

Ewhurst History Society Journal



Welcome to issue number 5 of the Ewhurst History Society Journal. This is a bumper issue, with seven articles.

Those of you who were at our Christmas meeting will remember John Greenwood's presentation about some old family photographs. The collection includes some very early pictures, making John's article a history of the development of photography seen through the lens of one family. Janet's article ties in with our February talk, about Lonesome Lodge, as one of the families who lived there later went on to live in Ewhurst. Nigel's article describes the work of The Surrey History Trust, and an item recently purchased by the trust consisting of 'nature notes' made by Lyonell Barlow, son of the rector of Ewhurst, in 1875. Last year we were contacted by Ian Everest, a local historian from East Sussex, who was researching a Sussex family with Surrey roots. He has very kindly written up the local part of his research for us. Janet has written a note about the family grave, the marker of which was made at the Compton Pottery. Finally, to encourage more people to contribute we have been reminding members that 'local' history does not have to be confined to Ewhurst - Sue Willis's article about a Jersey artist proves the point. We have also asked for anything unusual or 'quirky', and Carol Woodrow has contributed an account of Wassailing in Sussex

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We would like to publish the next edition in August and hope that members will be able to contribute. Although we hope to keep a strong local emphasis, we are looking for articles on a wide range of historical subjects – social history, family history, industrial history, antiques and collecting, places to visit, and anything off the beaten track or quirky. 'Local' history could be about Surrey, Sussex or even somewhere you have been on holiday!

If you have an idea for an article (500 – 1,000 words + a few illustrations) please get in touch with the editor at janet.balchin@googlemail.com

THE SEWELL FAMILY PHOTOGRAPHS

Based on a presentation to the Ewhurst History Society in December 2021

By John Greenwood

I inherited from my maternal grandmother a box of Victorian photographs, depicting members of my grandmother's mother's family, the Sewells. Some of the photographs were labelled and we already knew the family tree back to 1800 and beyond. However, all the ladies in the family were called Mary; each one changed her surname on marriage; and these and labels such as 'Grandmother Sewell' led to frequent ambiguity.

When I visited an exhibition of 19th century photography at the Watts Gallery I realised that I could date the photographs from their style. Then, from the dates, and the ages of the family members, it was possible to identify the individual names.

Photography was introduced into Britain in 1839 when the Frenchman Louis Daguerre issued two licences for his process which he had developed over many years of experiment. The process produced a single, reversed positive image of silver-mercury amalgam on a polished metal plate. Natural lighting was used and only one exposure could be made.



Photograph 1

One of these licences was to the London entrepreneur Richard Beard. His 'studio' was an instant success and in great demand in the 1840s. **Photograph 1** is a 'daguerreotype', hand tinted, enclosed in a smart red leather case bearing Beard's name and subsequently labelled by hand as 'Grandma Sewell'. Assuming that the photograph dates from 1840-55, it is likely to depict Mary Welch, born in 1822, who became Mary Sewell when she married William Sewell in 1850. It could have been taken at the time of her wedding. She is shown with her hand on either a piece of needlework or a book; in portraits of this period it was common for the sitter to indicate their particular interests. In common with many daguerreotypes, the picture has degraded and is best now seen from an angle.

William Henry Fox Talbot worked independently from Daguerre using paper with silver iodide as the light-sensitive medium. In his method, publicised in 1840, the undeveloped iodide was then 'developed' by converting it to non-sensitive silver bromide and then removed or 'fixed' using sodium thiosulphate. With this he produced a negative from which he could then produce multiple positive images by the same process. These are known as calotypes. Their problem is that the grain of the paper is evident in the image, and wax was used to reduce this effect. Calotypes remained popular during the 1840s until superseded by collodion processes.

In the wet collodion process, developed in 1851, the chemicals were applied to a glass plate, which produced clearer images than the paper of the calotype. It was used extensively until about 1880. The dry collodion process required very long exposures and was therefore unsuitable for portraiture. It is not always clear which method has been used.



The ambrotype, invented in the USA, is in fact a deliberately underexposed negative made by the wet collodion process on glass. Viewed by reflected light against a black background it appears as a positive. Only one image is produced at a time. It was popular from the late 1850s to the mid 1860s and then continued as 'tintypes'. In **photograph 2** the emulsion and black background have been painted on to the glass by hand. Presented in an elegant case lined with green velvet, it shows a handsome young man who is likely to be Mary's husband William Sewell, born in 1816.

Left: Photograph 2

Photograph 3, dated 26 March 1859, is an ambrotype, which has been lightly coloured by hand. The child is likely to be Mary and William's daughter Mary Alice Sewell who would have been five years old at the time and who on marriage would become Mary Goodfellow.

Right: Photograph 3

Far right: Photograph 4



Photograph 4 on glass, is also an ambrotype. Labelled 'Mrs Charles Welch, it shows Mary Sewell's mother, Mary, who had been born in 1782. She would have about 70 at the time of the photograph.



The albumen process, developed in France in 1847, was a method of producing positive prints from negatives in which light sensitive chemicals are applied to paper treated with egg white (albumen). The paper has a glossy appearance and the colour is the familiar sepia. It was introduced in about 1855 and was the dominant method of producing positive prints from 1860 to 1890, particularly small photographic visiting cards.

Photograph 5 is an early albumen print on paper, which appears also to be Mary Welch. The case is labelled showing that it was taken by the well-known photographer Herbert Watkins of Regent Street.

Left: photograph 5



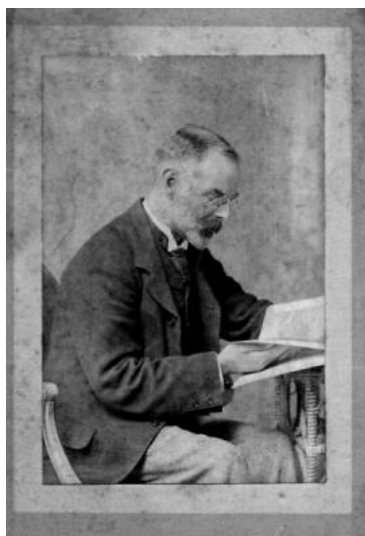
Above: Photographs 6 and 7



Right: Photograph 8

Photographs 6 and 7 are albumen prints cut to size from visiting cards and inserted into matching hallmarked silver cases, which suggests that they are husband and wife. That of the man is backed by a card with Byrne and Co., photographers to Her Majesty, who operated in Richmond, Surrey, from about 1883. That of the lady is by the Bognor School of Photography, Waterloo Square, facing the pier, Bognor; W P Marsh, Photographer, From Messrs Russell &... These would then be William (b. 1816) and Mary (b. 1822) at a later age. William Sewell died in 1883, the year Byrne and Co set up.

Printing on porcelain was developed in the 1880s. **Photograph 8** is an 'opalotype' which was printed onto flat porcelain and is lightly tinted. It is labelled as 'Gt. Grandma Sewell' and appears to be the same Mary Sewell (b. 1822). She died in 1900.



Photograph 9



Photograph 10

William and Mary's daughter Mary Alice (b. 1878) married Clement Goodfellow in about 1876. In 1878 he is recorded as a coal merchant and in 1881 as a wine merchant.

Clement and Mary Goodfellow are shown in **photographs 9 and 10**. The first is an albumen print, the second is a black and white, probably gelatine/silver, print. Black and white photographs superseded albumen prints in the late 19th century.



Tintypes were ambrotypes made on an iron (not tin) sheet carrying the photographic enamel and viewed in reflected light. They could be processed quickly and were used by itinerant photographers at fairs and carnivals from the 1860s up to the end of the century. **Photograph 11** is a tintype of Clement Goodfellow and his daughter Alice Mary, b. 1878, labelled as having been taken on Hastings beach in the 1880s.

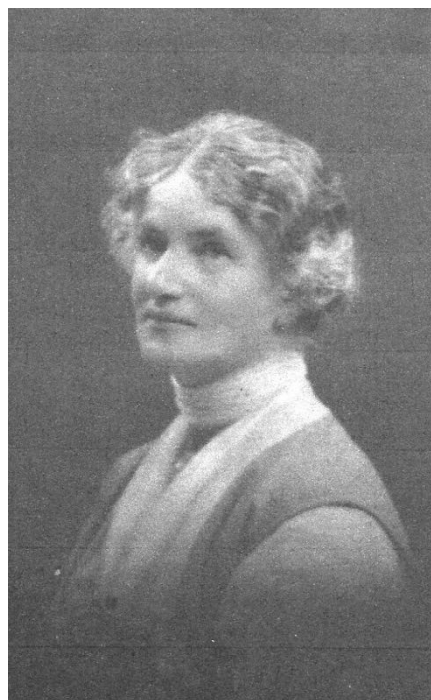
Left: Photograph 11

Alice Mary Goodfellow married Edward Augustus Taylor (b. 1870) at St Peters Church, Norbiton, on 27 April 1905 when she was living at Holmwood, Wolverton Avenue [Norbiton]. By that time her father had died and her mother, Mary Alice Goodfellow, was one of the witnesses. Edward, my grandfather (**Photograph 12**), died in 1940 but I have happy memories of Alice Mary, known as Mary, my grandmother (**Photograph 13**) in her cottage at Wilmington in Sussex.

We thus have a photographic record of four generations of the same family



Photograph 12



Photograph 13

THE KERRICH, HOPPER AND STEUART FAMILIES OF EWHURST

By Janet Balchin

A few years ago, while undertaking background research on people buried in Ewhurst churchyard, I was intrigued by the grave of Anne and Jane Kerrich, described as *'Maiden daughters of John Kerrich of Harleston, Norwich'*. I wondered, who were they and why were they buried here? The grave also commemorated Edmund Charles, the infant son of The Rev. E.H. Hopper and his wife Adeline. I already knew from the 1841 census that the Hoppers lived at Garlands, but further on-line research revealed that Adeline, Anne and Jane were sisters and that Mary, wife of the Rector of Ewhurst, Charles Augustus Steuart, was their half sister. I also discovered that The Rev. Hopper later inherited considerable estates in Durham, and that the family papers had been deposited at Durham University. Later, we were able to visit Durham University Library and found that the papers included a lot of material relating to Garlands and the Kerrich, Hopper and Steuart families. Local history can sometimes throw up some amazing coincidences – just after our return from Durham I received an email from my friend, and fellow local historian, Mary Day in Capel. She was researching the Barclay family and their connection with Lonesome Lodge, near Wotton and wondered if I knew that there were papers relating to Ewhurst at Durham University!

Mary Steuart was born Mary Elisabeth Freshfield, the daughter of John and Elizabeth Freshfield of Norwich, in 1792. When her father died her mother married John Kerrich, a prosperous brewer and banker, and had seven more children, including Adeline, Jane and Anne. They were a Quaker family and in 1818 Mary married Gurney Barclay, son of Robert Barclay, of Bury Hill, Dorking. The Gurney and Barclay families were also Quakers, with interests in brewing and banking. (Gurney's Bank in Norwich later became part of Barclays Bank). Mary and Gurney had a son, Robert Gurney Barclay, born in 1819, but, in 1820, Gurney was killed in a duel in Ireland. Robert Barclay then bought Lonesome Lodge, near Wotton, as a home for Mary, her son, and her unmarried half sisters, Adeline, Jane and Anne.



In 1825 Mary married Delancey Barclay [no relation to Gurney Barclay]. They had a daughter, Mary, but once again the marriage was short-lived, as he died just four days after their daughter's baptism in 1826, leaving 34-year-old Mary a widow for a second time.

On 11 January 1831 she married her third husband, The Rev. Charles Augustus Steuart at St George's, Hanover Square London. Steuart was the Rector of Ewhurst and he also had family connections with Norfolk, as his sister had married into a Norfolk family. Sadly, Mary's daughter from her second marriage died on 5th April 1831 aged 5. Mary went on to have a third child, Augustus, born in Ewhurst in 1834.

Left: Mary c 1825 - who does not look at all like you might expect a country parson's wife to be, let alone one whose family background was Quaker!

Mary's half-sister, Adeline Kerrich also came to live in Ewhurst and bought a 'cottage' at 'Garlands'. Jane had died in 1830 and Anne died soon after, in 1833, and both were both buried in Ewhurst. It is possible that they had died of 'consumption' (TB) as the inscription on their grave records their long suffering. *"It seemed good to God to subject both of them to long protracted and very painful sickness and their surviving Brothers and Sisters might here fondly record the beauty of their examples had they not especially inculcated that the only merits worthy of acceptance are those of the Redeemer"*.

In 1837 the church tower collapsed. The rebuilding was undertaken by Robert Ebbels, and Mary's family, the Freshfields, presented the clock. The stained glass crests of benefactors, including those of the Steuart & Freshfield family were set in the east window (later removed when the Frecheville memorial window was installed and now in the south transept.)

The Steuarts also commissioned Ebbels to remodel the rectory. Steuart had been rector since 1811 and John Hassell's 1822 watercolour of the parsonage shows a modest building with a plain façade. It is possible that Ebbels was engaged to remodel the rectory soon after the marriage in 1831 and that he worked on the church afterwards. Ebbels' ornate 'Strawberry Hill Gothick' design was illustrated in Brayley's 'History of Surrey' in 1841. However, it would appear that Ebbels did not completely rebuild the house, but added an impressive new front to the north elevation. A sketch dated 1847 shows the south elevation much as it was when painted by Hassell in 1822, but with the addition of some ornamental finials.

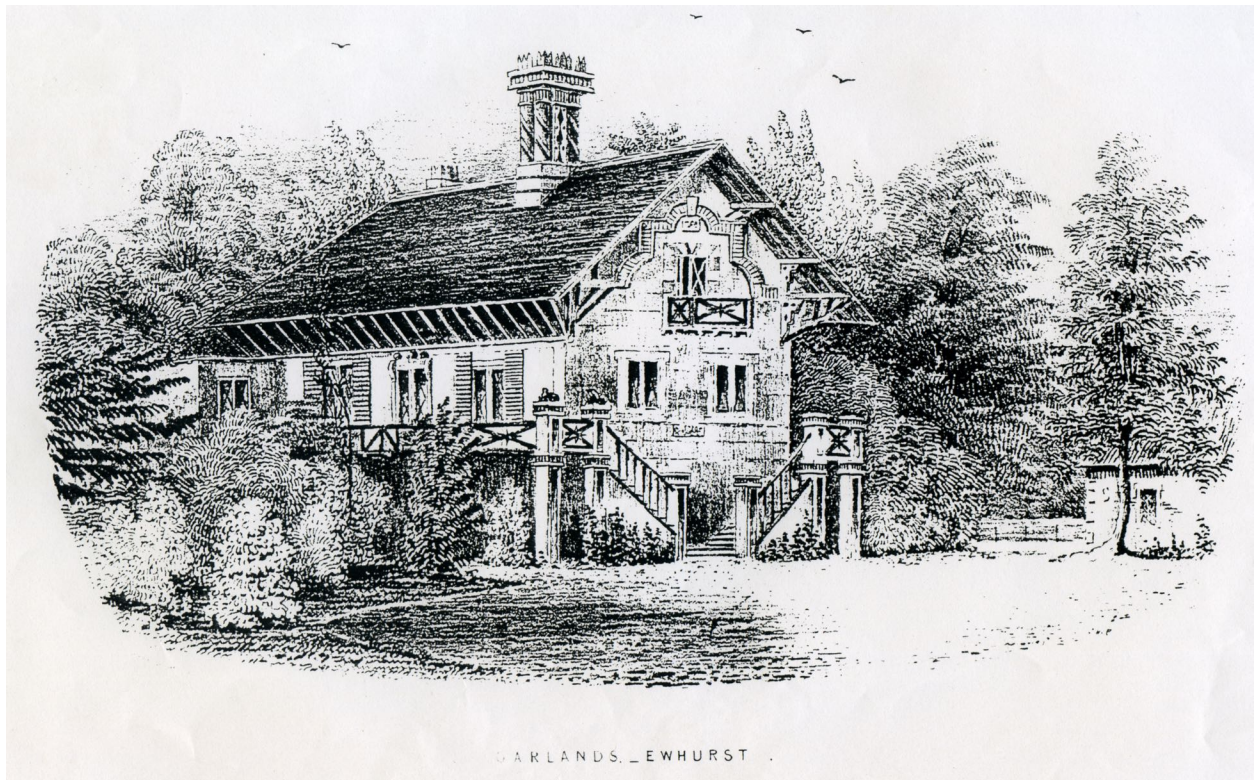


Ewhurst Rectory (from Brayley's History of Surrey, published 1841)

The rebuilding of the church was completed in time for the wedding of Adeline to The Rev. Edmund Hopper on 1 November 1838. Margaret Wolfe, wife of the rector of Cranleigh, described the wedding in a letter to her son *"The bride was neatly and elegantly dressed in white silk of a new fashion, the bridesmaids in fine*

muslin ornamented with pale blue ribbons, your sisters wore blue satin scarfs trimmed with swansdown & blue satin bonnets." Her comment that Adeline's white silk dress was 'a new fashion' is interesting, as white wedding dresses did not become popular until after 1840, when Queen Victoria wore one at her wedding.

After their marriage the Hoppers lived at Garlands. Adeline had bought a 'cottage' there in 1831 and in 1837 had exchanged a parcel of her land for a parcel of glebe land (belonging to the Rector, Charles Steuart). From this what is now known as 'The Hoyle' and 'Hoyle Cottage' became part of the Glebe and Garlands acquired its large front and rear gardens, instead of the narrow strip of land it formerly had. It is possible that the name 'Garlands' originally referred to The Hoyle, which appears to be a 20th century name, taken from the adjoining field names, The Little Hyle [hill], the Middle Hyle and the Great Hyle. A deed for Garlands of 1749 mentions the 'Newhouse', which may have been Miss Kerrich's cottage. The Hoppers transformed the cottage into a fashionable '*cottage ornée in the Swiss style*'. Sales particulars from 1844 describe it as being '*recently erected*', but it seems more likely that, like the Steuarts, they remodelled the old cottage. (The Domestic Buildings Research Group found traces of an earlier building in the structure).



Garlands (from sales particulars 1844)

Edmund was appointed a stipendiary curate at Ewhurst Church in 1839, and looked after the parish while the Steuarts went to Rome for the winter. They were accompanied by Mary's sons, Augustus and Gurney, three servants and a courier. While in Rome, Gurney met Henrietta Wyvill, of Constable Burton Hall in Yorkshire, and they married in 1840. The 1841 Census records the Steuarts at the rectory with Augustus; Mary's mother, Elisabeth Freshfield; Gurney and Henrietta Barclay; and several guests including Henrietta's brother Marmaduke Wyvill and sister Maria; and ten servants.

The 1841 census also showed the Hoppers at Garlands, with their two children, Thomas, and Edmund, and seven servants. Sadly little Edmund died just a few months later aged 17 weeks and was buried in the same plot as his aunts Jane and Anne Kerrich. In 1842 they had a daughter, Mary Adeline. All three children were baptised at Ewhurst.



The grave of Jane, and Anne Kerrich, and their nephew Edmund Hopper in the corner between the chancel and the north transept.

In 1844 The Rev. Steuart took up a new position at Old Windsor and the family moved away. The Hoppers also put Garlands on the market, but it failed to sell, and it was not until 1855 that it was finally sold. In 1856 Edmund inherited an estate in Durham from his uncle, but to come into his inheritance had to take the family name of Shippersden, which he duly did. At a later date, the documents relating to Garlands were given, with the Shippersden papers, to Durham University.

I would like to thank Mary Day for her help with the complicated Freshfield / Kerrich / Barclay / Steuart family tree and for finding the lovely portrait of Mary.

Further information regarding the friendship between the Kerrich, Steuart and Wolfe families can also be found in John Govett's book 'Cranleigh Letters' - the letters of Margaret Wolfe, wife of the rector of Cranleigh to her son.

THE SURREY HISTORY TRUST – A EWHURST FIND

'Notes on the Natural History of Ewhurst made in the Midsummer Holidays 1875', by Lyonell Barlow, Ewhurst Rectory' – a recent acquisition by the Surrey History Centre purchased through The Surrey History Trust.

By Nigel Balchin

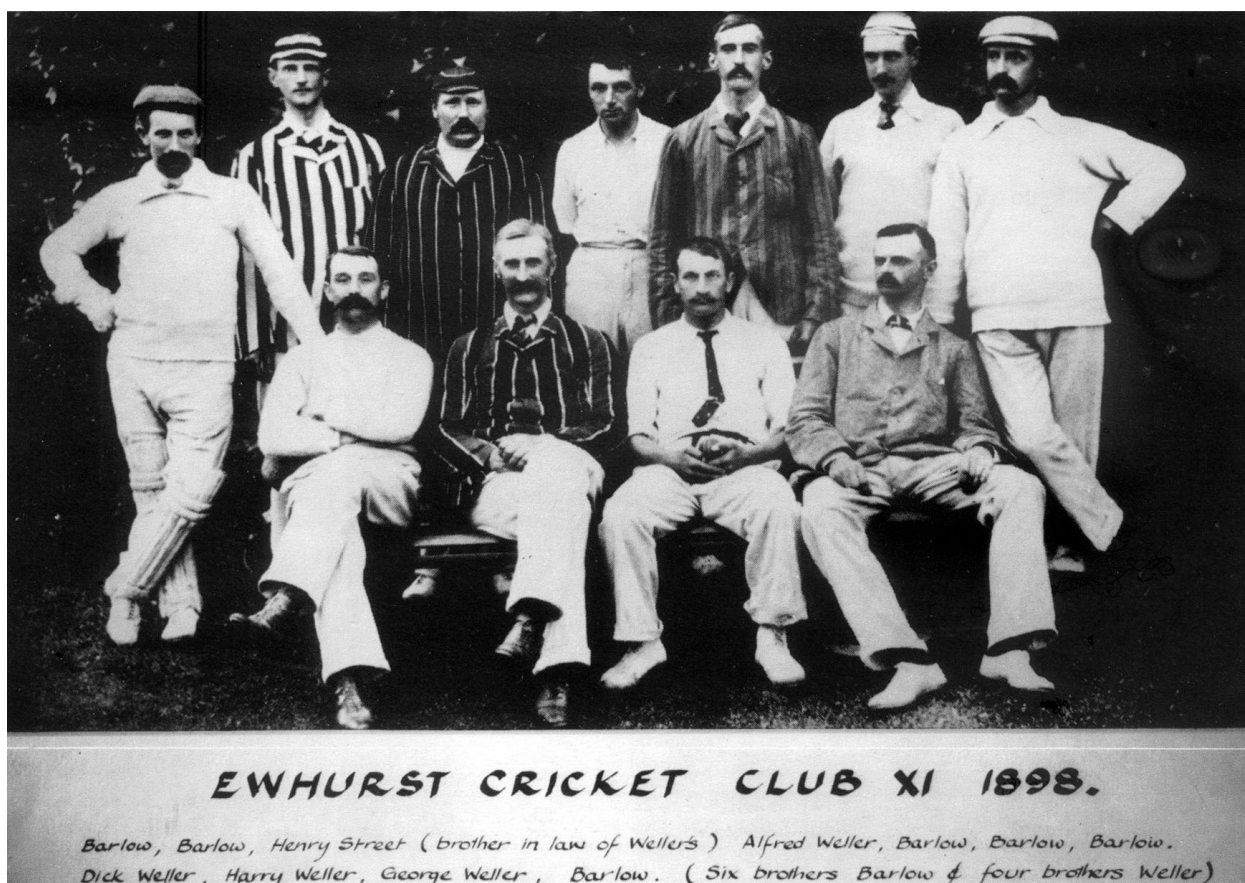
Many readers will be aware of the Surrey History Centre (SHC), located in Woking, indeed some of you may well have visited it whilst conducting local history research or researching your family history. What is less well known is the role of the Surrey History Trust, working in partnership with SHC to secure Surrey's heritage. With local government budgets under severe strain, even before the pandemic, SHC is under continual pressure to save money and this significantly limits its ability to acquire heritage items as they become available. This is where the Surrey History Trust comes in. Established in 1998, and inaugurated by HRH The Prince of Wales, the Trust has raised thousands of pounds, thereby enabling it to provide vital support to the SHC by:

- Helping to fund the purchase of documents and archive collections
- Giving wider publicity to the archive service in the community
- Holding talks and lectures about archives and archival research
- Funding cataloguing and indexing projects
- Providing money to buy specialist equipment for use at SHC
- Sponsoring major projects based around the use of the Centre's holdings
- Making a real contribution to safeguarding Surrey's irreplaceable archival heritage

In October of last year I was contacted by Mike Page, County Archivist at SHC, regarding an item coming up for sale at auction. It comprised a notebook containing nature notes compiled by Lyonell Barlow in 1875. Lyonell was the second son of The Rev. John Mount Barlow and Charlotte E Barlow and was born at Ewhurst Rectory. We agreed that this was something worth acquiring and further that I would attempt to secure it through an online auction. I successfully bid for it and a few days later the notebook arrived by secure postage.

We think that the notes, which sadly do not include any illustrations, were probably compiled as a project set by 16-year-old Lyonell Barlow's school, Haileybury, since, in addition to Lyonell's own notes there are various pencilled comments and amendments which appear to be those of a schoolmaster. The notebook also includes tables recording daily rainfall for the months June to December 1878.

Lyonell attended Haileybury School, Hertfordshire, during the 1870s, then Trinity Hall, Cambridge, from 1877. At the time of the 1881 census, he was still living at Ewhurst Rectory, aged 22, working as an articled clerk. He qualified as a solicitor in 1886.



Lyonell would be one of the six Barlow brothers in this picture of a cricket team at Ewhurst in 1898

Before forwarding the notebook to SHC I carefully photographed each page and made a transcription of the notes. There are 30 pages of notes under the following chapter headings:

- Ewhurst in general & quadrupeds
- Birds
- Insects – Butterflies
- Insects – Moths
- Insects – in General
- Flowers – etc.
- Finale

Written in the style of a guide book, the text also includes some distinctly personal and local details. Mostly Lyonell simply lists the birds, butterflies etc. he has seen and comments on their habitat, but sometimes he adds little stories.

"The Redbreast of course is common & becomes very tame in winter. Several years ago one used to come to the window [of the Rectory] every day for crumbs, & if there were none there, it would tap at the window with its beak, & as soon as it was opened, hop in & feed itself with crumbs under the table. When it had had enough it again flew to the window to be let out. The first time it came in, it was rather frightened at the inmates, but it soon grew accustomed to them."

"There are a great many hedgehogs about, generally soon destroyed - some people bake them and eat them, & consider them great delicacies – they are supposed to taste something like chicken."

"In this district the venomous adder abounds. Many of them used to be raked out by the dry leaves & killed – a keeper told me that there were not nearly so many now as there used to be; but still there are enough to make anyone cautious. Some years ago a boy put his hand into a bank after a birds nest, & it was bitten by one of them, which caused his death."

He mentions that *"Numbers of Swifts build every year under the roof of the Church"*, and that *"The barn owl builds on the church steeple & other old buildings, and may be constantly heard breaking the stillness of the night with its hootings."*

One intriguing story refers to a deer hunt at Baynards:

"At the lower end of the Parish there is a very old mansion [Baynards], in which Queen Elizabeth once stayed – it formerly belonged to Sir Thomas Moore (sic) – in the park Red deer, Roe deer & Fallow deer are kept, the latter the spotted, deep brown sort – a good many of them managed to get out of the park & wandered about in the woods, for some two years, so that they became quite wild – they were hunted down with a pack of harriers; one hunt was on the 27th of May, in a boiling hot sun – Chairs and umbrellas were brought out for the benefit of the ladies, and moved from field to field on the high ground, to command a view of the hunt – afterwards the owner of the mansion produced large bottles of lavender water (the lavender being grown in the neighbourhood) with which the ladies were copiously sprinkled" (!)

At the end of the notes Lyonell refers to a visit he made to William Hewitson, a noted naturalist who lived at Oatlands Park in Surrey. He writes that he had a very pleasant day looking at William's collections – *"he has over 300 large drawers full"*. He also refers to inserting a letter from Hewitson into the notebook, but sadly this has not survived.

Also noted as being in Lyonell's own collection are three boxes of insects, a book of pressed flowers and a packet of the same, and a hornet's nest, but sadly they too are missing.

The notebook provides a detailed snapshot of the wildlife of the village and its environs in the late Victorian era and I was very pleased to help in its preservation.

More details of the Surrey History Trust, including how to join it, are available on the Surrey Heritage website.

2020 marked the centenary of the Collinson family farming at Norton Farm near Seaford in East Sussex. The occasion was celebrated in a special evening at which local historian Ian Everest gave a presentation about the Collinson family from their origins in Surrey to their life at Norton Farm over the last 100 years.

But what has this to do with Ewhurst you may wonder? The answer is that that family's Surrey origins are to be found in Capel, Holmbury and Ewhurst, and, whilst carrying out his research, Ian visited Ewhurst and we were able to take him to see some of the places connected with the family, including Rumbeams, Church Gate Cottage and the churchyard. Ian has very kindly written up his Surrey research and allowed us to publish it in the Journal

THE COLLINSON FAMILY'S SURREY ORIGINS

By Ian Everest

The story starts at Capel with Robert Collinson and his wife Mary. In 1782 he was recorded as being the village Blacksmith and Shopkeeper. They had eight children, one of whom was James Collinson. James and his wife Elizabeth went on to have seven children, including James jnr., who was born in 1800. He and his wife Caroline had eight children, and as well as continuing the family blacksmith business and butchers shop, James jnr. was also a tenant farmer at Church Garden Farm. He died in 1856, leaving his widow, Caroline, a farm, blacksmith's, and a butcher's shop to run as well as still having seven children living with her.

At some point during the next ten years the family moved from Capel to Ewhurst and Caroline took on the Grocery and Butcher's shop [Church Gate Cottage] on The Mount. One of her sons, Sylvester Collinson helped to run the shop. In 1879 Sylvester married Mary Weller at Ewhurst Church. Mary was the daughter of William and Mary Weller. The Wellers were a family with considerable business interests in the Ewhurst area and beyond. Among those businesses were Farmer, Auctioneer, Agricultural and General Valuer, House and Estate Agents with offices in Ewhurst and Guildford. William Weller also became a member of the first Parish Council in 1894. The Weller family home was Rumbeams at Ewhurst Green, which had its own gate straight onto the cricket pitch – probably the reason why there were once four Weller brothers playing for the Ewhurst Cricket Team. (See picture on page 12)



The Collinson family shop was on The Mount (now Church Gate Cottage). By the time this picture was taken in the early 1900s the shop had become Cheesmans.



The picture of Mary Collinson's father, William Weller, probably dating from the 1880s, was in the Collinson family collection. Having visited Rumbeams with us, Ian was able to identify the location. Note the tiny window in the chimney breast which is just visible behind the horse.

Very soon after their wedding, Sylvester and Mary moved to Holmbury St Mary. Sylvester's previous experience in working at the family shop at Ewhurst appears to have put him good stead to start his own shop business in the village. However, their rented shop building and the cottages nearby were in a very poor state of repair. This became the concern of Edwin Waterhouse, a wealthy accountant, who was a co-founder of Price Waterhouse. He had just built a large house on the hill overlooking the village (now Belmont School). Waterhouse was not happy that the drive to the house joined the road opposite the Collinson's shop and the other houses, which he described as "*miserable cottages and hovels*". He also commented that there was a slaughterhouse (run by Collinson) with some land outside which had become a dumping ground, and next to this was a piece of land where 'operations' on pigs carcasses were carried out! He went on to say that while this was of interest to the village children it didn't delight him in front of his own entrance gate. To save his guests from seeing this sight, he bought all the properties and immediately demolished them. However he was not hard hearted and built a new shop with good living accommodation for Sylvester and new attractive cottages for the villages.

The Collinson's Holmbury shop sold groceries, beer, drapery, and there was also a butchery. A deliveryman was employed to take the goods, including fresh milk, to the outlying houses and villages in a horse and cart. Sylvester would appear to have been experienced with horses and carriages of various sorts as he also started another business in the village hiring out 'Flys' (small horse drawn carriages pulled by a single horse). He also had large carriages called 'Brakes' which could hold up to a dozen people. These were often used for taking children on Sunday School outings to Gomshall Railway Station and then by train to the seaside. A yard and stables were used at the other end of the village with a large sign promoting the service – S. Collinson: Carriages Let and Hire. Sylvester and Mary had three children – Fred, born in 1882, George, born in 1883, and Alice, born in 1887.

Sylvester was doing very well with his businesses and his next venture was to go into farming, taking on the tenancy of Sutton Place Farm (now called Mutton Farm) at Sutton Abinger, conveniently situated just over a mile north of his other businesses. The family moved into the farmhouse and continued to run

their businesses at Holmbury St. Mary as well as running the farm. One would expect that the milk from the dairy herd and meat from his beef cattle and sheep would be sold through his retail business. In a rapidly growing business, he also ran the Blacksmiths, just a few yards away from the farm. In combining retailing, farming and a blacksmith business he was carrying out a long tradition of the Collinson family dating back to his grandfather James Collinson at Capel. Both of Sylvester's sons, Fred and George became partners in the business. His daughter, Alice, emigrated to New Zealand where she worked for one of her uncles (Sylvester's brothers who had emigrated in the 1870s) in the departmental stores business.



Above: Sylvester Collinson, thought to be at Holmbury, but could be Ewhurst Green?



Right: his wife Mary

Fred married Ethel Mary Jay in 1910. The wedding took place in her home parish church of Mickleham. For Fred, this might be described as a case of history repeating itself. Just as his father had married into a family with extensive business interests, Fred did the same by marrying into the Jay family. Ethel's father was a farmer at Chapel Croft Farm at Mickleham and in later life became involved with the family's Corn and Seed Merchant business at nearby Dorking. The Jay family also had other business interest with general stores and butchers' shops at Forest Green and Shere. Fred and his wife Ethel had three children. A daughter, Ursula was born the year after their marriage. In 1914, a son Richard was born but sadly died soon after birth. Another son, John Frederick Collinson was born in June 1919.

Fred and his brother George, who had gone into partnership with the family businesses, dissolved the partnership in October 1915 and in 1918 the shop at Holmbury St. Mary was sold after thirty-eight years of trading. The shop continued under different ownership until finally closing in 1987 and has now been converted into dwellings.

During the Autumn of 1920, Fred and his family left the Surrey Hills and headed for the grass and gorse covered South Downs and their new lives farming in Sussex.

After the First World War Sylvester and Mary moved back to Ewhurst and lived at The Hoyle, near the allotments. Mary died in 1922 and Sylvester in 1924 and they are buried in the churchyard of St. Peter and St. Paul Church, Ewhurst.

THE COLLINSON GRAVE AND THE COMPTON POTTERS' GUILD

By Janet Balchin

The grave of Mary and Sylvester Collinson is unusual as it is made of terracotta, the only one of its kind in the churchyard. It is a small Celtic cross with lettering in the Arts & Crafts style and was made at the Compton Pottery, established by Mary Watts, wife of the artist G. F. Watts.

George Frederick Watts was celebrated as one of the greatest artists of the Victorian age. In 1864 he had been briefly married to young actress Ellen Terry. He was 47 and she was only 17; the marriage lasted less than a year. However, his second marriage, in 1886, was not only a success, but also the basis of a strong artistic partnership. Once again there was a considerable age difference. Watts, by then, was 69; his bride, Mary Seton Fraser-Tytler was just 36, but she was already an established artist and designer, and had a strong social conscience. She had studied art in Dresden and at the Kensington School of Art and later studied sculpture at the Slade School of Art. She was also a member of The Home Arts and Industries Association, which aimed to promote traditional crafts and support rural communities.

They moved to Compton in 1891, commissioning Sir Ernest George to design a country house, which they called 'Limnerslease' from 'limner' an old English word for artist, and 'lease' - 'hope for the future'.

Mary started evening classes in clay modelling for local villagers and the success of this venture prompted her to begin the ambitious project to build a mortuary chapel for the new village cemetery. 74 villagers were employed making terracotta mouldings with symbolic patterns reflecting Celtic, Romanesque and Art Nouveau images. It was consecrated in 1898 and is still a working parish chapel to this day. The cemetery also contains a number of graves with Compton pottery memorials and memorials made at the pottery can be found in other churchyards too, including Ewhurst.



*The Collinson Grave
in Ewhurst Churchyard*



A similar grave in Compton churchyard near the Watts Chapel

To build on this legacy Mary established the Compton Potters Guild as a co-operative to provide local employment, but with the high ideals that, like the old medieval guilds, it would ennoble the lives of the workers through their own creative handiwork. As well as 'art pottery' the pottery became well known for its garden statuary and pots.

The Guild continued to provide employment in Compton until 1956 and the pottery building is now the shop and tea-room for the Watts Gallery.



Above: The pottery at Compton



Left: Mary Sefton Watts painted by her husband

EDMUND BLAMPIED - JERSEY ARTIST

By Sue Willis

Having strong familial links with the island of Jersey and being interested in history and its various little quirks, I was brought up with the story of this famous Jerseyman, his artistic skills and sense of humour and patriotism.

Edmund was born in 1886, four days after the death of his father so he and 3 brothers were brought up by their mother, a dressmaker and shopkeeper. Their language was the patois known as Jérriais (or Norman-French) and in 1903, with very little English, Edmund went to London to the Lambeth School of Art, sponsored by a Jersey businessman who was impressed with Edmund's caricature of the Constable of St. Helier for his election!

When conscription was introduced in 1916 Edmund returned to Jersey to join the Royal Jersey Militia but he was unfit for active service and put on guard duties which gave him time to continue illustrating children's books and annuals. His humour showed in cartoons and caricatures and he famously illustrated Peter and Wendy for J.M. Barrie in 1939.

Soon after that came the Second World War and the German Occupation of the Channel Islands and despite his Dutch wife being Jewish they decided to stay in Jersey.

In 1941, as British currency became scarce (German soldiers keeping the silver coins as souvenirs and the paper notes wearing out), he was asked to design banknotes for the States of Jersey in denominations of 6 pence, 1 shilling, 2 shillings, 10 shillings and 1 pound. He cleverly designed the 6d note so that the word "six" on the reverse incorporated an outsized "X" and when the note was folded, the result was the resistance symbol "V" for victory. All the banknotes signed by Blampied are dated April 20 1942, the date the currency was first issued but also the date of Adolf Hitler's birthday, a fact that Edmund was well aware of.



Above: Banknote designed by Blampied with a secret 'V' for Victory.

A year later he was asked to design six new postage stamps for the island of ½d to 3d, and once again, as a sign of resistance, he incorporated the initials GR in the three-penny stamp to display loyalty to King George VI.

In 1948 he designed a postage stamp to celebrate the third anniversary of the liberation of Jersey, and he designed the first Jersey regional stamp, issued in 1964.



Above: The 3d stamp with the hidden Royal cypher, and right: Edward Blampied

Edmund died in Jersey on 26 August 1966, aged 80, leaving an unfinished painting on his easel. His ashes were scattered in St Aubin's Bay. His wife, Marianne, died in 1986 aged 99.



"The Vraic Cart" by Edmund Blampied

Vraic was seaweed used as fertiliser for the potato crop.

The postage stamp above also features a Vraic cart on the beach

HERE-WE-COME-A-WASSAILING IN SUSSEX

By Carol Woodrow

Wassailing (old English meaning “was hale”, “be hale” good health) has been a Twelfth Night tradition for centuries for the blessing of the fruit trees and scaring away of evil spirits to ensure a good harvest.



Above: the badge of the
Spirimawgus Morris Team



An old illustration of noise being made to scare away the evil spirits.

At the end of January I joined my daughter, Katherine, and her family on a cold Sunday afternoon, to head to Buxted in East Sussex, near where they live, to bless the apple orchards at Oast Fruit Farm.

A large bonfire is lit and Spirimawgus Morris Dancers, dressed in black with skulls and antlers, dance followed by the Pentangle Drummers drumming loudly.

The Reverend Peter Owen-Jones, who is rector of Firle, leads a procession of burning torches through the orchard to the oldest apple tree (Grandfather of the Orchard) where the King and Queen wearing crowns of ivy are lifted into the tree.

Everyone sings a wassailing carol -

*Wassail, wassail all over the town,
Our toast is white and our ale is brown.
Our bowl it is made of white maple tree,
with a wassailing bowl we'll drink unto thee.*

Reverend Peter Owen-Jones leads a prayer “be gone codling moth and woolly aphid.” Guns are fired and everyone makes lots of noise with pots and pans to scare off evil spirits. Then lots of toast is dipped in cider and hung onto the trees. The afternoon ends with everyone drinking mulled cider or apple juice and eating apple cake. Before Covid days the wassail bowl would have been handed around!

It was not possible to wassail the orchard in 2021 because of Lockdown restrictions. The harvest that year was poor. It may have been the weather conditions in spring, when frost destroyed much of the blossom, but was it because the orchard was not blessed and the evil spirits remained to wreck their havoc?



Carol (left) with her son-in-law, Andrew (with the torches), The Rev Owen Jones (in white) and her granddaughter, Georgina, (in pink). The other family are friends, and Carol's daughter Katherine took the photo!

You can also find a short film of the event on YouTube -

<https://www.youtube.com/watch?v=w69Wqv9YVeM&authuser=0>

See if you can spot Carol.