

SURREY HISTORY



VOLUME X

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SURREY LOCAL HISTORY COMMITTEE SURREY ARCHAEOLOGICAL SOCIETY

Chairman: Janet Balchin, Hullbrook Cottage, Cranleigh Road, Ewhurst, Surrey,
GU6 7RN

The Surrey Local History Committee, which is a committee of the Surrey Archaeological Society, exists to foster an interest in the history of Surrey. It does this by encouraging local history societies within the county, by the organisation of meetings, by publication and also by co-operation with other bodies, to discover the past and to maintain the heritage of Surrey, in history, architecture, landscape and archaeology.

The meetings organised by the Committee include a one-day autumn Symposium on a local history theme, a half-day spring meeting on one specialised topic and a summer visit to a particular village or town in Surrey. The Committee produces *Surrey History* annually and other booklets from time to time. See below for contact details for publication enquiries.

Membership of the Surrey Archaeological Society, our parent body, by local history societies, will help the Committee to express with authority the importance of local history in the county. Individuals and groups belonging to member societies may attend the Symposium and other meetings at a reduced fee and obtain publications at a special rate from the Hon. Secretary. Member societies may also exhibit at the Symposium and sell their publications there.

Members of the Surrey Archaeological Society receive *Surrey History* free as part of their membership entitlement. Alternatively, copies may be purchased from the Surrey History Centre in Woking. Membership enquiries for Surrey Archaeological Society should be made to the Hon. Secretary, Castle Arch, Guildford, GU1 3SX.

Papers for publication in *Surrey History* are welcome and intending authors are invited to consult the editor for advice before proceeding. Enquiries should be sent to the Hon. Editor, *Surrey History*, Surrey Archaeological Society, Castle Arch, Guildford, GU1 3SX. Tel/fax: 01483 532454.

Surrey Local History Committee's close association with Phillimore over many years has ended with changes in their organisation and a new format has been adopted with a change of printer. Instead of 5 annual issues to a volume there will now be one volume per year, starting with Volume VIII 2009.

SURREY HISTORY

VOLUME X 2011

Editor:

Anne McCormack

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Surrey Local History Committee desires it to be known that it does not necessarily concur with the statements or opinions expressed herein.

Front cover illustration: Nonsuch Palace: view from the northwest; detail from a painting by an unknown artist, c. 1620 reproduced courtesy of the Fitzwilliam Museum, Cambridge (see page 2).

Back cover illustration: Kingston Museum painted by Matthew Cook, 2004: Kingston Museum, Brill Collection number 92 reproduced courtesy of Kingston Museum & Heritage Service (see page 35).

About the Authors

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HENRY VIII, OATLANDS AND NONSUCH PALACE

Charles Abdy

Introduction

Henry VIII as a young man was trim and athletic, tall and well proportioned: at the age of 21 he had a 32-inch waist. Time and over-indulgence were to change that and by the age of 45, 'His Highness waxed heavy with sickness, age and corpulence of body and might not travel so readily abroad'. His condition was made worse by a serious accident while jousting in 1536: he lay unconscious for two hours after a fall from his horse, and sustained an injury that led to an ulcerated leg that was to trouble him for the rest of his life. He had become so gross that at Oatlands a special ramp was built to allow him to mount his hunters and the great royal beds at Hampton Court and Whitehall were strengthened to take the huge mass of his body.

Henry was a man of immense energy, physical and mental: the former manifested itself in his passion for strenuous activities such as hunting, jousting and tennis, and when his hunting was inconvenienced by his poor physical condition, his mental energy enabled him to plan a large new hunting estate, a sort of New Forest, based on Hampton Court Palace. This had been extensively enlarged and restyled after Henry had taken it over from Cardinal Wolsey prior to 1530. (What is particularly poignant about the Henry/Anne Boleyn relationship is that as his new wife she had worked happily with him on such planning enterprises and then in 1536 he had her head cut off.) The new hunting estate would be much more easily accessible than other estates such as Woodstock, near Oxford, which had previously been one of his favourite hunting grounds. The use of the Hampton Court estate was to be facilitated by the construction of two hunting lodges in locations remote from Hampton Court, Oatlands, near Weybridge and Nonsuch at Cuddington (figure 1).

The Honour of Hampton Court

Two Acts of Parliament in 1539 and 1540 created the new Honour of Hampton Court. This grouping of manors was to take in more than 20 manors along the south side of the Thames extending some six miles between Weybridge and Thames Ditton and some ten miles south so that it included the manors of Epsom, Banstead, East Cheam, West Cheam and Walton-on-the-Hill. Creation of the Honour seems to have been worked out before the Acts of Parliament were passed: Henry acquired Cuddington in 1538.



Figure 1 Nonsuch Palace: detail from a view from the northwest by an unknown artist, c. 1620 (© Fitzwilliam Museum, Cambridge).

Oatlands

When Henry acquired Oatlands in 1537 it was a substantial house built for its owner, Sir Bartholomew Reed, a prosperous merchant and Lord Mayor of London, who was offered the suppressed priory of Tandridge in exchange. When Henry had finished with the building it was much more substantial, with an additional court surrounded by building ranges. Whereas stone from Merton Abbey went into the foundations of Nonsuch Palace, much of the stone for the foundations of the extensions to Oatlands came from Chertsey Abbey. 1540 was a busy year for Henry in the course of which he married Anne of Cleves, had the marriage annulled and married Catherine Howard. The work was sufficiently advanced for Henry to marry Catherine Howard there, and he stayed at the palace at intervals in subsequent years.

Later Oatlands Palace became the residence at various times of Mary I, Elizabeth I, James I and Charles I. James' wife, Anne of Denmark (figure 2), employed Inigo Jones to design an ornamental gateway from the Privy Gardens to the Park. Charles I was imprisoned in Oatlands in 1647 and after his execution the palace was sold and demolished, leaving a small house. This was later



Figure 2 Portrait of Anne of Denmark by Paul van Somer, 1617, showing Oatlands Palace in the background (see detail). (The Royal Collection 405796 ©2010 Her Majesty Queen Elizabeth II)

enlarged and turned into a mansion that burnt down in 1794. It was rebuilt in Gothic style. The estate was broken up in mid-Victorian times, and the building is now Oatlands Park Hotel.

Initially, Oatlands was to have been the more important of the two hunting lodges. The large house standing there was within easy reach of the river Thames at Weybridge and Walton. The Thames had long been regarded as the royal highway in the absence of roads fit for royal coaches.

Nonsuch Palace

After Oatlands had been taken over, commissioners were appointed to find a companion hunting lodge towards the southeast of the Honour of Hampton Court. They settled upon the manor house of Cuddington. It was small but newly



Figure 3 The Family of Henry VIII, c. 1545, Anon. The picture depicts Henry with Prince Edward and Jane Seymour. Some artistic licence was involved since Jane died in 1537 (The Royal Collection 405887 ©2010 Her Majesty Queen Elizabeth II).

and well built. The commissioners drew up a *Vewe and Survey of the manor of Codyngstone* that described in great detail the house and its surroundings. The surveyors were complimentary about the quality of the surrounding land and the abundance of game. The house formed one side of a courtyard on two other sides of which were barns and stables. There was a suitable spring, which could be tapped for the water supply.

The way in which the survey extols the virtues of the manor house gives the impression that the surveyors were expecting it to be made use of. Either they were not aware of the King's intentions, or he changed his mind, for it soon became clear that the house and village were to be swept away and a palace built on the site. By Henry's standards it was a small palace, but it was to be lavishly decorated in the most modern Renaissance style. By comparison, the work going on at Oatlands was very mundane. It is unlikely that lord of the manor Richard Coddington was overjoyed when the King proposed that he should give up Cuddington, his ancestral home, in exchange for 'The site of the late Priory of Ixworth (Suffolk) with the Church, Steeple and Churchyard and all messuages and lands thereto belonging'. Considered purely in terms of the value of Cuddington compared with that of the extensive Ixworth properties, it would seem he did quite well out of the exchange.

The strong feelings aroused against Henry VIII by his brutal treatment of his wives, the ruthless manner of his suppression of the monasteries and his blood-thirsty action against all who stood in his way have tended to obscure the fact that he was the most prolific, talented and innovative of royal builders. He took an active part in the design of his buildings: in fact, his design interests and abilities extended also to jewellery, armour, ships, guns and fortifications. The plans and drawing instruments he kept in his study are evidence of his hands-on

approach to design. The interest in building design developed after the death of Wolsey in 1530, before which the King had been content to leave most building work to him. The buildings in addition to Nonsuch that owed much to Henry's personal involvement included Beaulieu in Essex, Whitehall, Greenwich, Hampton Court and Oatlands.

Nonsuch was exceptional in that by demolishing Cuddington, Henry had provided himself with an open site on which he could design a symmetrical building. Design at other sites was restricted by the desire to incorporate parts of existing buildings. At Cuddington Henry was able to let his imagination run free and the result was a palace that was the culmination of his efforts to change the course of royal architecture, a phantasy creation of which it could be truly said there was none such. In spite of its magnificence, in scale it was still a hunting lodge, covering no more than about two acres as against the six of Hampton Court and twenty-three of Whitehall Palace. It was a residence built to house only the King and his intimates on hunting expeditions with perhaps a few guests. When in July 1545 Henry wished to show off his new but not yet fully built house to the Court, a great encampment of tents had to be erected to accommodate everyone.

It is interesting to speculate on why Henry was so determined that his new hunting lodge at Cuddington should be a building so outstanding as to merit the description *Nonsuch*. Undoubtedly, one factor was the rivalry with Francis I of France which had produced the absurd extravagancies of the Field of the Cloth of Gold near Calais in 1520, with its immense Gothic style temporary palace, just to enable Henry and Francis to show off to each other for a couple of weeks. Actually, Wolsey played a large part in organising the event and planning the building: one of the accusations brought against him in 1529 was 'prodigal spending of the King's treasure' for the Field of the Cloth of Gold. Nonsuch, described as 'a prodigy of an ornate pleasure dome, glittering with gilt and white stucco, with bas-reliefs and cartouches plastered thick on the walls' was calculated to astonish and humiliate the French ambassadors.

In Francis I Henry had a worthy rival to his building ambitions. Francis, 1494–1547, King of France from 1515, poured a vast amount of money into new buildings. Early in his reign he began the construction of the magnificent Chateau de Chambord in a style inspired by the Italian Renaissance. He rebuilt the Louvre and reconstructed the chateau of Fontainebleau.

Another factor to be considered is the birth of Edward, Prince of Wales, in October 1537 (figure 3). The building of Nonsuch began towards the end of April 1538. Henry had been overjoyed to have at last a male heir. His frequent changes of consorts had been dictated by the desire for a male heir as much as by lust, which could be, and was on numerous occasions, satisfied outside of marriage.

The palace was built around two courtyards, the outer court on the north, facing London Road and an inner court to the south around which were the royal apartments. The inner court was on the site of Cuddington church. The south wall was flanked by tall octagonal towers and as can be seen in the famous drawing by Joris Hoefnagel, the outer wall was covered with stucco decorations.

An imaginative reconstruction of the south-west corner of the palace and its gardens appeared in *The Builder* in 1894 (figure 4).

The walls of the inner court of the palace were even more lavishly decorated all around with panels of stuccoes with figures moulded in high relief. From the first floor up there were three bands of figures: at the top were the heads of 32 Roman emperors. Below them, on the west side where the King's chambers were,

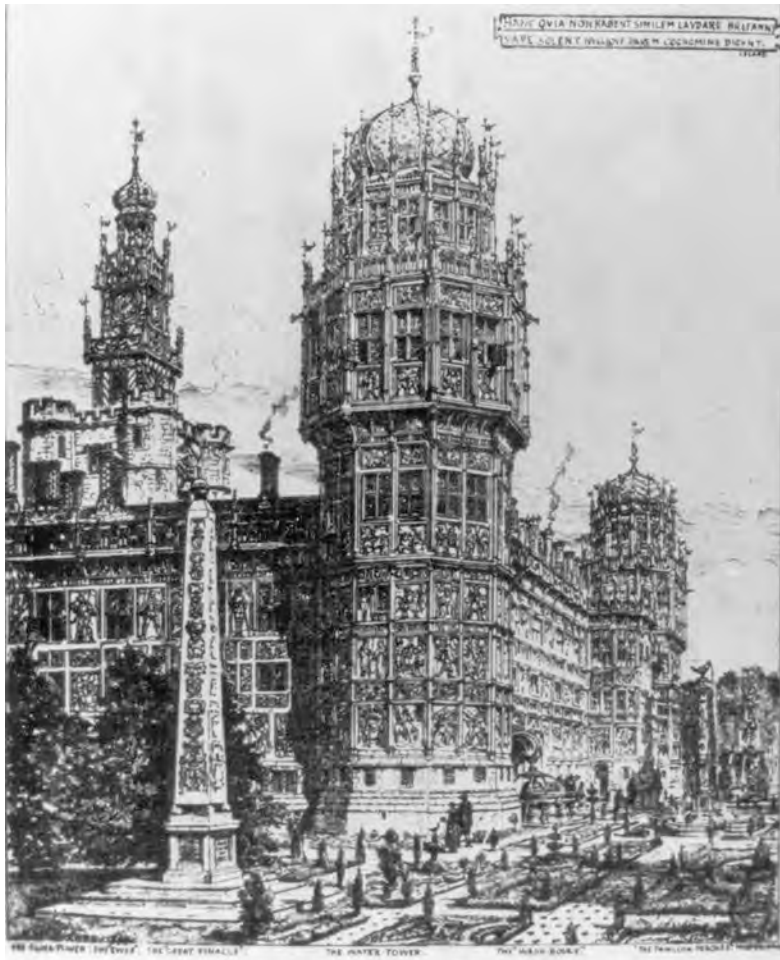


Figure 4 An imaginative reconstruction of the south-west corner of Nonsuch Palace (*The Builder*, 1894).

there were gods from classical mythology and below them the Labours of Hercules. On the east side, the Queen's side, were goddesses and below them the Liberal Arts and Virtues. Appropriate Latin mottoes were set out in gilded letters.

On the south side, where it would immediately be seen by a visitor entering the court from the entrance on the other side, was a great stucco figure of Henry VIII with his young son Edward by his side. It is significant that these decorations of the inner court placed the King and his son among gods and heroes and is symbolic of how Henry saw the Tudor dynasty. John Evelyn, on 3 January 1666, records a visit to Nonsuch:

'Itook an exact view of the plaster statues and bass-relieves inserted betwixt the timbers and puncheons of the outside walls of the Court; which must needs have been the work of some celebrated Italian. I much admired how they had lasted so well and entire since the time of Henry VIII, exposed as they are to the air; and pity it is that they are not taken out and preserved in some dry place; a gallery would become them.'

Evelyn was probably right about the Italian: Nicholas Bellin of Modena is known to have been responsible for the carving of the slate that surrounded the stucco panels and may have had overall responsibility for all the decoration of the inner court. Bellin had been lured from his work for Francis I at Versailles. Evelyn was undoubtedly right about the pity it was that nothing was done to preserve the stuccoes. During the thorough excavation of the site of the palace in 1959 thousands of fragments were found of the panels smashed in the demolition of the building that took place after Charles II had made the palace over to one of his mistresses, Barbara Castlemaine, in 1682. She had it sold off as building materials to raise the cash needed to pay some of her gambling debts; it is difficult to see what else she could have done; only a king could have afforded to maintain such an ornate building. But in the words of John Dent 'The Nonsuch stuccoes were unique and priceless treasures, the most important and striking component in the adornment of the first English building to be decorated largely in the Renaissance manner, and their destruction was ruthless and wanton.' Today the only visible reminders of the palace are the three obelisks set up to mark the site (figure 5).

The Death of Henry VIII

While Henry was at Oatlands in December 1546 he became ill with a fever, and when he had sufficiently recovered, began to travel to London in short stages, resting at Esher, Nonsuch and Wimbledon on his way to Whitehall where he arrived very ill. On 13 January the Earl of Surrey was tried for high treason and the King roused himself sufficiently to condemn him to death. On 19 January he had a relapse and was seen to be dying, but was able to dictate a farewell letter to Francis I who was also dying. On 27 January Henry saw his confessor and received holy communion. He died around 2 am on 28 January 1547. Francis



Figure 5 One of three obelisks that mark the site of Nonsuch Palace (photograph by the author, 1992).

managed to outlive him, lingering on until 31 March. Perhaps the desire to outdo his old rival kept him going.

It is ironic that the Palace of Nonsuch to which Henry had devoted so much attention, and on which he had spent so much, was unfinished at the time of his death and remained so until the reign of Mary I, after it had been bought from the Queen by Henry Fitzalan, 12th Earl of Arundel, in 1556. Neither the young Edward VI nor Queen Mary had any interest in Nonsuch, whereas Arundel and his son-in-law Lord Lumley loved it. Arundel wished to complete the building 'in as ample and perfit sorte, as by the first intente ...of the Kinge, his old maister.' With the help of Lumley, Arundel had the privy gardens around the palace laid out, embellished with fountains and monuments. They created a 'wilderness', with artfully arranged trees and sandy walks and a menagerie of stone animals. Although both Arundel and his son-in-law had other residences, they spent much of their time at Nonsuch.

Arundel was planning a magnificent house-warming party in the summer of 1559 at which the guest of honour would be no less than the new queen, Elizabeth. Although a twice-widowed statesman, aged 48, he had sufficient conceit to think that the 25-year old queen might wish to become his third wife and wooed her with extravagant entertainment and gifts. Although Elizabeth encouraged his attention and accepted his entertainment and gifts she soon made it clear

that he was wasting his money. It was money he could ill-afford to lose, being heavily in debt to an Italian merchant as a result of some ill-considered investments. When Arundel died in 1580 he left his estate to Lord Lumley, along with crippling debts. Lumley was comfortably installed at Nonsuch and had built up a comprehensive library. Elizabeth liked to make frequent visits with her Court, and the house and gardens had to be kept in a state of readiness. Lumley could not afford it and had to petition the queen for help, so she agreed to buy the palace back for the Crown. Lengthy negotiations in which she acquired both the house and parkland were completed in 1592. Lumley was allowed to stay on as keeper in what had been his own house. He retained his library and was able to live out his days in some sort of contentment until his death in 1609.

After his death Lumley's books were purchased by James I and became the foundation of the Royal Library, which eventually became part of the British Library. Although Henry VIII himself was not able to make much use of his creation, at least there were some who loved it, and many who accepted that it was the most outstanding example of the Italian Renaissance style in England.

Following the demolition of Nonsuch Palace by Barbara, Countess of Castlemaine, Countess of Southampton, Dutchess of Cleveland and Baroness of Nonsuch, its two parks passed through various hands and in 1799 the Little Park was acquired by Samuel Farmer, who employed the architect Jeffry Wyatt (later Sir Jeffry Wyattville) to design a mansion that was built in 1802–6 and which still graces the park (figure 6).



Figure 6 Nonsuch Mansion, built near the site of the palace in Gothic Revival style, architect Jeffry Wyatt (later Sir Jeffry Wyattville) in 1802–6. Strangers sometimes think it is Henry VIII's palace. (Photograph by the author).

Appendix

Henry VIII – A Timeline

- 1491 Born at Greenwich
- 1509 21 April, ascended throne
- 1509 1 June, married Catherine of Aragon
- 1515 Wolsey appointed Lord Chancellor
- 1516 Catherine gave birth to Princess Mary
- 1520 Field of the Cloth of Gold
- 1530 Wolsey arrested for treason and died on 29 November on his way to trial
- 1532 Thomas Cromwell appointed Chief Minister
- 1533 25 January, married Anne Boleyn, having divorced Catherine
- 1533 Anne gave birth to Princess Elizabeth
- 1534 Henry appointed supreme head of the Church of England
- 1536 7 January, Catherine of Aragon died
- 1536 24 January, Henry seriously injured jousting
- 1536 19 May, Anne beheaded on Tower Green
- 1536 30 May, married Jane Seymour
- 1536 Dissolution of monasteries begins
- 1537 12 October, Jane gave birth to Edward, Prince of Wales
- 1537 24 October, Jane died
- 1538 Construction of Nonsuch Palace begins
- 1540 6 January, married Anne of Cleves
- 1540 9 July, marriage to Anne of Cleves annulled
- 1540 28 July, Thomas Cromwell beheaded for treason
- 1540 28 July, married Catherine Howard
- 1542 13 February, Catherine Howard beheaded
- 1543 12 July, married Catherine Parr
- 1547 28 January, died in Whitehall Palace

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THE WATER ENGINE HOUSE IN BETCHWORTH PARK, DORKING

Alan Crocker

Betchworth Park

Immediately east of Dorking and south of the River Mole lies Betchworth Park, which was formerly part of the estate of Betchworth Castle (NGR TQ 190 500). This was a substantial building in 1294 as Edward II stayed there but was reduced in size in the late 17th century and remodelled as a fine castellated country house. It is shown in the engraving reproduced as figure 1, which is dated 1737 when it belonged to Abraham Tucker.¹ He laid out a formal park with avenues of trees and a water garden, including a fountain, on the east side. His daughter inherited the estate and after she died in 1794 it was acquired four years later by Henry Peters, a banker and MP for Oxford from 1796 to 1802. He enhanced the estate but after he died in 1827 his son neglected the property. It was auctioned in 1834 and purchased by Henry Thomas Hope of nearby Deepdene House (TQ 172 492) who was enlarging his own estate. He dismantled the castle, leaving it as a 'picturesque' ruin.²

Much of the Park is now used as a golf course but, at its northern edge, houses have been built backing on to the river. This development is known as Castle Gardens, named after the large kitchen gardens established by Henry Peters. This is shown on the 1:2500 Ordnance Survey map of 1870, a detail of which is reproduced as figure 2. Immediately west of these gardens, in 1799, Peters built a flint stable block to a design by Sir John Soane (1753–1837), architect to the Bank of England.³ The building survives, having been converted into residences in 1836/7, and has a central block facing south and two wings (see figure 2).⁴

Another building which survives on the south bank of the Mole at TQ 188 503, about 175 yards downstream from the stable block, is labelled 'Engine House' in figure 2.⁵ This term, which is also used in the tithe apportionment of 1842, indicates that it was a water-powered pumping station. It is illustrated in figure 3, which is a detail of a drawing in the Soane archive⁶ with the caption 'East View of the Water Engine at Betchworth Castle, Surrey, the Seat of Henry Peters Esq, 6 July 1800'. The drawing is not signed but there is strong evidence that it is by John Claude Nattes RA (c1765–1839), who was a prolific artist. In particular the style is very similar to that used in other drawings by Nattes discovered on the internet, the handwriting in the caption appears to be the same as on these drawings, and he is reported to have drawn another view of the engine house on the same day.⁷



Figure 1 Engraving of Betchworth Castle from the east, S & N Buck, 1737.



Figure 2 Detail of the 1:2500 Ordnance Survey map of 1870, showing Castle Gardens at the right, the adjoining stable block designed by Sir John Soane on its left and the Engine House, on the south bank of the River Mole adjacent to the weir, at the extreme left. North is at the top and the area shown is 450 yards across.

Figure 3 shows a mature building which suggests that it was probably built by Abraham Tucker. Indeed, in 1738, the first public water supply in Dorking with an engine house (TQ 164 496) powered by the Pipp Brook, a tributary of the Mole, was constructed under his auspices.⁸ It seems likely therefore that he would have installed a water-powered pump for his own house. However, it has been suggested that there could have been an earlier water engine which pumped water from a well (TQ 191 502) alongside the Mole on the east side of the Castle. Indeed, a building is shown at this location on a pre-1691 view of the Castle but

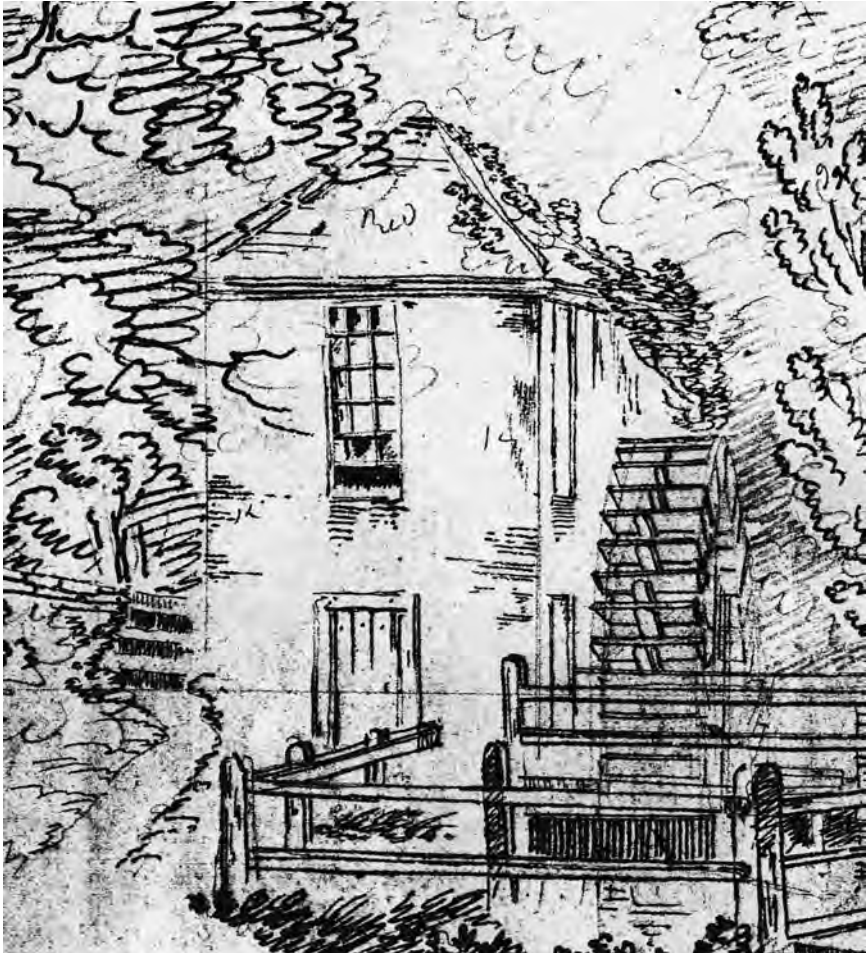


Figure 3 Detail of a copy of a drawing of the engine house dated 6 July 1800. The whereabouts of the original is not known but this copy is held at the Library at the Soane Museum. The roof is tiled and the waterwheel is made of timber. (*Courtesy of Martin Higgins*).

only a water tank is located there on the 1737 engraving reproduced as figure 1. It seems reasonable to assume therefore that when Tucker installed an adjacent ornamental lake with a fountain he did not want his guests to see a 17th century pump house in the same view and decided to build a new more powerful water engine in the present location.⁹

The engine house, as shown in figure 3, has two storeys, a pyramidal tiled roof and a timber waterwheel about 17 feet in diameter and 3 feet wide. This has about 46 floats and is of low breast-shot type. It must have pumped water up about 65 feet to the Castle, which was 350 yards to the south-east, and also perhaps to the kitchen gardens. Figure 3 does not show the south face of the building opposite the waterwheel. This has an arched entrance as seen in figure 4, which is a photograph taken in the early 1990s. At the top of this arch on the inside of the building the date 1832 has been formed in wet plaster. This arch is a very skilfully cut addition to the building and the date suggests that this

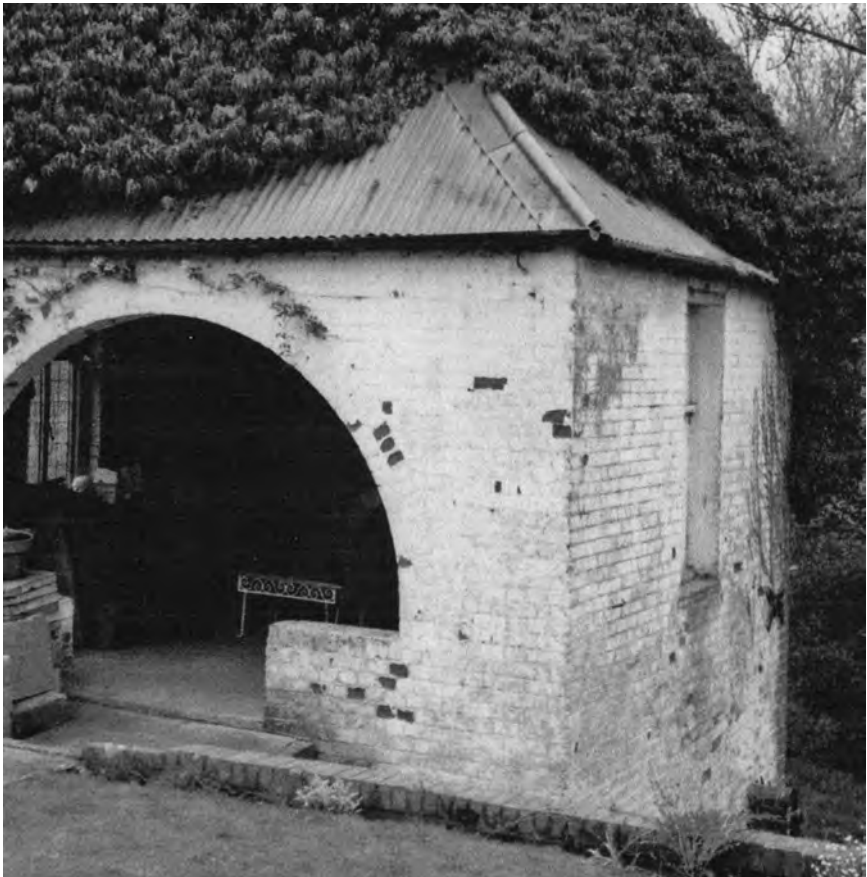


Figure 4 Photograph of the arch in the south wall of the engine house taken in the early 1990s, when the building was almost covered with vegetation and the roof was of corrugated iron. (*Courtesy of Peter Tarplee*).

happened in 1832. It seems unlikely however that the Peters family would have been involved at that time as they were about to sell the estate. So Henry Thomas Hope, who had just inherited Deepdene House, might have been responsible, although he did not purchase the Betchworth Castle estate until three years later.

Deepdene House

From 1652 to 1713 Deepdene House was occupied by Charles Howard of Greystoke, younger brother of the 5th and 6th Dukes of Norfolk. He created an outstanding garden near the house with rare plants, orchards and a vineyard that Daniel Defoe stated produced excellent wine. His grandson, also Charles Howard, inherited the property as a child, remodelled the garden and rebuilt Deepdene House between 1769 and 1775. He became the 10th Duke in 1777 but still spent his summers at Deepdene rather than at Arundel Castle. He died in 1786 and his son, the 11th Duke, was not interested in Deepdene and sold it in 1790. It was sold again in 1807 and purchased by Thomas Hope, whose son Henry Thomas later purchased the Betchworth Castle estate. Thomas was a banker and also an art connoisseur, designer, collector and author, and under his ownership, the estate entered its grandest phase. The mansion in 1823 is shown in a John Hassell watercolour, a detail of which is reproduced as figure 5.¹⁰ Thomas died in 1831, Henry Thomas inherited Deepdene and between 1835 and 1840 again remodelled the house. He was a Tory MP and at Deepdene entertained Benjamin Disraeli, who wrote part of his novel *Coningsby* there. This was published in 1884 and dedicated to Hope.¹¹



Figure 5 Deepdene House. Detail of watercolour on pencil by John Hassell, 1823. (Reproduction by permission of Surrey History Centre).

When Henry Thomas Hope reduced Betchworth Castle to a picturesque ruin it would no longer require a water supply and the Engine House would have pumped its water to Deepdene instead. A letter written in 1922 by Major J W Humphrey, who was born at neighbouring Brockham in 1846 and left home when he was 14, tends to confirm this. He recalls that 'the dam near Castle Gardens drove a waterwheel that used to work two or three pumps sending water up to Deepdene'.¹² This was about 1.2 miles away and involved raising the water about 165ft.

The painting of the Engine House from downstream shown in figure 6 is by the local amateur artist John Beckett (1799–1864) and probably dates from the 1850s. The building has a thatched roof which could have been due to Soane, who used thatch on rustic buildings that he designed, including an icehouse of capacity 21½ tons for Henry Peters in 1798.¹³ Alternatively Henry Thomas Hope may have made the change in order to make the building more picturesque. In either case it appears to have been successful as Beckett was attracted and so were later artists. Hope might also have replaced the waterwheel but it appears to be very similar to the one in figure 3. The later artists included Sidney Richard Percy [Williams] (1821–86), a very successful Victorian landscape artist. One of his paintings for example was purchased by Prince Albert and given to Queen Victoria as a Christmas present and it still hangs in Osborne House. Percy lived in Surrey from 1857 to 1863 and from 1872 to 1886. His painting of the weir across the River Mole at Castle Gardens looking upstream was painted in about 1872. Unfortunately it is damaged but the thatched Engine House with its waterwheel is shown quite clearly in the detail reproduced as figure 7.

Henry Thomas Hope died in 1862 but his wife continued to live in Deepdene House until her death in 1884. Her grandson, Lord Francis Hope, inherited the estate but he was declared bankrupt in 1894 and it was then leased to the Dowager Duchess of Marlborough. She died in 1909 and the fortunes of the estate declined. In the 1920s the house became a hotel and in 1939 this became the wartime headquarters of the Southern Railway. Finally it was demolished in the late 1960s and replaced by modern offices.¹⁴

The Dorking Water Company

The engine house for Abraham Tucker's 1738 public water supply for Dorking was in Archway Place, off Church Street. The building survives and bears an iron plaque with the lettering 'R. P. Water. Works, Erected, 1738'. The initials stand for Resta Patching, a Dorking Quaker and mealman, who was a founder of the Company and its first superintendant. Sale particulars of the works in 1848 state that the engine house had an overshot waterwheel 6 feet in diameter, 5 feet wide and with an iron shaft. It powered pumps which supplied on average 100,000 gallons of water in 12 hours. However the spring water it pumped became polluted and the works closed, to be replaced in 1869 by the Dorking Water Company installations. They sank a 300ft deep well yielding 6,000 gallons per hour and built a steam-powered pump-house at Harrow Road East (TQ 168 485) and a reservoir holding 500,000 gallons at the top of Tower Hill (TQ 169 485).¹⁵



Figure 6 Detail of a painting of the engine house from downstream by Dorking amateur artist John Beckett. It is thought to date from the 1850s. Note the thatched roof. (*Courtesy of Mary Day*).



Figure 7 Detail of a painting, of about 1872, by Sidney Richard Percy [Williams] showing the thatched engine house and its waterwheel looking upstream. The original, which is unfortunately damaged, is held by the City of York Art Gallery. (Courtesy of Gerry Moss and York Museum Trust (York Art Gallery))

The directors of the Company reported in June 1897 that they had ‘obtained an excellent supply of water at Deepdene in both quality and quantity’. A year later they stated that ‘a borehole was sunk to a depth of 100 feet alongside the Mole at Castle Gardens’, which supplied 11,000 gallons per hour. They were also replacing the old timber waterwheel of the engine house with an iron one, installing new pumps and laying a 7 inch pumping main to Deepdene. The work was completed by February 1899 but they soon discovered that the water contained sand and therefore had to be pumped to their Tower Hill reservoir where they were installing appropriate filters. This meant that the water had to be raised about 330ft. Then in 1902 they purchased land near the Pipp Brook about 400yds south of Dorking West railway station and built a new steam-powered pumping station (TQ 162 495), which became active in 1904. Other supplies of water also became available to the Company and the Castle Gardens pumps probably became redundant by 1919.¹⁶ A photograph of the engine house taken in about 1900, still thatched but with an iron waterwheel, is shown in figure 8. This photograph also shows a large steam-powered estate saw mill, built between 1870 and 1896, immediately upstream.



Figure 8 Photograph, taken in about 1900, of the engine house with its thatched roof and waterwheel and also, at the left, a steam-powered Deepdene estate saw mill. (*Courtesy of Raymond Clarke*).

The Present Building

In the early 1990s the former engine house was visited by Peter Tarplee when he was compiling his guide book on the industrial history of the Mole Valley. On his first visits the building was almost entirely covered with vegetation as shown in his photograph of the south side in figure 4. This photograph also shows that the thatch had been replaced with corrugated iron. Then in the late 1990s the property was purchased by an architect. He decided to convert the upper storey of the engine house into his office and replace the corrugated iron cladding of the roof with tiles. He recalls seeing the remains of machinery in the basement, presumably the pumps installed by the Dorking Water Company, but unfortunately these are now covered with an enormous amount of building rubble and it has not been possible to inspect them.

A photograph of the derelict waterwheel, taken in 2010, is shown in figure 9. It is made entirely of iron, consistent with being installed by the Dorking Water Company in the 1890s. It is a low-breast shot wheel 17ft 4ins in diameter, 3ft wide, and operated with a head of water of about 3 feet. It has two sets of eight arms (spokes), each of which is cast in two halves. The junction of these is approximately vertical in the photograph. The iron shaft is octagonal and there



Figure 9 Photograph of the derelict iron waterwheel of the engine house taken in 2010.

were 46 curved sheet metal buckets, 13ins deep but almost all of these have become detached. The owner plans to restore this wheel but unfortunately the water supply has been lost so it will not turn, unless powered in a different way.

Postscript

This article has only one author but its preparation has relied almost entirely on the help and information provided by several other people. It therefore seems appropriate to explain the various interactions that have occurred in some detail. The research commenced when I placed a note in the *Newsletter* of the Surrey Industrial History Group (SIHG) listing all the surviving waterwheels in Surrey of which I was aware and asking readers to contact me if they knew of others. A reply from Peter Tarplee informed me of the waterwheel in Castle Gardens and a visit was therefore made to the site. The owner, Raymond Clarke, was very helpful providing me with historic photographs and allowing me to record the wheel. This prompted me to visit the Surrey History Centre and the staff produced several relevant maps and documents including some of the Dorking Water Company. I also sent some photographs of the surviving waterwheel to Jeff Hawksley of the Mills Section of the Society for the Protection of Ancient Buildings, a national

authority on waterwheels, and his comments were very helpful. At a meeting of the Surrey Local History Committee (SLHC) I discovered that Mary Day's great-great uncle had prepared illustrations of the building in the mid-19th century, and she sent me copies. Brenda Lewis of the Surrey Gardens Trust provided me with information about Deepdene and suggested that I should look at Joan Percy's book *In Pursuit of the Picturesque*. I bought this at the 2010 SLHC Symposium and it was very helpful. I also talked to Maureen Cole of the Dorking Local History Group and she sent me newspaper cuttings of a lecture given by Martin Higgins on Betchworth Castle, which he owns, and other information. So I contacted Martin, who is the Historic Buildings Officer at Surrey County Council, and he provided me with the 1800 drawing of the engine house and, after reading drafts of this paper, much additional information and well-informed interpretations. Then I mentioned the project at an SIHG committee meeting and Gerry Moss reported that he had slides of a painting of the engine house and arranged permission for a detail to be used in this paper. Finally I had a discussion with Peter Tarplee about publishing this research and we agreed that I should go ahead and prepare a paper for *Surrey History*. So many thanks to all these friends for their support. Meanwhile I gave a short talk on the project in December 2010 at an SIHG Members' Evening and this was reported in the Group's *Newsletter*.¹⁷ This prompted Michael Yates to publish a report in the next issue of the *Newsletter* illustrated by a photograph he had taken of the pumping station, from the opposite bank of the river, in 1955.¹⁸ I now look forward to receiving further information from readers of the present article.

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RECORDING KINGSTON'S PAST IN PAINT REGINALD BRILL AND KINGSTON MUSEUM'S BRILL COLLECTION

Anne McCormack

Kingston Museum's 'Brill Collection' is a special series of paintings commissioned over a period of years from 1955, forming a unique record of Kingston's townscape in the latter half of the 20th Century. In choosing the subjects of the paintings, priority was given to buildings or areas likely to be altered, demolished or redeveloped. The project was the brainchild of Reginald Brill, a former principal of Kingston School of Art. The commissions ceased prior to Brill's death in 1974 but as a result of an initiative taken in the 1990s by the Friends of Kingston Museum & Heritage Service, the series was resumed and continues into the 21st Century.

Reginald Brill

Reginald Brill, a contemporary of Stanley Spencer, became head, later principal, of Kingston School of Art in 1934 and remained there until 1962 when he retired to Lavenham in Suffolk. During his 28 years in Kingston, living first in Palace Road and later in Crescent Road on Kingston Hill, he became a well-known, active and much respected member of the local community. He was a prolific artist mainly concentrating on the human figure but also painting landscapes, portraits and still life, many of them large works. However, his smaller paintings showed his keen interest in, and observation of, people and human nature. He exhibited at the Royal Academy in 1931 and thereafter became a regular exhibitor. Brill appears to have undertaken little topographical work himself and never contributed to this special Kingston Collection, preferring instead to leave this to his talented lecturing staff at the School of Art.

Born in 1902, Reginald Brill was brought up in London and Yorkshire. During the First World War he was lodging in London and, whilst working, attended evening classes at St Martin's School of Art. A turning point came when he won a London County Council scholarship in 1920, which took him to the Slade School of Art from which he was temporarily expelled for saying that nothing would induce him to become a teacher—he was later reinstated and taught! Following his stay at the Slade he was employed in Lincolnshire for two years painting portraits, decorating ceilings and carving staircase newels for patron and philanthropist, Christopher Turnor at Stoke Rochford Hall, near Grantham. In 1927 he won the Prix de Rome in decorative painting with his rendering of the expulsion of Adam and Eve from the Garden of Eden. Two more years followed at the British School in Rome. Returning home he taught (despite his earlier

comments) at LCC schools and at the Blackheath School of Art. In 1930 he spent six months painting and studying in Egypt at the invitation of the government where it was said he lived in 'almost Faroukian luxury'.¹ His self-portrait, adorned with a striking fez, reflects this period in his life (figure 1).



Figure 1 Reginald Brill, self portrait, undated (reproduced courtesy of Kingston Museum & Heritage Service and Reginald Brill's niece, Carol Hewes)

Kingston School of Art

Brill was appointed to Kingston on 1st January 1934. The School of Art was then on the upper floor of the Technical Institute in Kingston Hall Road but had its origins in the Science and Art Classes that were originally held in schoolrooms in Wood Street. The Kingston Hall Road site was chosen following an agreement between Surrey County Council and Kingston Corporation to erect buildings suitable as schools of Science and Art and for Technical Instruction. There were to be three plots: the biggest was for Tiffin Girls' School, the second was for a School of Art and Technical Institute and the third became a science wing connecting the two other buildings. The multi-storey Kingston College occupies the site today.

When Brill arrived, he is said to have found the School 'rather a bohemian sort of place' and proceeded to 'inject order, discipline and enthusiasm'². Just five years later, in October 1939, the School moved to a new purpose-built building in Knights Park, which had been built on the site of 'the only dairy farm' in Kingston; the old farmhouse became the caretaker's residence. The School did not close during the Second World War and in 1945 men and women returning home and, eager for careers in art, swelled the waiting lists. Various annexes were opening in Kingston and an extension was added in 1961.

Under Brill's skilled direction, Kingston School of Art gained a high reputation and when the £100,000 extension was opened in 1961, the President of the Royal Academy, Sir Charles Wheeler, said of Brill 'you can pay a man a salary and get his service but you cannot pay a man in pounds for his devotion which he has given this School'³. He had certainly transformed a somewhat cramped and poorly organised institution into one of the best-respected schools of its kind in the country.

On coming to Kingston, Brill continued with his personal work, executing large major oils including 'The Operation' (1934/5) and 'The Jury' (exhibited at the Royal Academy in 1960). Of particular interest to Kingston was a painting of the Mayor, Town Clerk and Macebearer in procession in 1952 for the formal announcement of Queen Elizabeth's accession. It still hangs in Kingston's Guildhall today. A large oil painting, depicting Kingston's traditional Shrove Tuesday Football Game, was produced for the Kingstonian Football Club and once hung on its premises at Kingsmeadow. Now in Kingston Museum, the painting is based on numerous 19th-century representations of the game but it is said, how true is not clear, that Brill changed some of the faces of the players to represent members of the Kingstonian Football Team of the day.

Art in the Community

There is no doubt about Brill's devotion to Kingston School of Art but he also participated in local community affairs, in particular as a guest speaker. He was a member of Kingston Rotary Club, hence the Club's support for his project from the start; he was a frequent speaker at Kingston Debating Society and an hon-

orary member of Surbiton Arts Group. He promoted the cause of art widely and published two books: *Modern Painting*⁴ and *Art as a Career*⁵. His lectures to schools and community groups included 'Art in Wartime' to Kingston Rotary Club, 'Art and the Man in the Street' to Kingston Round Table, 'Art in the Home' to Surbiton Ladies Circle' and 'Art in the Community' to Kingston Chamber of Commerce. His students took part in the 'Three Towns Pageant', the local Festival of Britain celebration in 1951, which was staged at Hampton Court by Kingston, Richmond and Twickenham; at the same time they mounted a huge 'Seaside Promenade' mural on London's South Bank. In 1956 Brill organised an exhibition of paintings and photographs in Delft as part of an exchange visit in connection with the 'All Nations Sports and Cultural Association' of which both Kingston and Delft were linked partners. As his biographer Judith Bumpus remarks⁶ he was 'consulted on all aesthetic matters', from the choice of colour for a bridge (e.g. the Knights Park Bridge over the Hogsmill River) to street furniture and the restoration of heritage buildings. He was also appointed artistic advisor for Kingston's 1953 coronation celebrations.

Recording Kingston

It is not surprising that, with all his enthusiasm and drive and his keen interest in the local community, Brill should in 1954 turn his thoughts to a project for recording, through art, local scenes likely to be destroyed or altered by redevelopment. And so the 'Brill Collection' was born, though it was not given that name until much later—a true 'Town and Gown' Initiative.

'The outward appearance of the Borough' he wrote to the Town Clerk, 'is changing year by year but apart from casual photographs and alterations on the map little record is kept. It is suggested the Borough might begin to keep a pictorial record with the two-fold object of a) a historical record and b) the building up of a collection of topographical drawings which, if properly chosen, should in due course be of considerable artistic merit'. He continues to say 'As British artists have always excelled in topographical work, there should be no real difficulty, if proper safeguards are taken, in building up a good collection at a very modest price'.⁷ The annual sum he suggested was £50.

Brill proposed a small selection committee consisting of the chairman of the Library Committee, the Borough Librarian and himself as principal of the School of Art. He stressed that works would only be purchased if the votes for individual paintings submitted to them were unanimous.

Recording Britain

In putting forward his case to the Borough for setting up such a scheme in Kingston, Brill cited as an example work commissioned during the Second World War by the Pilgrim Trust. This national project, which came to be called 'Recording the Changing Face of Britain', was initiated following an appeal to the Trust on behalf of the Minister of Labour and National Service by Sir Hubert Llewellyn Smith, Chairman of the Committee on the Employment of Artists in

Wartime. He proposed an extension of the War Artist Scheme whereby artists would be invited 'to make a number of topographical watercolour drawings of places and buildings of characteristic national interest, particularly those exposed to danger of destruction by the operation of war'. The result was a collection of watercolours and drawings recording all aspects of Britain in life-changing times and under constant threat from air raids and invasion. The administration of the project was handed to Sir Kenneth Clark (Director of the National Gallery), P H Jowett (Principal of the Royal College of Art) and William Russell-Flint, representing the Royal Academy. By choosing watercolour as the principle medium, the trustees hoped to preserve and encourage this very characteristic English art form. The project had the secondary aim of boosting morale and celebrating the nation's architectural heritage⁸.

Many established artists were commissioned including Sir William Russell Flint himself and John Piper. Younger artists were also invited in return for a small fee. One of these was Wilfred Fairclough who began teaching at Kingston School of Art in 1938, was principal from 1962 to 1969, finally becoming Head of the Division of Design and Assistant Director at the newly formed Kingston Polytechnic until 1972 (later Kingston University). Given Fairclough's wartime connection with 'Recording Britain', it is possible that he was the first to suggest to Reginald Brill a similar scheme for post-war Kingston-though there is nothing known that proves it.

The 'Recording Britain' scheme produced over 1500 works. Of the 97 artists, 63 were specially commissioned and 6 artists presented works. Occasionally paintings were purchased. Thirty-two English and 4 Welsh counties were represented including vulnerable coastal areas though security issues affected coverage after 1940. Scotland had a similar scheme⁹. Four volumes of selected works were printed between 1946 and 1949 of which volume 1 includes Surrey. The editor wrote:

'Like all counties contiguous to London, Surrey presents extreme contrasts and, to persons engaged on a partial record, opposing claims. There is the countryside, there are the suburbs, there is the metropolitan area...Amid the alternatives, a choice had to be made, and its nature is indicated by the fact that, of the 88 paintings made in the county, 63 recorded scenes in the Kingston-Petersham-Richmond and Kew areas. Very many beautiful houses, small, medium and fairly large, have survived in this district; and it was thought that their future can be best secured by increasing the number of their friends and admirers. The adjoining villages of Petersham and Ham, south of Richmond, were recorded more fully than any other plot in England, though almost as close attention was paid to the town of Malmesbury in Wiltshire. They were selected for special treatment because they are unusually rich in 17th century residences and because their nearness to London made survival, in their present state, as doubtful tomorrow as it is surprising today'¹⁰.

'Farm Lodges' in Petersham, depicted in one of Fairclough's works (figure 2), were described by the editor as 'prim farm lodges' that were 'though modest,

characteristic of an age when wealth, learning and taste were frequently found in combination'. Of the road running from Petersham to Ham he writes 'the walk is exceptionally pleasant and instructive even if the road traffic is at times at variance with the mood'. Anyone who knows the road today will enjoy this description. Thirty-one of Fairclough's works are included in the printed volumes and are spread across a number of counties. Eleven are of the Richmond, Petersham and Ham areas.¹¹ Fairclough painted 1 picture only of Kingston: 'The Remains of Vine House' (figure 3). A further 3 drawings of the Portsmouth Road area of Kingston, including the Old Malt House, were drawn by Edward Walker on three separate days in June 1941.¹² (Figures 4–6.)

The pictures were on long-term loan to regional collections around the country between 1955 and 1989 but were brought together again in 1990 by the Victoria & Albert Museum where they can be seen in the Prints and Drawings Room. Some paintings were not returned and are currently still being sought by the Museum.



Figure 2 Farm Lodges in Petersham by Wilfred Fairclough, July 1941 (*Recording Britain* Series: no. E2183 © V&A Images/ Victoria & Albert Museum, London)



Figure 3 The Remains of Vine House in London Road, Kingston by Wilfred Fairclough, September 1941 (*Recording Britain* Series: no. E2181 © V&A Images/ Victoria & Albert Museum, London)

Why not Photographs?

Brill gained inspiration for a similar scheme for Kingston and, although the country was no longer threatened by war, he anticipated the post war changes that would affect Kingston's townscape in the following decades. So why not a photographic record instead? Why paintings? This was an issue raised at the time by the Town Clerk and the committee—and Brill's response, which would undoubtedly have been refuted strongly by photographers, was to say: 'although the photograph may be useful as one kind of record it is not only without artistic interest but boring in the extreme. Moreover it will in no way appreciate in value. My proposal would be to put the Borough into the position of being, in a modest way, a patron of the arts at the same time securing records for the future which will appreciate in interest and possibly in value as years go by. One hopes that after a while Kingston would be in possession of a collection of fine drawings which would be unique'.

In considering the merits of such a scheme further, the Town Clerk asked for sample pictures from the **students** and again Brill replies somewhat sharply 'I am wondering whether I have made myself quite clear about the scheme. It was



Figure 4 The Old Malt House, Portsmouth Road, Kingston by Edward Walker, 14th June 1942 (*Recording Britain* Series, no. E2242 © V&A Images/ Victoria & Albert Museum, London)

not my intention to enlist the aid of the students but to obtain the services of artists of repute. These services, in spite of the small fee offered, I think I could obtain for the artists I have in mind if they could be persuaded that they were taking part in a very worthwhile scheme which would place a sample of their work in a public collection. I am actuated only by a desire to obtain for the Borough at the minimum outlay a collection which would do it credit’.

The Artists

Most of the 14 original artists that were commissioned were connected with the School of Art and were personally known to Brill: Wilfred Fairclough, Frank Archer, Arthur Henderson Hall, Max Brooker, Alfred Heyworth and Penny Dale were among the first to be invited. Wilfred Fairclough was already involved in



Figure 5 Buildings in Portsmouth Road, Kingston by Edward Walker, 21st June 1942 (*Recording Britain* Series no. E2241 © V&A Images/ Victoria & Albert Museum, London)

the ‘Recording Britain’ project. Frank Archer taught drawing and painting at Kingston from 1949 and became Head of Fine Art in 1962, retiring in 1973; Arthur Henderson Hall became Head of the School of Graphic Design in 1952 until his retirement in 1970; Max Brooker and Alfred Heyworth both taught part time. Penny Dale seems to have been the only exception to Brill’s rule of no students.

The Subjects

As to the subject matter, Brill expressed the opinion that ‘the actual subject doesn’t matter very much –one never knows what future historians and others might find of interest. I do not think it necessary to select “beauty spots”, the good and the bad have a place. One is in the hands of the individual artist to some extent, he will do his best drawing of the subject which interests him. Where there is information that buildings are likely to be demolished or where any alteration in the aspect of the town is known, I think we should jump in quickly. I am sorry



Figure 6 Clattern Bridge in Kingston looking towards the Market Place by Edward Walker, 22nd June 1942 (*Recording Britain* Series, no. E2240 © V&A Images/Victoria & Albert Museum, London)

we were too late with the Elite, a building which with all its faults was very typical of the period'. The demolition site of this once well-known Kingston cinema was however captured by Wilfred Fairclough in 1955 (figure 7). In 1956 the Town Clerk was anxious to record the building known as 'The Old Manor House' in the London Road (used later as a workhouse), which had a planning application in for its demolition; the suggested fee was on the table at £5. But Brill was by now expressing some concern for the level of fees offered saying he 'no longer has the face to ask artists of repute to make drawings for £5' and 'goodness knows', he says 'what will be necessary in three or four years time'. James Hockey was commissioned to paint this building for £7 10s. (Figure 8).

Seventy-four paintings were commissioned between 1955 and 1971. The project got off the ground with around 4 pictures a year with as many as 14 in 1968 and 18 in 1971, reflecting significant periods of change in the town centre. Kingston Rotary Club supported the scheme from the start with a donation of £75 to supplement sums that Kingston Corporation was likely to contribute.

Subjects included Dr Barnardo's Home (figure 9) which closed in 1968, making way for Blenheim Gardens, a new development of town houses; Coombe Hill Farm House demolished around 1969 to make way for Coombe Hill Infants School, the 'Old Malt House', the much loved local historic building painted in 1966 but soon to be demolished with undue haste (see also figure 4 above, *Recording Britain Series*); Tolworth Court Farm Barn, under threat from major road alterations but spared only to be destroyed by fire in 1969; Courage's Brewery buildings, formerly Hodgson's, finally demolished in 1971 for major redevelopment and the Congregational Church in Maple Road, Surbiton, one of a minority of paintings depicting scenes outside Kingston town centre.

Other threatened buildings were painted but escaped: for example, Picton House in the High Street saved after a public campaign. This was the 18th-century home of Cesar Picton, successful black Kingston businessman, brought as a child from Senegal in 1761 to be a servant to Sir John Philipps of Norbiton Place. St Raphael's Church, built by Alexander Raphael in 1848, was another building to be painted when under threat but which escaped demolition and is currently (2010–2011) undergoing a major restoration.



Figure 7 The Empire Theatre and the site of the Elite Cinema in Kingston, 1955 by Wilfred Fairclough (*Brill Collection* no.3, reproduced courtesy of Kingston Museum & Heritage Service)



Figure 8 Semi-detached cottages, numbers 155–157 London Road, Kingston, once incorporating part of a 17th century mansion known locally as the ‘The Old Manor House’ that was used as a workhouse in 1836. The building was bought and converted into a double cottage with gothic frontage by sculptor Charles Westmacott in 1840 and ended up as Snappers Castle, an antique shop, prior to demolition in 1977; painting by James Hockey in 1956 (*Brill Collection* no. 5, reproduced courtesy of Kingston Museum & Heritage Service)

Demise and revival

Reginald Brill retired in 1962 and was succeeded by Wilfred Fairclough. The momentum for the scheme was lost with his retirement from Kingston although the decision not to continue may also have been influenced by financial considerations. Whatever the reason, no other paintings were commissioned after 1971 missing many potential opportunities for recording periods of considerable change in the Town. Brill moved to Suffolk where he became warden of Surrey County Council’s hostel for art students in the Little Hall in Lavenham, Suffolk. As a result of Brill’s longstanding friendship with the Hall’s owners, twin brothers Colonel T G Gayer-Anderson and Major R G Gayer-Anderson (one of whom Brill had met on his Egyptian expedition in 1930), this 15th-century wool hall



Figure 9 Dr Barnado's Home, closed in 1968 and demolished soon afterwards to make way for Blenheim Gardens near Kingston Hospital; painting by Alfred Heyworth, 1968 (*Brill Collection* no. 45, reproduced courtesy of Kingston Museum & Heritage Service).

was bequeathed to Surrey County Council subject to the brothers' life interests. The intention of the bequest was that art students might 'reside economically and work under agreeable and healthy conditions as free from restraint and encumbrances as possible'. Major Gayer-Anderson died in 1945 and his brother in 1960. Surrey County Council closed the hostel in 1969 due to the loss of a large number of its art students to the newly established Greater London Boroughs, especially, ironically, those from Kingston and Wimbledon.

Brill maintained links with Kingston, entertaining members of the Kingston upon Thames Society on at least one occasion.¹³ He held several exhibitions there but died during one of them in 1974. Following Brill's death a retrospective exhibition of his personal work was mounted at Kingston Museum and Kingston Polytechnic in 1985 in collaboration with Brill's widow, Rosalie, and the Phoenix Gallery in Lavenham where many of his paintings were held. More recently, in 1999, a major exhibition was held in Kingston University's Picker Gallery, bringing together a comprehensive number of Brill's own paintings from many different sources. The impressive catalogue that accompanied the exhibition was researched and written by art historian, Judith Bumpus.

Kingston School of Art later became part of Kingston University's Faculty of Art, Design and Architecture. Kingston Museum went through a major redevelopment with Heritage Lottery Funding in the 1990s and, upon reopening in

1997, revived the 'Brill' scheme on the initiative of the Friends of Kingston Museum & Heritage Service with the enthusiastic support and encouragement of the Chairman John McCarthy. In the tradition of the former scheme, Kingston Bus Station, then shortly due for demolition, was the subject of the first commission, by Kingston University Senior lecturer, Leo Duff. However, in a carefully considered change of policy, the medium is not now exclusively watercolour and recent paintings have been taken into the collection through student competitions or commissions. Occasionally paintings from experienced artists are commissioned, for example a painting of the Kingston Library and Museum site by War Artist, Matthew Cook (figure 10) and another of Farebrother & Company, undertakers of London Road by local artist Osmund Caine (the site was later developed as a Travelodge Hotel). Two, by Kingston University Lecturer Tony Kerins, were purchased.

What has not changed however is the continuing commitment by the Friends, the Museum, the Local Studies Service and the University, helped by generous donations from local businesses and other donors, to a continuing and mutually productive partnership between Community, Town and Gown.

The Friends published a full colour illustrated catalogue of the Brill Collection in 2004 as a special Kingston Museum Centenary Project. The book includes biographies of the artists by art historian, Henrietta Harris and extensive



Figure 10 Kingston Museum painted by Matthew Cook, 2004 (Brill Collection no.92, reproduced courtesy of Kingston Museum & Heritage Service)

and invaluable notes on each of the pictures by local historian and journalist, June Sampson; copies can be obtained from the Museum and Local History Room¹⁴.

Exhibitions of the paintings are held from time to time in Kingston Museum and there is generally a small display in the Museum stair well gallery that is regularly changed. The collection continues to grow.

APPENDIX

List of artists who painted Surrey parishes for the *Recording Britain* project (source: typescript catalogue in the V&A Prints and Drawings Department).

BAYES, Walter, RWS (Richmond)

BOWN, AC (Cheam, Reigate, Shere)

FAIRCLOUGH, W (Ham, Kingston upon Thames, Petersham)

FROST, GL (Kew)

HOOPER, GW (Bletchingley, Esher, Godalming, Guildford, Ham, Petersham, Reigate, Sheen)

JONES, Barbara (Carshalton, Croydon, Godstone)

SANDERSON-WELLS, JS, R I (Ham, Petersham, Richmond, Twickenham [sic])

WALKER, Edward (Kingston upon Thames, Petersham, Richmond, Ripley)

NOTES

1. *Surrey Comet*, 19-11-1955: article by 'AJB' [initials unidentified]
2. *Surrey Comet*, 19-11-1955: article by 'AJB'
3. Quoted by Marion Shipley, Kingston Heritage Officer, in a draft press release for a retrospective exhibition in Kingston in 1985 (Kingston Local History Room).
4. Brill, R: *Discussions on Art: Modern Painting and Its Roots in European Tradition*, Avalon Press Ltd and the Central Institute of Art and Design, 1946; reprinted 1947
5. Brill, R: *Art as a Career* (Batsford Career Books), 1962
6. Bumpus, J: *Reginald Brill*, Scholar Press in association with Kingston University, 1999
7. This, and subsequent quotations from correspondence between Brill and Kingston's Town Clerk and Librarian, are from copies extracted from Kingston Library files held in Kingston Local History Room.
8. Information from the V&A web site: www.vam.ac.uk/collections and from *Recording Britain*, 1946 volume 1, Introduction by the Chairman of the Pilgrim Trust
9. The Museum Collections Unit of St Andrews University holds surviving pictures from the 'Recording Scotland' project.
10. Palmer, A (editor): *Recording Britain*, 4 volumes, Oxford University Press in association with the Pilgrim Trust, 1946 to 1949. Volume 1 includes Surrey
11. There is a typescript list in the V&A. See appendix above.
12. V&A Collections: E.2240-2242,1949
13. Verbal recollections of Jeff McCormack, a former student at the Kingston School of Art and Chairman of the Kingston upon Thames Society. Brill is said to have painted the sign for the Old Swan at Lavenham.
14. Sampson, J and Harris, H (editors): *Paintings of a Changing Kingston*, Friends of Kingston Museum & Heritage Service, 2004 (£10).

ACCESSIONS OF RECORDS IN SURREY HISTORY CENTRE, 2010

Edited by Michael Page

In 2010 Surrey History Centre received 268 accessions of original and copy records (excluding transfers from County Council departments). These records came from a great variety of organisations and individuals and we are, as ever, most grateful to all our depositors for making sure that the records are preserved and made available for research. A brief list of all 2010 accessions can be found on our website <http://www.surreycc.gov.uk/surreyhistorycentre>, under 'Search for Archives or Books'. What follows is a selection of some of the highlights and most prominent themes.

Surrey Cricket

Some of the more noteworthy accessions of the year relate to the game of cricket. We were delighted to take in records of two long established local clubs, Banstead Cricket Club (ref 8651) and Thames Ditton Cricket Club (ref 8767). Banstead is one of the oldest cricket clubs in the county, indeed the country. Although the surviving records date from 1857, the earliest reference to the club to be found by club members concerns a home match against Twickenham in 1842. Other fixtures in the earliest surviving scorebook of 1857 include matches against Bromley, Peckham Rye, Lewisham, Camberwell and Clapham as well as more local teams. The same scorebook records that the first century hit by a Banstead CC player was by Coppinger who made 110 not out against East Grinstead on 13 September 1864.

Prominent early members of the club included the Earl of Egmont (of Nork House, Epsom), several members of the Lambert family and representatives of the Glyn and Baring banking dynasties. George Glyn, 1st Baron Wolverton, financed the laying out of the Avenue Road ground, one of the two grounds at which the club still plays today (the other being half a mile away at Garratts Lane). In 1886, the Hon Francis Baring reacted to the club's financial plight by proposing that 'in view of the constant deficits in the accounts of the club it is necessary in arranging for 1887 to restrict ourselves to Half-Day Matches – except on Bank Holidays – and that residents of the Parish should be selected to play in preference to non-residents'. Another noteworthy member was Tom Gilbert, landlord of The Victoria Public House and a relation of W G (Gilbert) Grace, the legendary cricketer. The minutes show that Gilbert was made club captain in 1874 whilst the scorebooks around the turn of the century show that W G Grace regularly played against Banstead as part of his London County CC team.

The impact of the First World War on the male residents of Banstead is clearly shown by the gap in the minutes from 22 June 1914 to 5 April 1919 when a meeting was held to ‘consider the future of Banstead Cricket Club, which owing to the Great War, had dropped out of existence’. The minutes also document the impact of the Second World War on its members and the running of the club including the determined celebration of the club’s centenary on 25 July 1942. (Figure 1).

Thames Ditton Cricket Club (ref 8767), although the records that survive do not start until 1877, was founded some 45 years earlier. Indeed, cricket was being played in Thames Ditton for some time before this since amongst papers received from the Club is a copy of *The Courier* newspaper containing an article on a cricket match played on Ditton Marsh on 7 Aug 1800 ‘between three gentlemen of Ditton against two gentlemen of Richmond, and one from Brentford’.



Figure 1 Banstead Cricket Club, 1898

Certainly cricket has been played at Giggs Hill Green, the Club's grounds, since 1833 as the collection includes photographs of 2 pages from the original score-book from 30 July that year. (Does anyone know the whereabouts of the original?)

The records include a fine set of scorebooks from 1883 to 2009, in addition to minute books from 1877 to 2001. Thames Ditton players of note have included Maurice Read, Tom Richardson, Leonard Braund, Tom Hayward and Eddie Watts.

Following the death of the great Surrey and England cricketer Sir Alec Bedser in 2010, his executor deposited with us personal and family papers, spanning the period from the late 19th century to 2010 (ref 8738). The Bedser's were originally from Esher and family history research has traced them there in the early 18th century. Alec and Eric Bedser's grandfather William was born in Esher in 1849. Their father Arthur Bedser was born on 18 April 1890 in Woking. He married Florence Beatrice Badcock at Christ Church, Woking, on 8 January 1916. Florence Badcock was born on 4 October 1893 in Streatley, Berkshire. Their identical twin sons, Eric Arthur Bedser and Alec Victor Bedser, were born in Reading, Berkshire, on 4 July 1918. Arthur Bedser was apprenticed to Tarrants of Byfleet as a carpenter and bricklayer. He served in the Royal Flying Corps during World War I, played football for Woking and Reading and cricket for Horsell and Woodham. He spent 25 years on the maintenance staff of James Walker and Co Ltd. He built the family home, The Coppice, Carlton Road, Woking in 1953. He died in Woking on 5 September 1978 and was buried at Brookwood Cemetery.

Alec and Eric Bedser were educated at Maybury Junior School and Monument Hill Central School in Woking. After leaving school at 14 they worked as clerks in a solicitor's office in London, before joining the Surrey County Cricket Club staff in 1938. During World War II they both served in the RAF, being evacuated from Dunkirk. They later served in North Africa, Italy and Austria. After the war they resumed playing for Surrey and Alec was chosen to play for England for the first of 51 times in 1946, an achievement which Eric, an off-spinning all-rounder, never quite managed. Alec was an outstanding medium-fast bowler and took 236 wickets during his England career, including 39 in the famous series against Australia in 1953, when England regained the Ashes. Despite taking Donald Bradman's wicket six times on the occasions they clashed (only Hedley Verity took it more often), Bedser struck up a warm friendship with the legendary Australian batsman, which endured until Bradman's death. Both Alec and Eric were part of the Surrey team which won the County Championship every year from 1952 to 1958. Alec retired from playing for Surrey in 1960 and Eric in 1961. Alec later became chairman of selectors for England, serving from 1969 to 1981, and was tour manager for various overseas tours. Both Alec and Eric served as President of Surrey County Cricket Club.

In 1954 they set up a shop to sell office equipment in Woking, and in 1962 went into partnership with Ronald Straker to form Straker-Bedser, a company

that grew to 25 shops and 180 employees in London and the Home Counties. By the time the business was taken over by Ryman in 1977 it had an annual turnover of £1.8 million. The brothers lived throughout in the family home, latterly with their mother Florence Bedser, who died in Woking on 18 December 1989. Eric Bedser died on 24 May 2006 and Alec Bedser died on 4 April 2010.

The papers include congratulatory letters to Alec on his receipt of a knighthood in 1997, and letters of condolence on the death of Eric in 2006. Both series of letters show the warmth and regard in which they were held, and their wide range of friends in the worlds of cricket, golf, politics and broadcasting. There is also a fine series of photographs of Alec and Eric as children, playing cricket, relaxing on the golf course and at social functions. These are complemented by an extensive collection of magazine and newscuttings relating to their lives and cricket careers. There are also some papers from Alec's time as Chairman of Selectors of the England cricket team, including some correspondence with Geoffrey Boycott about his availability to play for England.

A welcome donation to our holdings was the Surrey County Cricket Club yearbook for 1899 (ref 8649), which complements other records we hold on deposit from the club. Along with names of members and of the governing committees, the yearbook includes an annual report and accounts for year ended Dec 1898; scorecards for matches played in 1899; and an analysis of players' batting and bowling from 1881. It is reported that 'the new pavilion has given general satisfaction to the members. The seats in front of the club room have also been covered with an awning, which will as far as possible provide protection from the sun'. It seems that some members arrived by bicycle, as for the following season, cycles were to be stored in the old skating rink, while plans for new stands either side of the pavilion which would provide additional cycle storage, still had to be agreed with the club's landlords, the Duchy of Cornwall.

Pictures

The remarkably complete records of the artist Edward Wilkins Waite (1854–1924), together with material relating to the life and work of his father, the Revd. Edward Waite (1824–1910), were given to the Surrey History Centre (ref 8752) in October 2010.

E W Waite (figure 2) has been described as a quintessentially English painter; his subject was the countryside of England, rendered with faithful, loving care. He was one of a group of English artists and writers of the 19th century who sought to treat the landscape in a literal and objective way and his fundamental artistic principle emerges as the honest depiction of places with which he was intimately familiar.

E W Waite was born in Leatherhead, where his father was the Congregationalist Minister and one of a literary and artistic circle which included George Macdonald, John Ruskin, Frederick Denison Maurice and John Brett. Edward senior was an amateur watercolourist and E W Waite's grandfather, William Watkin Waite (1778–1856) was a portrait miniaturist and also practised engraving and illustrating.

E W Waite attended the Mansion House Grammar School in Leatherhead and later, in 1874, travelled to Canada, where he stayed for about two years working as a lumberjack. The drawings in a sketch book for this period give no hint of his future ability as a painter. Yet on his return from Canada he embarked on a career as a professional artist and as early as 1878 exhibited a pen drawing and an oil painting at the Royal Academy, followed by a pair of pen drawings in 1880, thereafter showing landscape and rural subjects in oils in almost every year until 1919. In 1893 he became a member of the Royal Society of British Artists.

In the 1880s E W Waite lived and worked in Brockham, but after his marriage in 1891 to Barbara Isabella Tait (1862–1950), one of the daughters of Sir Peter Tait DL (1828–1890), the couple moved to Abinger Hammer, later moving to Guildford and in 1910 to Woolhampton in Berkshire. Lastly, after a brief stay in Haslemere, they settled in Fittleworth in Sussex. He died in Camberwell House Asylum in 1924, the culmination of an illness which had dogged him since at least the late 1890s. He is buried at Fittleworth, as is his widow.

E W Waite's records touch on all aspects of his life and work. In particular they include his sketch books. Sometimes his sketches include detailed narrative,

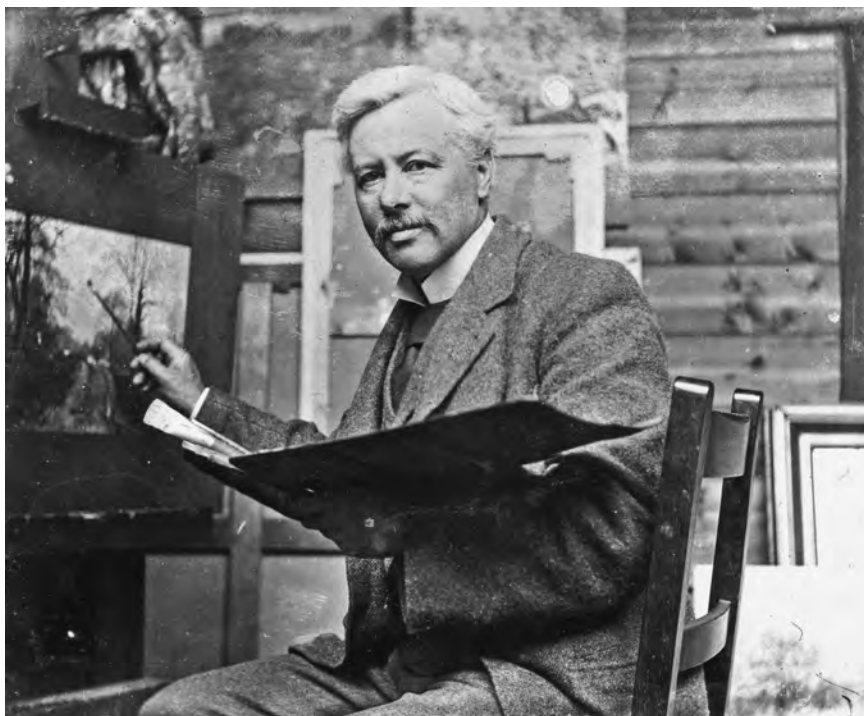


Figure 2 The artist Edward Wilkins Waite (1854–1924)

such as this description of a donkey: ‘middle of back of ears lighter and warmer colour than any other part – tips and edges black, hair on neck long and dark but taking reflected light from sky – back richer colour than legs and more rough and hairy’. Most importantly the records also include the notebooks in which he entered every picture he painted from 1891: its title, canvas size (in inches, width before height), where and when it was exhibited, and frequently to whom it was sold and for how much. The first notebook also includes paintings done before 1891 if they were then unsold. The notebooks include 629 paintings in all. The records also include photographic images of a great many of Waite’s paintings.

We have also been delighted to add to our extensive holdings of watercolours by the noted Surrey picturesque artist John Hassell and his son Edward Hassell. Five paintings of Chiddingfold church by Edward Hassell painted between 1828 and 1830 (ref CHID) constitute a valuable record of the church’s interior and exterior before restoration and nineteen paintings of Leatherhead (ref 8736) include John Hassell’s views of the workhouse, Randalls Park, Vale Lodge, the house of the Irish actor and dramatist John O’Keefe and Elmbank House, 1822–1825, and Edward Hassell’s views of the parish church, 1829–1831.

The name of artist Marguerite Howarth (1908–2001), who produced a series of pen and ink drawings of local scenes in the late 1950s for the *Woking Review*, may be familiar to some Surrey residents. We were pleased during the year to receive some of Mrs Howarth’s original drawings and paintings (ref 8658). Mrs Howarth, who lived in Woking from 1939 to 1973, was a professional illustrator. Her early work was largely for greetings cards and postcards for companies such as Medici and the Fine Arts Publishing Company Ltd but she also designed bookplates and produced illustrations for children’s readers. Her post-war work, however, was of a more architectural nature and she painted or drew many local subjects. The paintings deposited include views of Ewhurst, Farnham, Holmbury St Mary, Pyrford, Shere and Woking, and also 3 Yorkshire scenes painted after her retirement there in 1973.

Surrey Families

Another collection of family papers we have received this year are those of the Prichard family (ref 8715). The Prichard family held property in Haslemere in the 19th century but the richness of the collection lies in its fullness as a history of the family as a whole from the mid-18th to late 20th centuries. The deeds and family papers weave a colourful tapestry of the life and activities of two branches of the family, that of Christopher Prichard (? 1732–1805) of Greenwich, weaver, and of Richard Preston Prichard (d.1837) of London and Sydenham, Kent, merchant. The collection is not fully catalogued yet but already some interesting characters are emerging.

The son of Richard Preston Prichard, also called Richard Preston, obviously had an eye to various financial wheelings and dealings in the mid 19th century. However, not all his endeavours were successful. Correspondence indicates that in 1846 he became the sole proprietor of the patent for the ‘Francis Patent Gas

Light Apparatus'. He entered into a contract with the Governors and Company of Copper Miners in England for lighting certain works of the Company at Cwm Avon in South Wales. Prichard was given an area of land on which he built a gas-works, offices and housing for the workers. When the Bank of England took possession of the Works in 1848 Prichard found he had no documentary evidence of his right to the land other than his contract to supply gas!

Another Richard Preston Prichard ('Dick') was a passenger on the RMS Lusitania when it was torpedoed off the coast of Ireland on 7 May 1915. A series of letters in the collection reveals that he had emigrated to Alberta, Canada, and was farming in the area of Big Valley and was presumably on a trip back to England when he died. Correspondence between Dick's mother, Mrs George Scott Prichard, and his sister Miss Gwladys Prichard, with friends in Canada regarding the settlement of his affairs includes interesting references to farming difficulties and poor harvests and the effects of the war in Canada.

Rather unusual items in the collection include a series of Christmas cards from 'Louise' who, it transpires, was the Duchess of Argyll, fourth daughter of Queen Victoria, the cards being sent to the Rev George Mostyn Prichard, vicar of Whippingham on the Isle of Wight and chaplain to Osborne House in the 1930s. There is also a child's rag ABC book with a note dated 1932 which reads 'This rag Book was given to Christopher Tebb by Joseph Conrad in 1902. I thought Preston might like it'.

The collection includes, too, a series of deeds and papers relating to Suffolk in the 16th century, particularly to the property of Edward Grimston in the manor of Rishangles. There is also, intriguingly, a subsidy roll for Ipswich in 1559. The connection with the Prichard family has not yet been established but the collection really does demonstrate that you never quite know what is going to turn up!

We also took in a fascinating set of letters, most of which were sent by Margaret Wolfe, wife of Robert Barbor Wolfe, the rector of Cranleigh, to her son Robert Cope Wolfe between 1814 and 1843 (ref 8657), while he was at Winchester College, Guildford Grammar School, Cambridge University and through his early career in the church. Robert B Wolfe was presented to the living at Cranleigh in 1812 and remained there until his death in 1843 and the letters provide an intimate picture of Cranleigh society and Wolfe's struggle to overcome the spiritual sluggishness of some of his parishioners, echoing contemporary debates about the Big Society. For example in 1820, Margaret wrote 'We have begun to get some subscribers for the Missionary Society, we have only got six or seven yet, but the greatest difficulty is getting collectors. We have asked everybody that we can think of that is likely, but they say that they either have not time or they do not like it'. A few years later she observed 'It is busy times now with your Father. The bible meeting is at hand and he has begun his report which I dread. He is talking also of having a meeting at Cranley; somehow we do not shine in advocates for this cause in our parish'.

The letters are full of references to friends and neighbours, including Mangles, Haydon and Smallpeices and are also interesting in the light they shed

on the local impact of the Irvingites, a Christian sect who were passionate advocates of a revival of the 'gifts of the spirit', including speaking in tongues, prophecy and miracles, and who had as their most prominent supporter the wealthy banker Henry Drummond of Albury Park. In 1833, R B Wolfe warned his son, who was curate at Albury for 5 years, not to stray too far from Anglican orthodoxy in his support for the Irvingites as it would harm his fledgling ecclesiastical career, and in 1835 Margaret wrote 'Have you heard that Lady H Drummond makes a conspicuous figure now, by speaking in the unknown tongue? We thought the mania was ceasing, but I have heard lately that the immediate attendants are more zealous than ever'.

These were also the years of the Poor Law Amendment Act of 1834 and the Tithe Commutation Act of 1836 and the repercussions of the radical new legislation was felt in Cranleigh, with the parish fighting to keep open its own local workhouse and giving Wolfe grief over tithe commutation: 'I fear your father will have much trouble about the tithe commutation bill. There has been one meeting with the landowners but very unsatisfactory at present. They will not be made to understand the affair if it militates in the least against their own interests'. The Wolfes were conservative evangelicals who, under a reformist Whig government, increasingly felt the times were out of joint. In 1840 Margaret lamented how difficult it was to get servants: 'The reforms, teaching, improving etc, etc of the lower classes have tended to spoil them for servitude, and indeed, since my young days, there is a visible change in minds, morals and manners of all ranks, which has not added to the real comfort of society'.

The earliest document to enter our custody in 2010 is a grant by John, son of John de Bekeham, to Matthew Pikard and Elysea his wife, of a messuage in the vill of Beddington, together with 8 acres of land in three separate plots and 2 shillings and 8 pence rent per year, to be collected from 5 different tenants (ref 8692). The deed, which now lacks its seal, probably dates to the first half of the 13th century. In all likelihood it once formed part of the archives of the Carew family of Beddington as deposited at the same time were two grants to Admiral Sir Benjamin Hallowell-Carew of Beddington Park by Sir George Nayler, Garter Principal King of Arms. One, of 1828, permitted the Admiral to take the arms of Carew, quartered with those of Hallowell, topped with the crests of the two families; the second, of 1829, granted him the right to add two supporters each in the form of a 'Heraldic Antelope Gules, gorged with a Naval Crown and charged on the shoulder with an Anchor erect' (figure 3). Hallowell-Carew had had a distinguished naval career, serving under Nelson at the Battle of the Nile and presenting the latter with a coffin made out of the main mast of the French flagship L'Orient. He inherited the Carew estates on the death of his cousin Mrs Anne Paston Gee in 1828, the Gees having themselves inherited after the main Carew line died out. His grandson Charles Hallowell Hallowell Carew, a bankrupt gambler, presided over the final dissolution of the Carew estates and the dispersal to the four winds of their splendid family archives.



Figure 3 Coat of Arms with newly granted supporters of Admiral Sir Benjamin Hallowell-Carew, 1829

Surrey through Two World Wars

Following the outbreak of war in 1914, the responsibility of introducing emergency measures to protect the civilian population in the event of enemy invasion fell to the Local Emergency Committees under the Defence of the Realm Act, 1914. Surrey was divided into administrative areas which followed the lines of the Petty Sessional divisions, each incorporating a number of parishes. The South Eastern Area Local Emergency Committee covered Reigate Petty Sessional Division and comprised the parishes of Betchworth, Buckland, Burstow, Chaldon, Charlwood, Chipstead, Gatton, Horley, Kingswood, Leigh, Merstham and Nutfield. Sir Jeremiah Colman, Bart, DL, JP, was the chairman of the committee, aided by Col. J P Fearon as his military adviser, Inspector Robert Benstead, representative of the Chief Constable of Surrey, and A W Makovski, Honorary Secretary. Each parish was requested to establish its own emergency committee.

The impact of these arrangements on a small rural parish is well illustrated by a file of correspondence and instructions received by the Chaldon committee from Sir Jeremiah Colman over the duration of the war, with copies of the committee's responses (ref 8760). The Chaldon committee was chaired by Frank Willoughby, the secretary being the Rev G E Belcher, and the file includes letters relating to the appointment of special constables (a letter of February 1916 states the Act 'did not anticipate the appointment of women as special constables' and that these must remain as 'lady assistants'), parish returns of farm stock, labour, tools, cars and cycles (there were 14 motor cars and 37 bicycles in the parish), the preparation of emergency evacuation routes, and the raising of a Surrey Motor Volunteer Corps (May 1917). In the event of invasion, all alcohol was to be removed as 'many of the atrocities in Belgium were perpetrated by German soldiers when drunk'. In August 1916, the military situation having stabilised, local committees were informed that 'it is no longer necessary that supplies of food and fodder should be destroyed, that livestock should be destroyed or removed, or that the civil population should be required to leave their home'. However, as late as January 1918 the committee was reminded that 'an invasion should not be considered an impossibility' and that preparations should be maintained.

Another fascinating set of records are those of the Surrey and Croydon Military Service Appeal Tribunal, Guildford area committee. These have long been in our custody, but until now have been buried in a large, uncatalogued collection of files from the County Council's Clerk's Department (ref CC28). The Appeal Tribunal was established under the Military Service Act 1916 to adjudge appeals arising from the decisions of local tribunals as to exemptions from military service, after conscription was introduced. The county with Croydon was divided into three areas to facilitate the work of the Tribunal: an eastern area for which the committee sat in Croydon, a northern area for which the committee sat in Kingston; and a western area for which the committee sat in Guildford. Records of district and county tribunals are relatively rare, as many were destroyed after the war, and this gives the records of the Guildford committee

enhanced value, particularly as no records of the Croydon and Kingston appeal committees are known to have survived (incidentally, Surrey History Centre also holds records of two first stage tribunals: those established in Woking Urban District and Dorking Rural District).

The Guildford committee sat in the Guildhall, under the chairmanship of Sir Charles Walpole, and reviewed cases arising from the decisions of the local tribunals established in the west of the county, as far east as Dorking. The surviving records comprise three files, one containing the blizzard of circulars, instructions and lists of certified and protected occupations issued by the Local Government Board, and the other two containing loose, annotated typescript sheets recording the proceedings of the committee between 11 March 1916 and 2 November 1918, detailing name, occupation, age, marital status and medical grade of the appellant; the reason for the appeal; and the local tribunal which first heard the case. The verdict is added in manuscript in the last column. Two cases from November 1917, out of the many hundreds, give a flavour. E Dearling of Stoughton, a 34 year old married foreman of a dairy farm, appealed against the decision of the local tribunal to grant him a 2 months temporary exemption, subject to finding a substitute. Despite being the only man left out of seven to run the farm, his appeal was dismissed. F A Rettig, a 35 year old walking stick manufacturer, appealed on medical grounds (though classed B1) against the Dorking tribunal's refusal to exempt him. He also failed, though it was allowed that he should not be called up for 14 days.

A little over 20 years later and invasion again threatened. Another interesting document received this year was the 'Z Sector Defence Scheme' (ref 8718), containing instructions to Home Guard units in the sector (centred on Croydon, and stretching from Kenley in the south, to Streatham in the north) for the resistance of any airborne or seaborne invasion and dating to December 1943. It warns that airborne raids are likely to take place at night and to be carried out by 'highly trained technicians and ruthless thugs' and states that the role of the Home Guard in the event of invasion is to assist the regular forces to defeat an enemy assault on London through 'garrisoning and holding until the end important points situated in the greatest possible depth'. The document outlines in detail the chain of command, the roles and tasks of the Home Guard and the code words to be used.

Surrey Charities

Many of those injured in the two world wars were cared for by The Royal Star and Garter Home on Richmond Hill, the records of which formed one of the most significant deposits of the year (ref 8711). The building in which the home was established had been a celebrated hotel, dominating the Richmond skyline. It was lying empty when it was purchased by the Auctioneers' and Estate Agents' Institute as a hospital for badly-disabled ex-servicemen requiring long term residential care. The building was presented to Queen Mary, who had been greatly moved by the plight of wounded men returning from the front, and she handed it over to the British Red Cross. The first 65 patients arrived in 1916. It was

thought that the ornate hotel reception rooms could be adapted, but they soon proved unsuitable and it was decided to build a new home on the site. Work began in 1919, to designs by Sir Edwin Cooper, and the new building was formally opened in July 1924, with Queen Mary as patron, and dedicated as the Women's Memorial of the Great War.

The first annual report for 1916 states that the patients were then housed in the former restaurant and ballroom, commanding views of 'that delectable scene which poets and painters have made one of the most famous in England'. All the first admissions were 'soldiers and sailors who have been paralysed by being shot through the spine or brain, the larger proportion being totally paralysed below the waist'. Although all had been discharged from hospital because it was thought nothing more could be done to improve their condition, 'The Star and Garter, with some perversity and some apparent disregard of authority, does not accept this grave sentence' and strove 'to keep alive the spark of hope'. Although 20 deaths occurred in the first year, the Home reported that five men were sufficiently recovered to walk out of the front door: 'Of these five – the famous five – the staff never cease to boast without either modesty or moderation one must reluctantly own that nature can do astonishing things in apparently hopeless cases, but it would be useless to present this view to the sister in charge of the Electrical Department or to the masseuses and nurses who had the care of these redoubtable men'.

The Home has continued to care for ex-servicemen (and, from 1986, women) from all three services, some injured while on active service, others falling ill after their return to civilian life. The records include minutes of the governors, papers of the commandant in charge of the home, plans of the home as rebuilt, and a set of alternative proposals submitted by Giles Gilbert Scott, admission records, press cuttings and a huge number of photographs, along with papers and effects belonging to former residents. The earliest records among them are deeds of the Charity's seaside home in Sandgate, Folkestone, which began in 1725. The records were deposited at a time when the charity was reviewing its future and preparing to move its operations from Richmond into a number of more appropriate, purpose built homes. The first of these, in Solihull, opened in 2008, a second home is planned for Surbiton and Buckinghamshire has been chosen as a location for a third home.

We were delighted to receive during the year the records of Surrey Romania Aid (ref 8654). This was a small charity set up in 1990 in Bookham in response to the appalling plight of children in the Romanian orphanages after the fall of the dictator Nicolae Ceausescu. The records deposited, which include minutes, reports, aid worker training materials, publicity material and photographs of children and institutions in Romania, reveal how the charity moved from its initial aim of collecting equipment and supplies to send to Romania to, from 1995, the training of health-care workers and the education of local aid workers and families to rehabilitate the children.

The grossly inadequate situation in the orphanages is revealed in the reports of visits and evaluations of projects undertaken by the charity. The reports

include observations on childcare, attitudes of staff, equipment being used, general routines in the institutions visited and facilities (including food) available. The charity forged links with several Romanian organisations and correspondence with O Voce A Sperantei (a charity set up in Romania in 1998 to assist abandoned children) and the Centru de Recuparare in Tulcea clearly reflects the difficulties in sending aid to Romania. After a number of successful projects, the charity was wound up in 2004.

Rather nearer to home, we also received a further deposit of records from the trustees of the Guildford Poyle Charities (ref 8764). Significant changes to the administration of the smaller Guildford charities in 1999 led to many being administered by the same board of trustees as the Poyle Charity under the name of the 'Guildford Poyle Charities'. The deposit thus includes the Charity Commission Schemes for a number of the Guildford charities including the Charities of John Parsons, John How, George Benbrick, William Collie, John Child, the River Wey Pence, David Williamson and others, together with the minutes of the trustees of the various charities, financial records and correspondence.

Perhaps most interesting in the collection are 2 volumes recording the distribution of John Parsons' Charity, 1706–2010, and John How's Charity, 1796–2010. John Parsons (d.1703) bequeathed £600 and interest to the Corporation



Figure 4 Dicing for the Maid's Money, Guildford, 1923

of Guildford, the money to be used for the benefit of a newly qualified apprentice in the town. If no apprentice came forward the money could be given to a servant maid of good repute. John How (d. c1676) left £400 in his will, the interest on which was to be given to charity. How instructed that every year the mayor and magistrates of Guildford were to receive the profits of premises (to be purchased) and to select two poor servant maids 'of good report' who had served their master or mistress for two years within the town. Rather surprisingly, the maids had to throw two dice or cast lots and whoever 'throweth most on the said dice at one throw or to whom the lots falleth' should receive the payment from the charity, presented by the mayor. The loser, as long as she remained unmarried and continued to inhabit the town, could take part the next year. After 1909 the income from John Parsons' Charity was given to the loser in the dicing contest. Since Parsons had left the larger amount of money the loser benefitted more! A further delightful volume contains photographs of the 'Dicing for the Maid's Money' ceremony from 1903 to 2010 (figure 4).

Surrey Schools

Although our holdings of records of state schools are very considerable, private schools are less well represented and we were delighted to simultaneously add two deposits of records relating to Boxgrove School, Meroo, the former preparatory boys boarding school, to our holdings (refs 8687 and 8688), particularly as we had previously held very few records relating to the school. The deposits had been respectively accumulated by a former pupil, Lt Col Peter Blaker (1945–1950) and Mr Sandy Brigstocke, a former Chairman of Surrey County Council and pupil (1926–1935), who returned to the school in 1946 as a master and later became a partner and headmaster, 1953–1964.

The school opened in 1881 as Grove House School, the building having been built as a private residence in fields off Boxgrove Road in 1877. The first headmaster was F S Pridden, a former housemaster at Clifton College, Bristol, and in the first term there were only three pupils. However, within four years numbers had increased to 40 and by 1963 there were 135. Pridden sold the school to Herbert F H Caldwell who changed the name of the school to Boxgrove. He in turn sold the school in 1926 to three partners Arnold Thorne-Waite, Basil Parry Griffiths and John Evershed, and it became a limited company with the three headmasters as directors. The school eventually closed in 1964, after the retirement of Evershed and its site is now occupied by the Boxgrove Park housing estate.

Distinguished Old Boxgrovians include two VC winners, Lieutenant Horace Robert Martineau (?1883–1887) and Captain Theodore Wright RE (?1892–1897); Sir Malcolm Campbell (1886–1899), holder of the world speed record on land and on water at various times during the 1920s and 1930s; Ewart S Grogan (1890–1894), traveller and explorer, who was the first man to walk the entire length of Africa in 1900; Christopher Robin Milne (1930–1934), son of author A A Milne; Sir Terence Conran (1939–1940), designer, restaurateur and retailer; and Sir Clive Sinclair (1949–1952), entrepreneur and inventor of the pocket calculator.

The records include logbooks containing details of all the boys who entered Boxgrove from 1902, games record books, concert and school production programmes, a fine set of photographs, including Christopher Robin Milne in 1934 (figure 5), and a video of film footage of school events, 1934–1956 (now with Screen Archive South East, the public sector film archive for the south east region, for permanent preservation; we are awaiting a public viewing copy). Perhaps best for capturing the ethos and accomplishments of the school are the runs of the school magazine, *The Boxgrove Magazine*, 1917–1964 (not complete), and the less formal pupil-compiled magazine, *The Boxgrove Chronicle*, 1945–1946. One of the 1946 issues of *The Boxgrove Chronicle* opens with an article about Boxgrove traditions including ‘chunking’ which involved boys of all ages ‘throwing their fingers about, so that the forefinger of the hand hits the thumb and second finger’. The sound produced is a ‘chunk’ and was used to announce exciting or good news. The Stodge was another tradition or entertainment which took two very different forms: the first was held each Sunday evening, when the outstanding boys of the week were chosen to wait upon the Masters at dinner. After the Masters had finished, the boys would have a sweet course of their own. The other form was held on the last night of term and involved boys and staff eating ‘at the same prodigious rate and time’. When all the food had been ‘devoured and healths toasted, dancing of a most enjoyable though unorthodox kind’ took place. The



Figure 5 Christopher Robin (Milne), pupil at Boxgrove School

final was reached when all participants ‘raced round to the Boxgrove Gallop, supreme for its tempo, ferocity and fervour’.

Another independent school whose surviving records we received this year was St Michael’s School, Limpsfield (ref 8685), founded in 1850 by the Church Missionary Society and originally sited in Islington before moving to Limpsfield in 1887. The school, described in its prospectus for the 1940s/1950s as an independent board and day school for girls aged 11 to 18 (with a separate junior school named Thornhill for girls aged 5 to 11 and boys aged 5 to 9), was closed in 1996 and the Grade II listed building has now been restored and divided into 20 flats. The records, though patchy, do include a good series of magazines from 1928 to 1992

Policing in Surrey

One fascinating addition which complements the original records we already hold for the Surrey Constabulary is a history of the force entitled *The working life of the Surrey Constabulary, 1 January 1851–31 December 1992* (ref Z/565), researched and written by Robert Bartlett, retired Chief Superintendent Operations Department, Surrey Constabulary. The history brings together the vast amount of in-depth research that he has completed and includes a number of wonderful images taken from the image collection he has amassed over the years. The history is presented in four parts: 1851–1901 (‘Policing the Victorian Countryside’), 1902–1950 (‘Policing Wars and Consequences’), 1951–1975 (‘Policing Change’) and 1976–1992 (‘A Policing Revolution’) and, according to Mr Bartlett’s preface, is ‘an attempt to record what it was like to be a police officer in the Surrey Constabulary’. On reading the history, researchers will be struck by the variety and number of very serious incidents that occurred in what for a great deal of the time was an essentially rural constabulary.

The history is accompanied by related documents which focus on particular aspects of the Constabulary’s work, such as communications and beat duty, rolls of honour, sport, vehicles and helicopters, some created for inclusion in *Old and Bold*, the electronic newsletter of retired Surrey Police officers, which Mr Bartlett started in 2003, a complete set of which we now hold as an accruing accession.

A Surrey Miscellany

One of the more delightful acquisitions this year was a letter from Thomas Thorp to his mother in Alnwick, written in May 1827 (ref 8733). Thorp writes from London, ‘this great sink of iniquity’, permanently obscured by ‘clouds of vapour’, but it is not his jaundiced views of the capital and its inhabitants which are of interest but his account of a visit to the Shere home of the great Surrey antiquary and historian William Bray, then aged over 90. Thorp recounts in great detail his journey by coach and on foot through Surrey and goes on to describe the ‘old fashioned comfortable mansion’ where Bray and his daughters reside and the highly polished oak floor, ‘as slippery as ice’, in William’s bedroom. As

Bray has 'lived so long and has such great possession of his faculties', Thorp describes his daily regimen with admiration: bread and tea for breakfast, fish or meat at dinner, home brewed beer with dinner, a glass of strong ale after the cheese course, 'a glass or two of sweet and two glasses of port wine' to follow, with another strong ale with supper. Despite his alcohol consumption far exceeding the recommended daily units, Bray was still pursuing his antiquarian researches, relaxing by reading the newspaper, or playing piquet with his eldest daughter, and he still paid business and social calls on his neighbours, and would have attended church twice on Sunday if the weather had not been inclement.

A fascinating item which we purchased in April was a bill for plants, seeds and tools from John Mackay of Clapton Nursery, London, to M Hutchinson, gardener at More Place, Betchworth, 1827 (ref 8677). More Place formed part of the manor of East Betchworth which had been acquired by the politician Henry Goulburn (1784–1856) in 1816 when he purchased the Betchworth House estate to provide a country seat near London. Goulburn was a successful Tory politician and close friend of Sir Robert Peel, to whom he served as Home Secretary in Peel's first cabinet (1834–35) and as Chancellor of the Exchequer when Peel returned to power in 1841–6. The bill is split into three sections – the first includes many fruit trees as well as various plants (such as Clematis, roses and jasmine); a pruning knife; and shallots and garlic; the second section is entitled 'Garden Seeds' and includes vegetables, salad crops and tomatoes. A third section follows on and lists mixed Crocus, Ranunculus, tulips, tigridia pavonia, jonquils (Narcissus) and snowdrops. On the reverse there is also a numbered list of pear trees 'sent with'. The entire bill comes to £27 10s 5d which was paid with a tip in 1828. Mackay, in a note at the end, stresses that some of the charges are below 'regular prices' and should not be taken as 'a precedent for our future dealings'.

Another intriguing purchase was a brochure advertising the deluxe Black Prince car developed by the Invicta Car Development Company (London) Ltd of London Road, Virginia Water (ref 8762). The first Invicta cars were manufactured by Noel Macklin in Fairmile, Cobham, between 1925 and 1933, achieving considerable sporting success at Brooklands and elsewhere. The company was reformed in 1946, operating from Virginia Water to manufacture its Black Prince model (figure 6). With this car, the brochure enthuses, 'the so-called luxuries of 1939 are not only supplied as standard equipment but have been specially designed for, and built into the vehicle as integral parts of the whole'. The extremely sophisticated, highly engineered car had neither gear lever nor clutch pedal and built in electric jacks but its price (quoted as £1279 in this brochure) put it way beyond most people's means and only about 16 were made and Invicta was bought by AFN Ltd in 1950.

In this era of strikes and protest marches, some other items purchased at the same time reflect an earlier era of discontent. On 20th January 1971, after rejecting a pay offer, postal workers in the UK went on strike for seven weeks, resulting in the suspension of postal collections and deliveries. Many private local postal services were set up to fill the void and we have acquired stamps and first

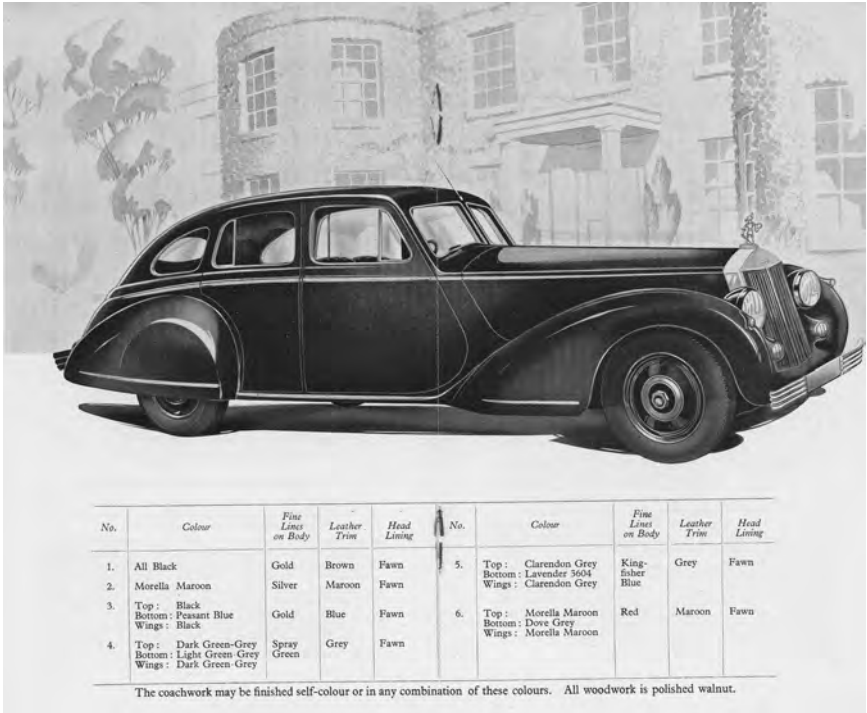


Figure 6 The Black Prince Car, made by Invicta of Virginia Water, 1946

day covers issued by one such service, established by Ministor in Epsom, as 'Epsom's Pirate Postal Service'. The strike occurred at the same time that decimalisation was introduced and the stamps issued by Ministor had face values of 1 shilling, 5 new pence, 10 new pence and 15 new pence. First day covers were issued to mark the first day of the issue of the stamps, the first day of decimalisation and the last day of the pirate postal service. Stamps issued to mark the end of the strike were overprinted, originally with the words 'Postmen Winners', which was corrected to 'Postmen Losers', reflecting the fact that the strike collapsed despite no improved offer being tabled, the Union of Post Office Workers having run out of funds (figure 7).



Figure 7 Stamps and covers issued by Minister 'Post Office', Epson, during the 1971 postal strike.

EX-SERVICE WELFARE AT LEATHERHEAD AND THE *THERMEGA* FACTORY

Peter Tarplee

Leatherhead has had links with the welfare of ex-servicemen since the formation of the Ex-Services Welfare Society in 1919. These links remain with today's equivalent known as "Combat Stress". The establishment of the Society was due largely to the efforts of one man, Frederick Milner (figure 1), whose name has been given to a local nursing home that was set up in what had once been one of the homes of the Society.

The Right Hon. Sir Frederick Milner, Bt. was born on 7th November 1849 and died on 8th June 1931. He followed three of his predecessors in the title in becoming an MP for York. He was elected in 1883 but was defeated in 1885; he later represented the Bassetlaw Division of Nottinghamshire from 1890 for sixteen years until his retirement due to problems with increasing deafness. On leaving Parliament he told his constituents that during his time as their MP he had written, by his own hand, over 5,000 letters in his work as their representative.

He had been appointed as a Privy Councillor in 1904 and what had been a promising career appeared to be ended by his enforced retirement. However, his main work was only just beginning. He had been saddened by the poor treatment given to injured troops returning from both the Boer War and the Great War and this caused him to give more of his time to voluntary work, particularly regarding the treatment of mentally disabled ex-servicemen. He was instrumental in getting the Ministry of Pensions set up and then he spent the rest of his life pleading for higher pensions and fairer treatment for many of the recipients.

He founded hostels for shell-shock victims (as they were known at that time), starting with one in Hampstead. In 1924 the Ex-Services Welfare Society opened a hostel in Beckenham, which they called the Sir Frederick Milner House, followed two years later by another in 'The Long House' in Ermyon Way near the Ashtead and Leatherhead border. This was a private house built in 1892 by Daniel Pidgeon that was unoccupied at the time. It was bought by the Society for £5,500 and re-named the Sir Frederick Milner Home.

The Ex-Services Welfare Society had been formed to help the thousands of veterans who were suffering from shell shock. Soldiers attempting to desert or refusing to fight as a result of shell shock faced the firing squad, although officers who were similarly afflicted might be treated in mental hospitals. After the Great War an alternative to confinement in asylums was provided by the Ex-Services Welfare Society, which advocated rehabilitation through work in an industrial setting.



Figure 1 Sir Frederick Milner: photograph reproduced courtesy of the Milner House Care Home

A year after opening the Sir Frederick Milner Home in Leatherhead, *Thermega*, manufacturer of electric blankets and heating pads, employed the residents in a sheltered workshop, which they built alongside the house. The firm continued making electrically heated blankets and similar goods there until its closure in 1980 (figures 2–3).



Figure 2 Workers in the *Thermega* Factory, undated photograph reproduced courtesy of 'Combat Stress'

Electrically heated pads had been developed by an American doctor, S I Russell, around 1912 particularly for use with tuberculosis patients who spent a lot of time out of doors. *Thermega* were the first to produce these commercially, using First World War veterans as the workforce. At a function at the Home in 1928 Sir Frederick reported that the staff at *Thermega* totalled 40 and he stressed the need for cottages to be built to accommodate married couples where the men worked in the factory. In 1930 twelve cottages were built at the Home and these survive in Ermyr Close. At that time the factory was producing over 500 electric blankets each week as well as some 2,000 electric pads to take the place of poultices for local heat application. He insisted that the factory was not a charity but a business run on commercial lines and that all the staff were paid a living wage. Even at the time of closure they were making nearly 2,000 blankets a week as well as a range of other products including plastic wallets, tool pouches and portfolios. They also made flare parachutes and packed parachute lines for *Schermuly* in Newdigate. There was a basket industry there where individuals



Figure 3 One of many advertisements issued by the *Thermega* Factory

referred to the Society were given work and, if they showed aptitude for normal commercial manufacturing, were transferred to the blanket factory.

In her recently published book called *Broken Men: Shell Shock Treatment and Recovery in Britain 1914–1930*, Dr Fiona Reid says ‘anyone who has ever used a Thermega electric blanket has benefited from the work of a mentally disabled serviceman’.

A local directory of 1970 describes *Thermega* as: ‘the pioneers of two things in Great Britain, namely Industrial Rehabilitation and the Electric Blanket. It is the Sheltered Workshop of the Ex-Services Welfare Society and has provided employment for disabled men from two world wars. Thermega now specialise in all forms of gentle heat applied to medical, experimental and industrial use, and their appliances can be found from the North Pole to the Equator! They also have a wide range of electric blankets for the domestic market. Their trade slogan “The First and Still the Finest” is firmly believed by the Management and Staff’.

Sir Frederick and the Society did much more than run the homes. He spent nearly all his life working on behalf of the neurasthenic and mentally disabled ex-servicemen; the articles and letters which he was constantly writing indicating his dedication, since leaving Parliament, to this rather unfashionable cause. As an example, Sir Frederick wrote on 10th July 1926 to the father of someone he was trying to help saying:

‘I have been trying to work your son’s case through the Director Gen Medical Services, who is the only official I know with any idea of

humanity...The Pens Min Boards are most harsh and unjust. I have upset them over and over again at Tribunals. I am sorry to say I am breaking up fast, and fear I may not be able to carry on much longer, but I will do all I can for your son, and with a good certificate I may succeed. If he is told to go before a Board, be sure to let me know in time, and I will give him a letter to the Chairman. If they know I am behind him they will be more careful. Very truly yrs Fred Milner’.

This letter somehow got to Whitehall and some very acrimonious correspondence ensued with all staff being told to pass any letter from Milner to head office and not to reply to it. Sir Frederick, of course, got sight of this instruction and wrote saying that they should not be acting on private correspondence.

During his post-parliamentary life Sir Frederick Milner devoted his time and energy to mentally disabled ex-servicemen and although I only quote from one letter, there are many like this that underline the differences between the official line and that of the Welfare Society. I will give a few short quotes from correspondence from Milner.

‘The department dealing with widows and dependents is hopeless’.

‘If you write to a department you either get no answer or are fobbed off with a buff post-card saying the matter will be attended to, which it never is’.

‘I have just past my 80th birthday, and am still fighting for the ex-serviceman...the poor fellows who have lost their reason or their lives through their service for their country have not had their share of the country’s generosity’.

When the home at Beckenham was opened various civil servants and Harley Street specialists found excuses not to attend the ceremony. Unlike Milner, they all appeared to believe that the mentally disabled ex-servicemen were being very well cared for and were being given adequate pensions to compensate for their disabilities.

In 1931 Sir Frederick Milner, “the Soldiers’ and Sailors’ Friend”, died. He had enabled many disabled ex-servicemen to live a life of dignity rather than be placed in an asylum. In 1933 Admiral of the Fleet, Sir Reginald Yorke Tyrwhitt became President of the Society. A treatment centre was opened in Oaklawn Road, Leatherhead in 1946 and named after him. This is still in operation under the name of Tyrwhitt House. The Society changed its name to the Ex-Services Mental Welfare Society in 1958 and is now known as “Combat Stress”.

Following the closure of *Thermega* in 1980, Milner House became a private nursing home (figure 4) whilst *Remploy* took over the factory in 1981. *Remploy* was a brand name originally devised by the Ex-Services Mental Welfare Society, and the organisation grew to have a network of facilities throughout Britain,



Figure 4 Milner House Care Home: photographed by the author, 2008

enabling disabled staff to carry out useful functions in a work situation. Leatherhead was part of the manufacturing services group and acted as a contract manufacturer engaged in the batch production of electro-mechanical and electronic equipment, as well as the assembly and packaging of a wide range of products.

In November 2007 it was announced that the Leatherhead *Remploy* factory would be closing together with many others throughout the country (figure 5). Despite extensive lobbying by trades unions and others the state-owned company closed 29 factories with the loss of 2,500 jobs. This brought to an end an industrial initiative that made it possible for disabled people to live a worthwhile life whilst being productive. It is worth recording the existence for over 50 years of the *Thermega* operation that pioneered electric blanket manufacture whilst at the same time maintaining a sheltered workshop with a commercial purpose. *Thermega's* catalogue for 1942 is a record of the range of medical products they had developed over the years and also gives an indication of the wide variety of hospitals and medical institutions that used them.



Figure 5 The empty *Thermega/Remploy* Factory: photographed by the author, 2008

Further reading

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Brook, R., *The Stress of Combat; the Combat of Stress*, The Alpha Press, 1999

Clube, J., R Leatherhead & District Local History Society *Proceedings*, vol. 6 No2, 1992

Reid, Dr F., *Broken Men: Shell Shock Treatment and Recovery in Britain, 1914–1930*, Continuum, 2010

The Times, 8th November 1928: ‘Training the Shell Shocked’.

The Times, 9th June 1931: Obituary of Sir Frederick Milner.

Material was also obtained from various letters to *The Times*, c.1918 to 1928, and from Ministry of Pensions and Ministry of Labour files at the National Archives (in particular PIN 15/509 & 2499).

PUBLICATIONS

The former Surrey Local History Council produced *Surrey History* for many years and the majority of the back numbers are still available. In addition the following extra publications are in print:

Views of Surrey Churches
by C.T. Cracklow
(reprint of 1826 views)
1979 £7.50 (hardback)

Pastors, Parishes and People in Surrey
by David Robinson
1989 £2.95

Old Surrey Receipts and Food for Thought
compiled by Daphne Grimm
1991 £3.95

The Sheriffs of Surrey
by David Burns
1992 £4.95
(Published jointly with the Under Sheriff of Surrey)

Two Hundred Years of Aeronautics & Aviation in Surrey 1785–1985
by Sir Peter Masefield
1993 £3.95

The Churches of Surrey
by Mervyn Blatch
1997 £30.00 (hardback)

These books were published for the Surrey Local History Council by Phillimore & Co. Ltd. They are available from the Surrey History Centre, 130 Goldsworth Road, Woking, GU21 1ND. Tel: 01483 518740. Members of the Society are invited to obtain their copies from the Hon. Secretary, Surrey Archaeological Society, Castle Arch, Guildford, GU1 3SX. Tel/fax: 01483 532454. A Registered Charity No. 272098.

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