF 1729

an entrance portico. He proposed to add two "pavilions" to each of the lesser elevations, and to link them with porticos *in antis* more or less flush with their fronts, each forming a screen to deeply recessed areas of shadow.

One is tempted to distinguish between the uses of this characteristic device favoured by Vanbrugh and Hawksmoor in accordance with temperament. If a typical Vanbrugh building has a touch of the fortress in it, we may say that a typical Hawksmoor building has a touch of the mausoleum, a blind and tragic gravity, derived from his fondness for plain surfaces, panelled masonry where windows might be expected, bold pilasters without caps, and in general from his use of contrasting rectangular forms. The true portico *in antis*, allowing for recess but not projection, was better suited to Hawksmoor's severe and



9.—ALTERNATIVE PROPOSAL FOR THE GRAND DESIGN: VENETIAN WINDOWS FLANKING THE ENTRANCE PORTICO. Hawksmoor proposed a similar feature for Brasenose College, Oxford, in 1720

sombre genius; and thus he used it at St. Alphege's, Greenwich, and here at Ockham. Vanbrugh, avid of the most energetic audacity, combined projection and recession by pairing column with pilaster at each corner of a boldly projecting portico. Thus at Blenheim both porticos give the sculptural impression of solid masonry deeply pierced in the centre, and we find a similar effect at Kimbolton, and in one of the newly discovered Vanbrugh designs in the Victoria and Albert Museum.

Hawksmoor would have transformed Ockham into a great double cube. Each elevation is a perfect rectangle, where chimneys would be an afterthought, inessential to the design. Vanbrugh would certainly have conceived another solution : the problem was curiously similar to that of creating Claremont

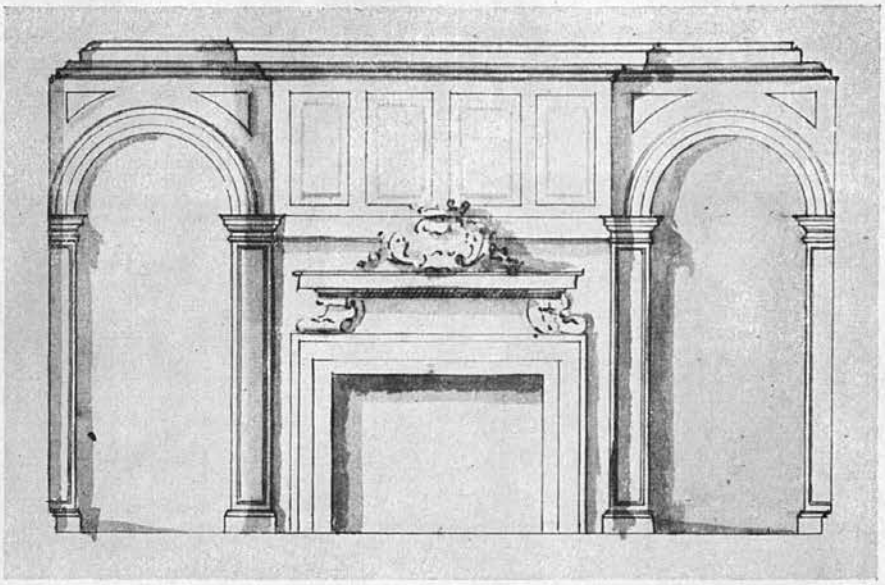
out of his own small H-shaped house at Esher, near-by (COUNTRY LIFE, February 25, 1949). He would have agreed with Hawksmoor in the placing of the saloon; but he would surely have extended the house, not at the four corners, but laterally along a central axis, or breaking forward to flank a forecourt. He would surely have contrived those vaulted corridors which he introduced into even the most saucily diminutive of dwellings; and he would surely have planned, from the first, a skyline eventful with chimneys, even as throughout his twenty or so recorded steps towards Eastbury (COUNTRY LIFE, December 31, 1948).

On a separate sheet in the Ockham book we find, as an alternative proposal, Venetian windows each side of the entrance portico (Fig. 9), like the corresponding ones on the garden front, but not bowed. Hawksmoor proposed a very similar feature in a design for Brasenose College, Oxford, signed "1720 N.H.," and now at Worcester College.

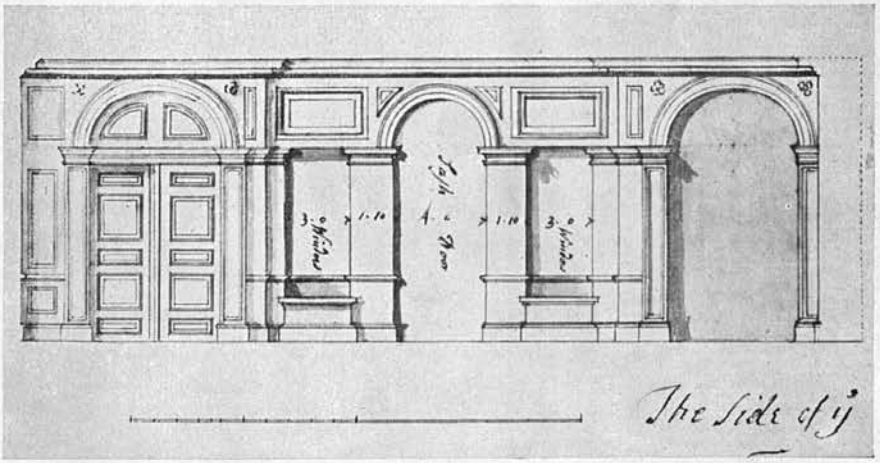
The two northward "pavilions" were evidently built to extend the house almost to the kitchen block, but the other pair were not; nor is there any drawing for the interior of the great saloon. In fact the architect's grand design was abandoned; and by February 1728/9 his immediate task had been defined: to remodel the hall and reface the entrance front of the existing Jacobean house (Fig. 8). Views and photographs indicate that he accomplished it.

On February 7 he sent King a large packet of drawings with an estimate and memorandum concerning this work, and these papers form the bulk of the Ockham book. He now proposed a Doric portico *in antis*, humbler than that which adorned the grand design, but even this touch of grandeur was denied him by a thrifty client. Instead, he was reduced to a pillared porch between the two closets. He also refaced the front in red brick with stone dressings, and introduced stone bay windows with unorthodox centre mullions, which survived until the recent fire.

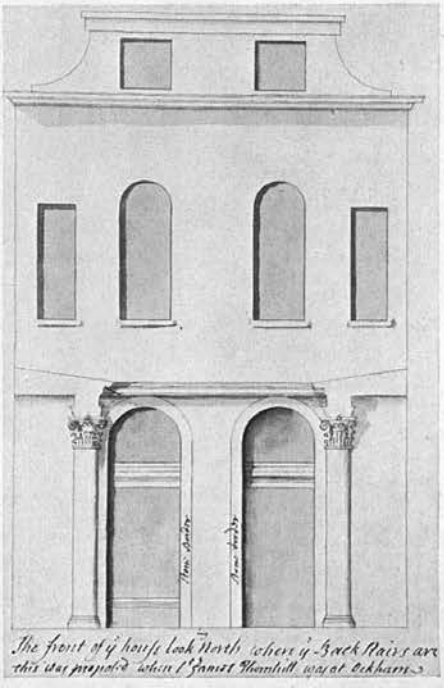
For the interior of the hall he first proposed a Corinthian order (Fig. 7), and then several variants of a panelled scheme.



10.—CHIMNEY-PIECE FOR HALL IN SECOND SCHEME



11.—SECOND SCHEME FOR HALL. **The front door (middle) with alternative treatments for the closets shown in plan, Fig. 8**



12.—THE FRONT DOOR, EXTERNAL DESIGN IN SECOND SCHEME. (*Right*) 13.—SIR JAMES THORNHILL'S DESIGN FOR THE NORTH END. **With note by Hawksmoor**

There was a chimney-piece to be introduced (Fig. 10), and there was the question of the closets: should one or both be thrown open to the hall? (Fig. 11).

This February packet also contained a rather weak design for the centre of the north end, facing the new kitchen block (Fig. 13). Under it Hawksmoor has written, "This was proposed when Sr James Thornhill was at Ockham." He did not include it in his estimate, for it was Thornhill's own proposal, and seems to have been already adopted. This suggests that Thornhill preceded Hawksmoor as King's architect and may have designed the kitchen block, leaving Hawksmoor to complete it with a tower. We also find two proposals for wainscotting the hall which cannot be Hawksmoor's but could very well be Thornhill's, to judge from his few surviving architectural designs; and on the back of one drawing in this group is written what appears to be "Jacobus T." About this time the painter made some attempt to turn architect, serious enough to annoy the professionals; but the evidence is scanty. Thus his practical connection with Ockham is not without interest.

THE GALE OF JANUARY 1990

CATE DAVEY

The following report is from my father Reg Giles's diary:

On 25th January 1990 we had a gale warning and very strong winds blew on and off all day. About 3 o'clock in the afternoon it got really rough. After a while I went outside to watch it, but within minutes went into the workshop for cover. Almost immediately there was a roar and I dropped onto the floor beside the carpenter's bench, which I knew would protect me. The roof and ends jumped and cracked, doors buckled and tools flew all over the place. A great cloud of dust slowly settled on everything including me.

One of the pine trees had fallen slap across the garage and workshop almost wrecking the place, but by some miracle the car did not get a scratch and after forcing the doors open and moving several items out of my way, I was able to reverse the car out.

Bill Watts [a neighbour] cut the tree off the roof; it was a long and tedious job as we had to cut it into 24-inch lengths and lower them by rope, slide down ladders etc. Luckily I still had a scaffolding tower so that was erected.

Subsequently repairs were carried out to both buildings, new roof panels were fixed, Alf Hedges, a local tradesman, repaired the brickwork and I repaired the woodwork - rafters, doors and windows.

CATE TAKES OVER THE STORY:

I was at work in Guildford and received a call from Reg in the morning to tell me what had happened but "not to worry". I wandered over to Send in the afternoon to find the tree at an angle across the garage and a crowd of pensioners sitting astride the still-rolling tree and having the time of their lives!

I had assumed that Reg had got his dates wrong but I trawled the internet for historic storm events and discovered the following note on the Met Office website about the so-called 'Burns Day Storm' (January 25th being the day when many Scots remember the birthday of their national poet Robert Burns).

During daylight hours on 25th January 1990 an intense depression tracked across southern Scotland bringing severe gales and storm force winds to much of England and Wales evoking memories of the storm of 15th/16th October 1987. However, in many places wind speeds were comparable to or higher than October 1987.

IMPACTS:

The strong winds affected a much larger area than in October 1987 and they struck during the day, so consequently there were more deaths and injuries, with 47 lives lost. The wind speeds were comparable to those

in 1987, but higher over parts of southern England and Wales. Once again there were disruptions to power supplies and to transport, particularly to road transport because of fallen trees and overturned vehicles. There was also considerable damage to buildings, particularly to housing and to the south of a line from west Wales to Suffolk. The loss of trees was less than in October 1987 since the strongest winds occurred in less wooded areas and deciduous trees were bare of leaves.

The closest data for Send on the Met Office website is:

HIGHEST GUSTS AND MEAN HOURLY WIND SPEEDS ON 25TH JANUARY 1990

Station	**County**	**Gust** *(knots)*	**Mean hourly** *(knots)*	**Comments**
Heathrow	Greater London	76	33	Highest gust, 1973-2009 [Hourly mean 36kn 16 October 1987]
South Farnborough	Hampshire	75	34	Highest gust,1973-2009 [Mean hourly wind of 35kn, 13 January 1993]

Dates show the period of digitised record available.
For more information and mapping see https://www.metoffice.gov.uk/climate/uk/interesting/jan1990
[Editor's note: 76 knots is 87.5 mph]

Subsequently Reg decided that the pine tree by the gate had to come down. It was cut down on the 30th November 1990. Again it became something of a community project. It was a good straight tree and a crane was employed to lift the bulk of the trunk onto the drive where a borrowed planking machine was used to slice it into useable lengths. I am still using some of the planks in the garden!

LETTERS
FROM CLARE McCANN

I was reading Cate Davey's article in journal 265 p18 and noticed the name George Holt, a builder from Send Marsh. This reminded me that the society owns a drain cover with the name George Holt on it and I had often wondered who he was. The cover was donated by Bernard Hales and came from Homeleigh, Portsmouth Road, Ripley. Presumably George Holt worked on this property. However from what Cate says George Holt was neither literate nor did his business always flourish so I find it somewhat surprising that he had custom-made drain covers. Does anyone know more about the business?

The custom-made drain cover on display at the museum
(photo Cameron Brown)

SEND AND RIPLEY 100 YEARS AGO JULY – AUGUST 1919

JAN AND PHIL DAVIE

On 1st July 1919 King George V issued a proclamation commanding his subjects to observe the World War I peace treaty signed at Versailles on 28th June 1919. Just a few hours later the High Sheriff of Surrey, Mr JH Bridges, read the King's proclamation from the balcony of the Guildhall, Guildford to members of Guildford Corporation, who attended 'in state', and to a very large gathering of townspeople. The proclamation was preceded by an announcement by the town crier, Mr A Peters, and by a fanfare of trumpets. In this way peace was officially announced in Surrey.

A few days after the proclamation the Duke and Duchess of Sutherland held an 'At Home' to meet his Majesty's Government Ministers at Sutton Place, adjacent to Send and Ripley. The many distinguished local guests were greeted on their arrival by the duke and duchess together with the Lord Chancellor, Lord Birkenhead. Unfortunately the three hour event was sadly affected by a heavy thunderstorm.

Peace celebrations took place across the whole county on the celebratory bank holiday of 19th July. London saw a victory parade of nearly 15,000 allied forces representing the 12 victorious nations including Britain, France, the US, various European and Asian nations and small contingents from Australia, New Zealand and South Africa.

Locally a committee, led by Mr C Cleverly, oversaw Ripley's peace celebrations. These comprised a procession to Ripley Court by school children accompanied by decorated carts, bicycles and other vehicles, plus many villagers. It was followed by some sports, a children's tea, and an exhibition of country dancing. An evening dance was held concluding with fireworks.

In Send the celebrations included a parade of 170 children to the vicarage, where there was tea. It then continued to Send Holme where Mr Lancaster hosted sports. These included a cricket match between the married and the single men of Send (the latter won by seven runs) and a tug of war competition won by the cricket club. Much amusement was caused by a tug of war between two ladies teams. The cricket club then challenged the combined ladies teams, aided by a few other participants, which the ladies won.

Celebrations continued later in the week when a meat tea was given to Send's old age pensioners at the Lancaster Hall while the following evening saw a peace dance for 100 people, also at the hall.

Towards the end of August a picnic was held at Newlands Corner for about 70 children and teachers from the Ripley Wesleyan Sunday school. The party was in the charge of Mr M Worsfold, who had been superintendent of the school for 26 years.

However, all was not good news. Rabid dogs were still to be found around Guildford and rabies control laws remained in force. Edith Coombe of High Street, Ripley, was fined 10/- (50p) by Woking magistrates for having an unmuzzled dog.

WHERE IS IT?

ALAN COOPER

Where is this building, and when was the photo taken?

ANSWER TO J266 WHERE IS IT?

Alan Cooper had asked where this was photographed and who remembered the number of the bus often seen parked next to the 436A.

Pat Clack got this one. She wrote:

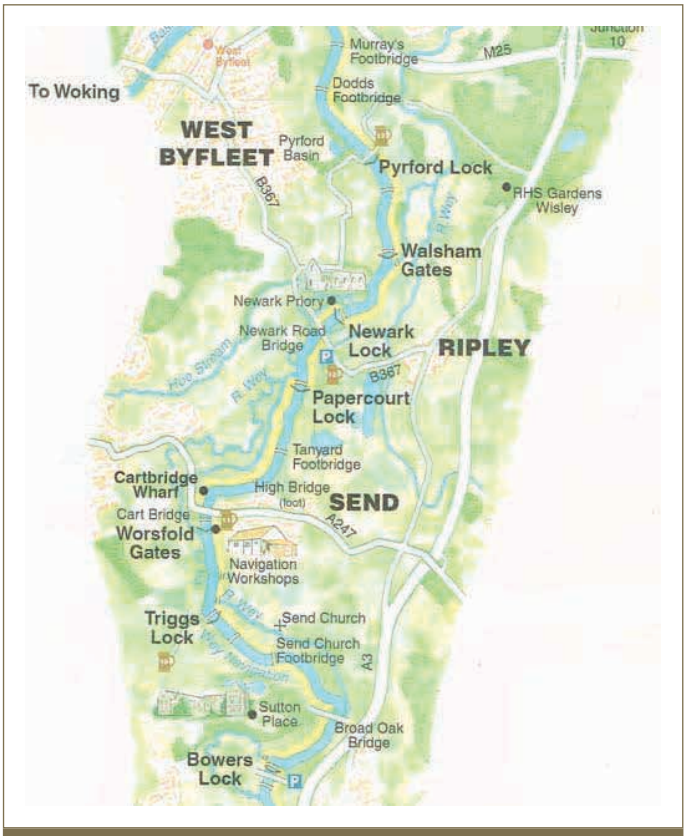
My son and I remembered the number immediately. When I was little Mum used to take me to Kingston by going from Send to Ripley, then onwards on the 215 - a look around the market, into Bentalls, lunch by the river and then the return journey. So when my kids were little I did the same at half-terms etc. I forgot to say that, of course, the 436A is shown standing in Rose Lane, behind where the old post office used to be.

The mystery bus from J266

THE WANDERING WEY
HOW MAN AND NATURE HAVE CHANGED ITS COURSE AND WILDLIFE

CLARE McCANN AND HELENA FINDEN-BROWNE

Following the Wandering Wey exhibition, the editor thought it might be worthwhile including some of the material in the journal for those who were unable to get to the exhibition. It focused on 'our' section of the Wey from Sutton Green to the M25. From an historical perspective the exhibition considered the importance of the Weston family in the building of the Wey Navigation.



'Our' stretch of the Wey Navigation

Sir Richard Weston, who lived at Sutton Place, was a great agricultural improver. While travelling in Holland he got the idea of flooding his fields for irrigation and to protect them from frost. In 1618, long before the Navigation, he made a 'flowing ryver' and we understand that remnants of it exist to this day. It was three miles long, leaving the Wey at Stoke and then winding its way around the hill below Sutton Place before rejoining the river.

Sir Richard, as a catholic and supporter of the king, lost his lands during the Civil War and once again went abroad. In the Low Countries, as Holland and Belgium were then known, they had learnt ways of draining the water on their farmland into ditches and canals. He learnt how to build locks, which help control the flow of water and allow boats to go uphill and downhill. He brought his knowledge back to England and used it to make the River Wey navigable by barges, by putting in short pieces of canal and locks where the river was too shallow or too winding. This is why the Wey is called a navigation, and not a canal. A canal is separate and totally man-made.

Before he was allowed to alter the river, he had to get permission and a special Act of Parliament was passed in 1651. Sadly Sir Richard died, nearly bankrupt, before the project was completed in 1653 but he will always be remembered for introducing man-made waterways to England as the Wey Navigation was the first to be built.

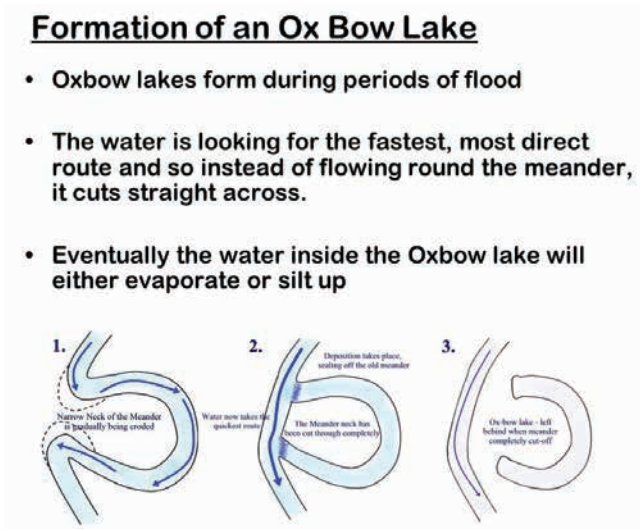
The Wandering Wey exhibition also looked at the natural pressures on the course of the river and the changes in flora and fauna.

CHANGES TO THE RIVER WEY WATERCOURSE

From Sutton Place to the M25 east of West Byfleet the Wey flows through broadly flat land comprising alluvial sands and clays plus occasional outcrops of Bagshot Sands. The course and nature of the river locally have changed considerably over time and the exhibition showed some of those changes. Ancient watercourses can often be traced by following the line of parish or other civil boundaries and this can clearly be seen in our river section. The watercourse and parish/civil boundary frequently diverge and this can be attributed either to natural or to man-made alterations.

The river has created a complex meander belt. Meanders arise when the river deposits its load of silt where the flow rate is slightly slower, creating a raised bank and increasing erosion on the opposite bank. This can

Remains of an oxbow in Wisley, close to the M25



How an oxbow lake is formed

Flooding in Old Woking in 1968 and 2013

eventually lead to the formation of an oxbow lake and there are several examples in this area. Sometimes the oxbow lake persists as a sealed-off body of water but sometimes the meander has been completely lost and only the scar remains on the landscape when viewed from the air.

This section of the Wey has frequently flooded. After such incidents the drainage channels around the villages are frequently clogged with silt and debris and expensive clearance work is undertaken. Flood risk persists to this day as shown on the Environment Agency flood risk maps. [See also the article by Ditz Brown in J264 / p12]

The activity of the 1930s improvement scheme is evident along the stretch of waterway just downstream from Triggs Lock where three meanders of the original river have been sliced through to straighten what otherwise was the original course of the Wey.

Papercourt lock and surrounds, 2013/14

Worsfold Gates are part of the Wey's flood defences. The gates are fitted with wooden sluice rods of the traditional style that are levered up by a crowbar and held there by pushing pins through. This is one of only two remaining examples of the original design of lock-making developed by Sir Richard Weston in the mid-17th century.

The chamber between the gates is turf-sided as all the original locks were, and square in shape. These gates are normally left open allowing unhindered passage for craft as the canal is level here, and are only closed to control excessive changes in water level experienced during floods. The closed gates force the excess water into the old course of the river as it breaks away from the Navigation here and heads north towards Old Woking. The floodwater is allowed to overflow into the meadows to relieve the potential of flooding elsewhere. It is allowed to return to the watercourse through sluices when the danger is deemed to have passed. The Navigation rejoins the river just downstream of Papercourt Lock.

Between Cartbridge and Papercourt Lock along the west bank of the Navigation lies Broadmead Cut, a man-made cut running adjacent to the waterway and parallel to the broadly meandering original course of the Wey. It was named after the Broad Mead common fields through which it runs and which were part of Old Woking's 'open-field' network. As part of the flood control system the cut, dug in the 1930s improvement scheme, provided water management for both the Navigation and the ancient meadows.

Part of this natural flood plain has been acquired by Surrey Wildlife Trust, providing a 20 hectare (47-acre) nature reserve that is part of the Papercourt Site of Special Scientific Interest (SSSI). The site was designated for its wetland habitats including unimproved meadows, marshes, streams and flooded gravel pits which support a number of local plants and a wide variety of breeding and wintering birds.

From Papercourt to Newark Bridge the waterway largely follows the original watercourse although a cut was dug through a meander in the 1930s to help alleviate flood problems. Just before here the River Wey proper rejoins the Navigation having undertaken a long and ponderous meander up towards Old Woking.

Woking Palace is located on the flood plain of the original course of the River Wey away from the main Navigation and is a Scheduled Ancient Monument. In ruins today, all that remains visible of this once magnificent complex of buildings are a barrel vault and some adjoining Tudor brick walls. The old palace originally had a defensive moat around it, with the Wey forming the southern boundary. The moat was extended over time and consisted of a wide, deep excavation with an additional inner moat providing extra fortification along one side. Although much of the moat has been filled in, there are still large water-filled sections surviving today including a winding hole where barges were turned before heading back into the river. Other water features on the site include two substantial man-made fishponds situated in the copse, which were constructed in Tudor times to provide fresh fish for the palace.

A medieval eel trap in the Tower of London

The river and navigation part company again briefly just before Newark Bridge. There is a popular site for eel traps in the river proper alongside Newark Road as it approaches Pyrford village. Eel traps were a common feature along the Wey valley providing a living to the trappers and food for the table for many hundreds of years. The remains of the large eel trap at Newark are almost certainly on the site of the monastic one. Setting up a trap required human intervention in the course of the river and in medieval times the traps were probably made of willow.

Later eel traps were rather more sophisticated. At times when eels were moving in large numbers, such as after heavy rain, a sluice in the main weir was shut as far as possible and the river diverted under the roadway and into the eel pool. This water passed through a sluice gate into a small brick bay with a metal iron grating through which the eels wriggled, only to find themselves in an even more secure trap where they could be kept alive prior to consumption.

Adjacent to the isolated Newark Lock - a rise of 5ft 3in (1.60m) - are the ruins of Newark Priory from which the lock and the locale takes its name. The priory was built next to what has become known as Abbey Stream, which in fact originally formed part of a meander of the original Wey before cuts were created, effectively marooning the building on an island. All around is a network of drainage channels dug by the monks to keep this floodplain clear.

In 1868 JB Dashwood wrote in his book *The Thames to the Solent by Canal and Sea:* 'The surrounding scenery is composed of rivers and rivulets (seven streams run by the priory, according to Aubrey), footbridges and fords, splashy pools and fringed tangled hollows, trees in groups or alone, and cattle dotted over the pastures. Adjoining Newark lock on the left is Newark Mill, and a stone bridge here crosses the river. Whilst the lock was filling, I took the opportunity of running across the fields a distance of about a hundred yards to inspect the ruins.'

Old photograph of Walsham Lock from the museum collection

The lock, in common with others along the Navigation, was originally built in 1653 from timber but has since been reconstructed in concrete and sits astride one of the shortest stretches of man-made cuts on the Navigation.

In the flat flood meadows not far from Ripley is Walsham Gates, opened in 1653. This is the last of the original turf-sided locks (in this case strictly a gate rather than a lock, as there is no change in water-level) that were common along the full length of the Wey Navigation. The gates are only operated as a flood lock to force water over the weir when water levels become too high so are both usually left open. The lock also retains the square structure that was wide enough to accommodate big barges before the introduction of narrowboats.

The Navigation here commences its longest continuous and most ambitious cut, over five miles (eight km) in length, all the more remarkable given the fact that in the 17th century Weston's team of navvies had only shovels and wheelbarrows assisting raw muscle to achieve this. The river doesn't rejoin it until it reaches the wharf pool below Town Lock in Weybridge.

Pyrford Lock – a rise of 4ft 9in (1.45m) – which was opened in 1653 did not originally have a bypass channel,which meant that when Coxes Lock was built downstream the paddles in the lock gates had to be kept partially open to prevent the mill from being starved of its water supply, and vessels from grounding. One of the first jobs the National Trust undertook upon taking over the Navigation was to construct a bypass channel here.

The River Wey skirts the edge of Wisley gardens and it is here that the RHS have established the River Wey Embankment Project. Started in 1997, the project's aim is to emphasise native plant and animal habitats along the banks of the river. This stretch of the Wey was previously a wooded floodplain. In conjunction with the Environment Agency an oxbow lake with three islands was created following the original course of the river. New, distinct habitats were formed including a mixture of open water, light woodland and a tall herb community.

The RHS has recorded a phenomenal variety of wildlife in their monthly monitorings between February and October each year. This includes over 350 species of plants; 100 of fungi; 1,400 of invertebrates of which over 80 insects are considered to be nationally notable, rare or vulnerable to extinction; 55 species of birds; various mammals, reptiles and amphibians; 10 species of fish.

FLORA AND FAUNA ALONG THE NAVIGATION

Bats are fascinating animals – the only true flying mammal. There are over 1,300 species of bats in the world, accounting for 20% of all mammal species worldwide. In the UK we have 17 breeding species - more than a quarter of mammal species in the UK – and at least seven of these have been recorded along the River Wey and adjacent areas. In reality this figure is probably higher – the *Myotis* group includes various species which are hard to tell apart from listening to their ultrasonic calls on bat detectors (which is how most records are collected). Moreover, there has been little systematic study of this area for bats, therefore rarer species such as Nathusius' pipistrelle *(pipistrellus nathusii)* would not be picked up. In fact, we still have very little idea of the true size of most bat populations, even nationally. One of the key roles of the Bat Conservation Trust and county bat groups such as the Surrey Bat Group is to carry out surveys to try to elucidate this, so that we have some basis for knowing whether populations are increasing or declining. What we do know is that numbers declined drastically during the last century: it is estimated that numbers of even relatively common species like the common pipistrelle fell by 95%. This is why legislation to protect all bat species and their roosts was introduced during the last few decades.

BAT SPECIES RECORDED ALONG THE RIVER WEY BETWEEN SUTTON PLACE AND THE M25 SINCE 1990

COMMON NAME	SCIENTIFIC NAME	NO. OF RECORDS
Soprano pipistrelle	*Pipistrellus pygmaeus*	38
Common pipistrelle	*Pipistrellus pipistrellus*	25
Daubenton's bat	*Myotis daubentonii*	22
Noctule	*Nyctalus noctula*	17
Brown Long-eared bat	*Plecotus auritus*	9
Serotine	*Eptesicus serotinus*	8
Leisler's bat	*Nyctalus leisleri*	2
Myotis bat species	*Myotis sp.*	2

The white-clawed crayfish *(austropotamobius pallipes)* was once a widespread and common species in English and Welsh rivers, but has suffered a decline of 50 – 80% across its European range in the last 10 years and is classified as

Daubenton's bat

The white-clawed crayfish

an endangered species, at risk of global extinction. Many populations of white-clawed crayfish have already been lost and most of those remaining in streams and rivers are at risk of extinction in the future. They are extinct in Surrey except for one or two sites up in the river Wey headwaters. The decline has been caused by invasive, non-native crayfish species such as the American Signal crayfish *(Pacifastacus leniusculus)*, the spread of a disease known as crayfish plague, habitat degradation and pollution.

The water vole

The native and protected water vole *(arvicola terrestris)* is now thought to be extinct from Surrey as no positive sightings have been recorded for years. This coincides with the rise in the American mink (mustela vison) population. Mink were brought to Great Britain in the early 20th century for fur farming, but became established in the wild after escapes and deliberate releases. By the middle of the 20th century mink had become widespread. They are opportunistic predators and will take a wide variety of prey, often killing more than they require for food and among their prey is the shy water vole. Recent surveys have found that water vole sites have diminished by as much as 94% and are 'one of the most rapid and serious declines of any British wild mammal during the 20th century' *(Mammals of the British Isles 2008)*. The problem has been exacerbated by changes in the water vole's natural habitat.

Otters *(lutra lutra)* were well-established as quintessentially English river residents until the second half of the 20th century. In the 1950s and 60s these shy creatures began to vanish from our river banks. The cause was widespread pesticide use, which damaged their health and reduced their supplies of fish, killing thousands of animals. Since 1975 toxic chemicals, such as DDT have been gradually phased out and otters across the UK have slowly begun to repopulate. In the late 1970s, only 6% of traditional sites in England had evidence of otters, in 2013 every county in England had some.

The otter

Glen Skelton, Wetland Landscapes Officer from the Surrey Wildlife Trust recently reported that "Otters are still very much absent from this area of Surrey however, they have been spotted in Leatherhead this year so may not be too far away from making a return".

Floating pennywort (hydrocotyle ranunculoides) is an invasive non-native species which arrived in Surrey in the last four years. Originally from America, it was brought to the UK in the late 80s and has established itself in the wild in several areas of England, probably as a result of discarded plants from garden ponds. It grows in water along the banks of rivers, especially favouring stagnant conditions and warm temperatures. Once present in a reach of a river it can establish dense mats of vegetation that can out-compete native species, dominate watercourses, obstruct boats and prevent angling and potentially increase flood risk. In July the Environment Agency reported more than 63 tonnes had been removed from the River Thames earlier in the year but urged river-users to report new outbreaks.

Himalayan Balsam *(impatiens glandulifera)* is actually one of the most problematic weed plants that we have in the UK.

Himalayan Balsam along the Wey © Ditz

It is a non-native species that was taken from its natural home in the western Himalayas and brought to the UK in 1839 to look pretty in our gardens. The Wey has not escaped its depradations. It grows particularly well in damp places and is commonly found spreading along river banks where it can float its seeds downstream to colonise new areas. None of our wildlife eats enough Balsam to be able to control it and our native wild flowers can't compete with it. It grows up to over four metres high, shading out the plants beneath it so that only crowds of tall balsam are left growing. When these die out in the autumn the ground is left bare and vulnerable to erosion. The NT and some responsible local landowners do their best to remove it but seem to be fighting a losing battle.

The Red Kite *(milvus milvus)* became extinct in England and Scotland in the early 1870s. A small population held on in mid-Wales and in 1903 a committee was established to try to help these birds to recover. Work was done to reduce the number of eggs stolen by collectors but other factors such as pesticide use and illegal poisoning also had a negative impact on red kites. The Welsh population recovered slowly from about 20 breeding pairs in the 1960s to maybe double that in the 1980s. The increase in both their number and distribution was incredibly slow. In 1980 the red kite was still regarded as threatened not just in the UK but also globally, therefore a reintroduction programme was planned. In 1989 60 pairs were brought from Sweden and released in the Chilterns and Scotland. Further birds were added over subsequent years and successful breeding populations were established at both sites. This process was repeated in the Midlands, Yorkshire, the North East, and at further sites in Scotland and Northern Ireland. The population of red kites in the UK is now estimated at 1,800 pairs and this amounts to around 7% of the global population of this species (RSPB). It is estimated there are 500 breeding pairs in the South East including several in our area.

Buzzards *(buteo buteo)* are now our most common bird of prey. They make a mewing sound like a cat and like to rest on fence posts and pylons. Once they find mates, they stay together for life. Culling by gamekeepers meant that by 1875 buzzards were only to be found in western parts of Britain and, in 1900, only in the New Forest. Numbers recovered during the two world wars but the spread of the myxomatosis virus to the UK in 1953 is estimated to have killed more than 99% of the country's rabbits, removing much of the buzzard's food supply. The use of organochlorine pesticides in the 1950s and 1960s affected its reproductive capacity by thinning its egg-shells, reducing the population to about 10,000 breeding pairs by the mid-1960s. Since then numbers have increased sharply - there were 68,000 breeding pairs of buzzards in Britain in 2013 - almost double the number in 2006 and more than four times the number in 1997. Since 2000 every county in England is known to have buzzards and it is now estimated that there are up to 300,000 in total in the UK.

Ring-necked parakeet © Ditz

Flocks of colourful ring-necked parakeets *(psittacula krameri)* have become a common sight near the Wey. Various suggestions have been made as to how these birds came to be in the wild: one popular rumour is that a few birds fled from Shepperton film studios, during the making of the John Houston film *The African Queen* in 1951. Musician Jimi Hendrix has also been blamed. He allegedly released a pair of parakeets into the skies above Carnaby Street, in the 1960s. Flocks which first appeared in the London/Thames Valley area in the 1980s led to the theory that parakeet escapees had broken out of incoming cargo at Heathrow Airport. The likelihood is, however, that they have been around for over a century and originate from escaped Victorian pets.

We might assume they need a more tropical climate than Surrey has to offer, but as the birds originate from the foothills of the Himalayas and roost communally, they find our mild winters easy to cope with. They eat berries, buds, nuts and seeds, both in the wild and in garden bird feeders. Due to their size - approximately 40 cm (16 inches) from top to tip of tail, they are able to compete for food and nesting spaces with our native birds such as woodpeckers. It is believed that there are about 30,000 ring-necked parakeets living in the South East of England, mainly in Surrey, with some flocks also sighted in Sussex and Kent. A pair was first recorded as having bred in the wild in 1855.

40 YEARS AGO
CAMERON BROWN

In Newsletter 28 of September 1979 Les Bowerman (clearly representing the thought police of the era) wrote the following interesting article entitled *Place Names*. I wonder whether members might tell us of other local name changes which have taken place over the past 40 or 50 years?

Concern was expressed at a recent Committee Meeting at the changing of a couple of local place names.

The Cartbridge end of the area between Send Road and Potters Lane used to be part of the open heathland until it was enclosed in 1815. Between the World Wars three sand pits were dug there. The two larger ones, which are bisected by a footpath, were dug by Athertons, starting with the one nearer to Briar Road in about 1920-21. They were known initially as Athertons Pit and later as Athertons Pond. The third one is the nearest to Cartbridge, and it was first dug by hand by Mr Pullen for Stephen Spooner of Send, commencing in about 1935 or 36. This was first known locally as Spooners Field, then Spooners Pit, and finally Spooners Pond. For help with the above details I am grateful to Mr Harold Giles.

Woking Angling Society now has rights over all three which this writer has heard spoken of collectively during the past ten years as "The Fishing Lakes". It now appears that Woking Angling Society, during the past couple of years, has designated them Cobbetts Lakes and Langhams Lake, apparently after respected officers of their Society. They are now becoming known by those names by newer and younger residents of Send.

Likewise, since the Papercourt Sailing Club has used the water filled pits excavated by Hall & Co. (as they then were) to the east of Polesden Lane, that area is being called Papercourt by newer residents. Papercourt is not a place name in its own right, but Papercourt Farm lies, of course, between Tannery Lane and the Wey Navigation. The 17th century Papworth, or Paperworth Manor House, no longer the farm house but subdivided into several dwelling units, still stands in the middle of the yard of Papercourt Farm.

The same process is taking place in a neighbouring parish where the tributary of the Wey, which has been known to generations of Mayford residents simply as The Bourne, downstream from Kemishford Bridge, is being called more and more frequently "The Hoe Stream" by a process of reference back to Hoe Bridge under which it flows at Old Woking.

The Committee feels that, where practical, members should be encouraged to retain the older established place names unless there is some good reason for not doing so, but recognises that with changing use and owners of land over the years, newcomers in particular will tend to use the newer names.

In the same Newsletter there appeared this short piece, also from the Secretary (Les Bowerman), entitled *Heath Cottage, Send Road*. It may be of interest as we reprinted one of the two original articles referred to about Heath Cottage (from Newsletters 20 and 21) in J261 on p3.

Heath Cottage from the museum collection

Further to the notes in Newsletters 20 and 21, it was observed on 20th September [1979] that Heath Cottage had been demolished. As the previous notes indicated, it was an improbably small single storey dwelling of brick put up probably in the early 19th century, either as a squatters' cottage on the open heath, or it may have been one of the first buildings after enclosure in 1815. Although of interest on account of its size and because it was perhaps one of the last real relics of the heath there was no hope of having it statutorily listed as a building of architectural or historic interest. The Society does have a photographic record of the cottage.

SEND & RIPLEY LOCAL HISTORY MUSEUM NEWS AND FORTHCOMING EVENTS

CLARE McCANN

Members might like to know that the society receives three journals from other societies:

Around and About Horsley

Local History News

The Local Historian

Some of the committee read these journals and then they are left at the museum to make them available for members. Because of storage issues we cannot keep too many back copies but I have checked, and the History Centre retains all these journals. We will keep the journals from the current year - please feel free to borrow them and just put them back when you have read them.

Another set of bound society journals from 1974 to 2014 has been given to the society. Please let the editor know if you would like them. A modest donation would be welcome.

Thank you to everyone who has been to the current exhibition about Ada Lovelace and the Ockham Park estate. There will be a new exhibition at Ripley Museum starting in the second week of August

Great Danes Kennels at Send Manor

'The Largest Great Danes Kennels in the World: The amazing story of Gordon Stewart of Send Manor'.

This is the story of a truly remarkable man, who made a fortune selling motor cars but then turned his attention to his passion for Great Danes. At its height there were apparently up to 500 dogs at Send Manor. He involved himself in other interests such as road safety and the theatre – so come and learn more about this extraordinary man.

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 September	Nicholas Bale talk: *George Abbot - A Man of the World*
Friday 11th October 2.15pm	Trip to Abbot's Hospital and Guildford House gallery. Meet at Abbot's Hospital for a tour of the hospital and then on to Guildford House Gallery for the exhibition celebrating the 400th anniversary. There is the opportunity to get afternoon tea at Guildford House Gallery. Cost £6 -per head (not including tea). Please let Clare or Helena know if you would like to come cricketshill@hotmail.com 01483 728546 or helena_findenbrowne@compuserve.com
Tuesday 15th October	Carole Browne talk: *Women's Suffrage*
Tuesday 19th November	Terry Patrick and Circle 8 Films: *Tunnel under Hindhead and Out of the Blue*
Tuesday 10th December	Christmas Social - members only

Further details can be obtained from Margaret Field 01483 223387.

SEND & RIPLEY LOCAL HISTORY MUSEUM PUBLICATIONS

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

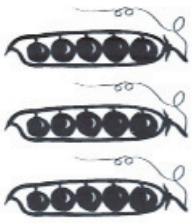
Other times for school groups and small parties by arrangement

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 (revised edition)		£7.50
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



Visit Ripley Farmers' Market on the second Saturday of every month. Fresh local produce in a wonderful village atmosphere from 9am until 1pm on Ripley Village Green